



# READING TWENTIETH- CENTURY POETRY

*The Language  
of Gender and  
Objects*

Edward Larrissy

# Reading Twentieth Century Poetry The Language Of Gender And Objects

**Tim Armstrong**



## **Reading Twentieth Century Poetry The Language Of Gender And Objects:**

*Reading Twentieth-century Poetry* Edward Larrissy, 1990-01-01      *Reading Contemporary Poetry*, 1988      **A Companion to Twentieth-Century Poetry** Neil Roberts, 2008-06-09 In the twentieth century more people spoke English and more people wrote poetry than in the whole of previous history and this Companion strives to make sense of this crowded poetical era The original contributions by leading international scholars and practising poets were written as the contributors adjusted to the idea that the possibilities of twentieth century poetry were exhausted and finite However the volume also looks forward to the poetry and readings that the new century will bring The Companion embraces the extraordinary development of poetry over the century in twenty English speaking countries a century which began with a bipolar transatlantic connection in modernism and ended with the decentred heterogeneity of post colonialism Representation of the canonical and the marginal is therefore balanced including the full integration of women poets and feminist approaches and the in depth treatment of post colonial poets from various national traditions Discussion of context intertextualities and formal approaches illustrates the increasing self consciousness and self reflexivity of the period whilst a Readings section offers new readings of key selected texts The volume as a whole offers critical and contextual coverage of the full range of English language poetry in the last century      *The Cambridge Companion to Twentieth-Century English Poetry* Neil Corcoran, 2007-12-13 The last century was characterised by an extraordinary flowering of the art of poetry in Britain These specially commissioned essays by some of the most highly regarded poetry critics offer a stimulating and reliable overview of English poetry of the twentieth century The opening section on contexts will both orientate readers relatively new to the field and provide provocative syntheses for those already familiar with it Following the terms introduced by this section individual chapters cover many ways of looking at the modern the modernist and the postmodern The core of the volume is made up of extensive discussions of individual poets from W B Yeats and W H Auden to contemporary poets such as Simon Armitage and Carol Ann Duffy In its coverage of the development themes and contexts of modern poetry this Companion is the most useful guide available for students lecturers and readers      **The Cambridge Companion to Twentieth-Century British and Irish Women's Poetry** Jane Dowson, 2011-03-17 This Companion is aimed at students and poetry enthusiasts wanting to deepen their knowledge of some of the finest modern poets It provides new approaches to a wide range of influential women s poetry a chronology and guide to further reading      *Contemporary British Poetry* James Acheson, Romana Huk, 1996-01-01 This collection of original essays focuses on new and continuing movements in British Poetry It offers a wide ranging look at feminist working class and other poets of diverse cultural backgrounds      **Gender, Desire, and Sexuality in T. S. Eliot** Cassandra Laity, Nancy K. Gish, 2004-10-28 This collection of essays brings together scholars from a wide range of critical approaches to study T S Eliot s engagement with desire homoeroticism and early twentieth century feminism in his poetry prose and drama Ranging from historical and formalist literary criticism to

psychological and psychoanalytic theory and cultural studies Gender Desire and Sexuality in T S Eliot illuminates such topics as the influence of Eliot's mother a poet and social reformer on his art the aesthetic function of physical desire the dynamic of homosexuality in his poetry and prose and his identification with passive or feminine desire in his poetry and drama The book also charts his reception by female critics from the early twentieth century to the present This book should be essential reading for students of Eliot and Modernism as well as queer theory and gender studies *Modernism* Tim

Armstrong, 2005-06-17 In this study aimed at a general and student audience Tim Armstrong seeks to define modernism not only by its aesthetics and literary genres but also by its links with broader cultural areas in which the modern is implicated and debated and which inform its representational modes Besedilo s hrbta knj The Cambridge History of English Poetry Michael O'Neill, 2010-04-29 A literary historical account of English poetry from Anglo Saxon writings to the present

*Depression Glass* Monique Vescia, 2014-02-04 First Published in 2006 This is part of the literary criticism and cultural theory collection Situated within the larger narrative of the symbiosis between photography and modern poetry in America during the 1930s each text examined by the author is a discrete object constituting a series of empirical statements expressing certain empirical truths particular to its time and place **Shakespeare and Ireland** Mark Thornton Burnett, Ramona Wray, 1997-12-13 Shakespeare and Ireland examines the complex relationship between the most celebrated icon of the British establishment and Irish literary and cultural traditions Addressing Shakespearean representations of Ireland as well as Irish writers responses to the dramatist it ranges widely across theatrical performances pedagogical practices editorial undertakings and political developments The writings of Joyce Heaney and Yeats are considered in addition to recent nationalist discourses In so doing the collection establishes the multiple Shakespeares and competing Irelands that inform the Irish imagination Myth and the Making of Modernity, 2022-04-19 The contributors to this collection of essays on the literary use of myth in the early twentieth century and its literary and philosophical precedents from romanticism onwards draw on a range of disciplines from anthropology comparative literature and literary criticism to philosophy and religious studies The underlying assumption is that modernist myth making does not retreat from modernity but projects a mode of being for the future which the past could serve to define Modernist myth is not an attempted recovery of an archaic form of life so much as a sophisticated self conscious equivalent Far from seeking a return to an earlier romantic valorizing of myth these essays show how the true interest of early twentieth century myth making lies in the consciousness affirmative as well as tragic of living in a human world which in so far as it must embody value can have no ultimate grounding Although myth may initially appear to be the archaic counterterm to modernity it is thus also the paradigm on which modernity has repeatedly reconstructed or come to understand its own life forms The very term myth by combining in its modern usage the rival meanings of a grounding narrative and a falsehood encapsulates a central problem of modernity how to live given what we know **John Ashbery and American Poetry** David Herd, 2024-07-30 David Herd

sets out to provide readers with a new critical language through which they can appreciate the beauty and complexity of Ashbery's writing. Presenting the poet in all his forms: avant garde, nostalgic, sublime and camp, the book argues that the perpetual inventiveness of Ashbery's work has always been underpinned by the poet's desire to write the poem fit to cope with its occasion. Tracing Ashbery's development in the light of this idea and from its origins in the dazzling artistic environment of 1950s New York, the book evaluates his poetry against the aesthetic, literary and historical backgrounds that have informed it. The story of a brilliant career and a history of the period in which that career has taken shape. John Ashbery and American Poetry provides a compelling account of Ashbery's importance to Twentieth Century Literature. A *Companion to British Literature, Volume 4* Robert DeMaria, Jr., Heesok Chang, Samantha Zacher, 2013-12-13. A Companion to British Literature: Victorian and Twentieth Century Literature 1837-2000. **Bodies of Poems** Lennart Nyberg, 2009. The traditional borders between the arts have been eroded to reveal new connections and create new links between art forms. Cultural Interactions is intended to provide a forum for this activity. It will publish monographs, edited collections and volumes of primary material on points of crossover such as those between literature and the visual arts or photography and fiction, music and theatre, sculpture and historiography. Names, Proverbs, Riddles, and Material Text in Robert Frost T. O'Brien, 2010-07-19. This study examines several unexplored aspects of the poetry of Robert Frost, one of the most widely read and studied American poets, and shows how they contribute to the reader's experience and modernism in general. **Peter Ackroyd** J. Gibson, J. Wolfreys, 2000-04-07. Peter Ackroyd: The Ludic and Labyrinthine Text offers the reader the first major critical study in English of one of Britain's most inventive, playful and significant writers of the twentieth century. This study playfully yet rigorously engages with these aspects of literary stylistics and personal and national identity so important in Ackroyd's work. Rejecting the postmodern label previously attached to the author, Gibson and Wolfreys provide a consideration of all Ackroyd's writing to date, from his poetry and critical thought to his novels and biographies, offering an indispensable account to anyone interested in Ackroyd and the condition of the novel at the end of the twentieth century. **Misreading England** Raphaël Ingelbien, 2021-11-01. In *Misreading England: Poetry and Nationhood*, Since the Second World War, Raphaël Ingelbien examines how issues of nationhood have affected the works and the reception of several English and Irish poets: Philip Larkin, Ted Hughes, Geoffrey Hill and Seamus Heaney. This study explores the interactions between post-war English poets and the ways in which they transformed or misread earlier poetic visions of England: Romantic, Georgian, Modernist. It also traces often neglected but crucial links between their troubled poetics of Englishness and Seamus Heaney's poetry of Irish nationhood. This radically intertextual approach takes issue with influential accounts of post-war poetry that have drawn on postcolonialism. Instead of being made to reflect contemporary agendas, the poetics of nationhood are here considered in all their textual and ideological complexity and restored to the historical, intellectual and literary contexts which postcolonial emphases on identity often play down or simplify. Whereas critics in post-devolution

Britain increasingly use texts to debunk or promote specific versions of national identity this study interrogates the very terms in which the debate has been conducted Its metacritical analyses expose the contradictions of identity politics and its intertextual readings help re draw the map of post war poetry in Britain and Ireland Shamanic Elements in the Poetry of Ted Hughes Ewa Panecka, 2018-04-18 This study on religious experience in modern poetry features innovatory and accessible close readings of some of the most beloved authors of English verse In today s seemingly secular age religion still remains a highly contested subject The selection of texts analysed here is representative of a wide spectrum of attitudes including a sharply critical refusal to acknowledge Christianity as the basis of civilization Some poets see national religion as a framework for cultural identity while others worship nature as the omnipotent Force of Life trying to create their own gods Rather than reducing poetry to a background for philosophical analysis or theological deliberation this book presents diverse modes of the poetic endeavor to capture and convey the divine The chapters provide a range of perspectives on individual experience rendered into poetry as a subtle relationship between faith perception and language The text will be of interest to anyone looking for new ways of reading poetry as a spiritual quest *Modernism and Ireland* Patricia Coughlan, 1995 An incisively argued collection of essays which sets out to look afresh at the landscape of Irish poetry in the 1930s

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