

# بسم الله الرحمن الرحيم



**HOSSAM MAGHRABY**



# شبكة المعلومات الجامعية

## التوثيق الالكتروني والميكروفيلم



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# جامعة عين شمس

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بالرسالة صفحات

لم ترد بالأصل



HOSSAM MAGHRABY

# Frustration and Optimism in Selected Poems by Patrick Kavanagh (1904-1967)

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*By*

Abdel Mohsen Ibrahim Hashim

Demonstrator  
at the Department of English,  
New Valley Faculty of Education,  
Assiut University

*Supervised by*

Prof. Ahmed Al – Mokhtar Mahmoud

Professor of English Literature,  
Head of the English Department and  
Vice – Dean of the Faculty of Arts,  
Assiut University

Dr. Mamdouh Ali Ahmed

Lecturer of English Literature,  
Faculty of Arts, Assiut University

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

" رَبِّ أَوْزِعْنِي أَنْ أَشْكُرَ نِعْمَتَكَ الَّتِي أَنْعَمْتَ  
عَلَيَّ ۖ وَعَلَىٰ وَالِدَيَّ ۖ وَأَنْ أَعْمَلَ صَالِحًا تَرْضَاهُ "



[ سورة النمل: الآية ١٩ ]

To My Parents

And

My Fiancée



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# Introduction

## **Introduction**

Patrick Kavanagh (1904 – 1967) is one of the outstanding Irish poets of the 20<sup>th</sup> century. His unique portrayal of Irish rural life makes his impact on modern Irish poetry very powerful. Kavanagh's personal life-experience together with the actualities of the life of the poor country people among whom he was born and grew up provided him with material for his poetry.

The present study attempts to trace the themes of frustration and optimism in Patrick Kavanagh's poetry. The study is divided into four chapters and a conclusion. Chapter One examines Patrick Kavanagh's literary career and his life-experience which left an impact on his mind and art. For example, it deals with the poet's life in the village of Inniskeen, his family, his education, his work as a farmer and as a shoemaker, his early poems, his migration to Dublin and the troubles he faced in the city. It also explores the literary scene in Ireland from the 1900s to the 1960s. It shows the most significant literary events which prevailed at that period and refers to the leading writers of that time. Another concern of this chapter will be the impact of that literary atmosphere on Patrick Kavanagh's poetic production.

Chapter Two clarifies the theme of frustration in Patrick Kavanagh's poetry. Various forms of frustration are tackled. Many of Kavanagh's poems, for instance, reflect emotional, sexual, religious, intellectual, physical, psychological, social and poetic frustration. For Patrick Kavanagh, two places were significant in his life and work: County Monaghan where he was born and Dublin to which he migrated in 1939. Dissatisfied with life in the 'stony grey soil' of his birthplace, the young Kavanagh set out for Dublin with rosy dreams of creativity and



literary fame. Unexpectedly, the city shocked him and doubled his sense of frustration and bitterness.

Chapter Three reveals the theme of optimism in the poetry of Patrick Kavanagh. In 1955, a major turning point took place in the poet's life and changed the direction of his poetry from frustration into optimism; he was diagnosed as having lung cancer, and one of his lungs was removed. He survived and deeply thanked God who gave him a second chance. As a poet, he was born after his operation. Convalescing on the banks of Dublin's Grand Canal, Kavanagh restored himself physically and psychologically. He found the inspiration he had long sought and discovered a new bond between himself and the world. In the joy of his spiritual rebirth, Kavanagh adopted a new outlook on life. More importantly, he began to write a new kind of poetry. His new poems are no longer disturbed by the feelings of despair and frustration. Instead, they are full of hope and optimism.

Chapter Four deals with the technical devices used in Kavanagh's poetry and shows how they reflect his themes of frustration and optimism. Sound-patterns such as alliteration, assonance, consonance, rhyme and rhythm will be discussed and illustrated by examples extracted from Kavanagh's poetry. In addition, the poet's use of verbal repetitions will be stressed. Among these verbal forms are anaphora, epistrophe, anadiplosis as well as immediate and intermittent free verbal repetitions. This chapter also sheds light on some semantic irregularities which are common in the poetry of Patrick Kavanagh. Figures of speech like simile, metaphor, paradox and hyperbole will be discussed. Neologism will also be tackled. The researcher will concentrate on how all these technical devices help Kavanagh convey his themes and express his feelings.