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Louis Macneice Sceptical Vision

**Ana Fernandes, Ana Raquel
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Louis Macneice Sceptical Vision:

Louis MacNeice Terence Brown, 1975 **Louis MacNeice and the Poetry of the 1930s** Richard Danson Brown, 2009
This study investigates Louis MacNeice in two major central strands exploring MacNeice's ambiguous positioning as an Irish poet and the self-consciousness in his writing **Louis MacNeice and the Irish Poetry of His Time** Tom Walker, 2015
Louis MacNeice and the Irish Poetry of his Time draws on new archival research to suggest ways in which MacNeice's poetry is closely linked to contemporaneous developments in Irish literature and culture *Twentieth-Century British and Irish Poetry* Michael O'Neill, Madeleine Callaghan, 2011-01-31 Featuring contributions from some of the major critics of contemporary poetry *Twentieth Century British and Irish Poetry* offers an accessible imaginative and highly stimulating body of critical work on the evolution of British and Irish poetry in the twentieth century Covers all the poets most commonly studied at university level courses Features criticisms of British and Irish poetry as seen from a wide variety of perspectives movements and historical contexts Explores current debates about contemporary poetry relating them to the volume's larger themes Edited by a widely respected poetry critic and award-winning poet *The Power of Form* Ana Fernandes, Ana Raquel Fernandes, Rui Carlos Fonseca, José Pedro Serra, 2015-02-27 Although positivism dismissed myths as childish fancy bound to be superseded by reason there has been a continuous reappraisal of the power of myths since the 19th century Once viewed as primitive and unreliable accounts and an inadequate and distorted form of knowledge myths came to be perceived as exemplary narratives consisting of rich and complex symbolic constructs that carry meaning and a connection to reality Myths then came to be regarded as a privileged expression of the human soul and of its possibly submerged and unconscious abysses and dramas Rather than inherently obscure and elusive to a rational grasp mythical narratives would therefore be driven by logical reasoning giving shape to a particular worldview of life and humankind The enduring power of mythical narrative is attested to by its very plasticity subject to multiple recreations informed by changing concerns and insights Mythical narratives have thus attracted the interest of various disciplines from ethnology and history to philosophy literature sociology politics the history of religions and art history This interdisciplinary volume studies how myths are inscribed and recycled within both individual and collective heritage and examines the personal and political implications of multifaceted engagement with myths as one of the forms through which societies try to make sense of their perplexities The Cambridge Companion to Irish Poets Gerald Dawe, 2018 A fresh accessible and authoritative study that conveys the richness and diversity of Irish poets their lives and times **The Cambridge Companion to Contemporary Irish Poetry** Matthew Campbell, 2003-08-28 In the last fifty years Irish poets have produced some of the most exciting poetry in contemporary literature writing about love and sexuality violence and history country and city This book provides a unique introduction to major figures such as Seamus Heaney but also introduces the reader to significant precursors like Louis MacNeice or Patrick Kavanagh and vital contemporaries and successors among others Thomas Kinsella Paul Muldoon and Nuala Ni Dhomhnaill

Readers will find discussions of Irish poetry from the traditional to the modernist written in Irish as well as English from both North and South This Companion the only book of its kind on the market provides cultural and historical background to contemporary Irish poetry in the contexts of modern Ireland but also in the broad currents of modern world literature It includes a chronology and guide to further reading and will prove invaluable to students and teachers alike **One Voice and Many** Beth Ellen Roberts, 2006 Different conceptions of the relationships between unity and multiplicity may be presented by varying the three distances inherent in dialogue poetry each of which represents a degree of differentiation the distance between the speakers the distance between the poet and the speakers and the distance between the speakers and the reader **The Problem of Consciousness in Modern Poetry** Hugh Underhill, 1992-07-31 Modernist aesthetics have been identified with a sense of cultural crisis defined by its distance from an ideal of unified consciousness This original study examines the struggle toward that ideal of unitary subjective experience in modern British and Irish poetry from Hardy to Ted Hughes Hugh Underhill argues that the poetry's emphasis on inner states underrepresents the extent to which the crisis is in fact socio historically determined The Great War in Irish Poetry Fran Brearton, 2003 The Great War in Irish Poetry explores the impact of the First World War on the work of W B Yeats Robert Graves and Louis MacNeice in the period 1914 45 and on three contemporary Northern Irish poets Derek Mahon Seamus Heaney and Michael Longley Its concern is to place their work and memory of the Great War in the context of Irish politics and culture in the twentieth century The historical background to Irish involvement in the Great War is explained as are the ways in which issues raised in 1912 20 still reverberate in the politics of remembrance in Northern Ireland particularly through such events as the Home Rule cause the loss of the Titanic the Battle of the Somme the Easter Rising While the Great War is perceived as central to English culture and its literature holds a privileged position in the English literary canon the centrality of the Great War to Irish writing has seldom been recognised This book shows first that despite complications in Irish domestic politics which led to the repression of memory of the Great War Irish poets have been drawn throughout the century to the events and images of 1914 18 This engagement is particularly true of those writing in the troubled Northern Ireland of the last thirty years The second main concern is the extent to which recognition of the importance of the Great War in Irish writing has itself become a casualty of competing versions of the literary canon

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