

Improprieties Politics And Sexuality In Northern Irish Poetry

Continuity and Change in Irish Poetry, 1966-2010 - Eric Falci
2012-07-30

This work reshapes our understanding of contemporary Irish poetry and offers a new account of poetic form.

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.

Silence and Articulacy in the Poetry of Medbh McGuckian -

Maureen E. Ruprecht Fadem 2019-12-03

Silence and Articulacy in the Poetry of Medbh McGuckian is an innovative contribution to the scholarship on Belfast poet, Medbh McGuckian. This book considers the entire oeuvre of this globally respected Irish woman writer, a member of the contemporary avant-garde with now fifteen (U.S. published) volumes and numerous individual publications. The author positions McGuckian's oeuvre as political and historical poetry and offers a provocative new assessment of its crafted silences. This work argues that it is the muted character of McGuckian's poems—a consequence of a defamiliarized language, the overwhelming sway of the image, and a profusion of intertextual quoting—that constitutes their agency and force. The silences are read as a response to the precarious positionality of poet and speaker at the site of "disaster" and the limits of articulacy. In line with Rukeyser's notion of the life of poetry, the life of McGuckian's silences is located, Fadem argues, in the poems' production, as revealed self-reflexively, and in their prolonged consumption. This oeuvre operates as a formidable counter-discourse by converting poetry's reception into a much protracted task that redistributes the temporal economy of poem and reader and disrupts the given structures of time, place, and the order of things.

Seamus Heaney and the Poetic(s) of Violence - Thomas McGuire 2004

This dissertation reconsiders the key importance of violence as an aesthetic, political, and cultural category in Seamus Heaney's poetry and translations. The dissertation begins by asking how the relation between violence, literature, and nationalism might be understood in the Irish postcolonial context. The author details how specific explosions of postcolonial violence as well as broader cultural manifestations and perceptions of violence have motivated and informed some of the key aesthetic developments and major projects in this poet's career. By examining a wide range of representations from his oeuvre, he details Heaney's deft negotiation of the related problems of violence and decolonization through a complex and compelling poetic of violence. Specifically, he examines Heaney's conception and development of the lyric as a field of force, his employment of the pastoral as an anticolonial mode of resistance, and his translations of canonical texts as acts of counterviolence carried out at the level of the vernacular and form. Through close readings of Heaney's verse, translations, prose, and journalism, the author demonstrates how many of his writings can be profitably read as part of an ongoing attempt to intervene textually in a Northern Irish culture of violence. He also argues that Heaney's often conflicted, occasionally uneven, and frequently brilliant attempts to outface violence through writing have necessitated a remarkable degree of experimentation and adaptation at the level of form, language, and genre. By bringing into interactive and critical focus a study of poetics and postcolonial criticism, the author attempts to demonstrate that a particular set of violent conditions and perceptions (which are endemic to postcolonial situations) have, to a remarkable degree, informed Heaney's highly innovative transformations of inherited cultural

materials. (3 figures, 185 refs.).

Limits and Languages in Contemporary Irish Women's Poetry -

Daniela Theinová 2020-10-18

Limits and Languages in Contemporary Irish Women's Poetry examines the transactions between the two main languages of Irish literature, English and Irish, and their formative role in contemporary poetry by Irish women. Daniela Theinová explores the works of well-known poets such as Eavan Boland, Eiléan Ní Chuilleanáin, Nuala Ní Dhomhnaill, Biddu Jenkinson and Medbh McGuckian, combining for the first time a critical analysis of the language issue with a focus on the historical marginality of women in the Irish literary tradition. Acutely alert to the textures of individual poems even as she reads these against broader critical-theoretical horizons, Theinová engages directly with texts in both Irish and English. By highlighting these writers' uneasy poetic and linguistic identity, and by introducing into this wider context some more recent poets—including Vona Groarke, Caitríona O'Reilly, Sinéad Morrissey, Ailbhe Darcy and Aifric Mac Aodha—this book proposes a fundamental critical reconsideration of major late-twentieth-century Irish women poets, and, by extension, the nation's canon.

Improprieties - Clair Wills 1993

This is an innovative and accessible study of contemporary Northern Irish poetry in the light of current debates about post-modernism, poetry and politics, and the figure of woman in Irish political discourse. Close readings of the work of Tom Paulin, Medbh McGuckian, and Paul Muldoon focus on the 'improper' elements of the poetry: the refusal of a sense of home, the disruption of 'traditional' poetic form, and the sexual narratives told. *Improprieties* is a much-needed evaluation of Northern Irish poetry, distinguished by its critical sophistication and lucid readings of three notoriously complex but hugely important poets.

The Cambridge Companion to British Poetry, 1945-2010 - Edward Larrissy 2016

This Companion brings together sixteen essays that explore the full diversity of British poetry since the Second World War. Focusing on famous and neglected names alike, from Dylan Thomas to John Agard,

leading scholars provide readers with insight into the ongoing importance and profundity of post-war poetry.

Northern Irish Poetry and the Russian Turn - S. Schwerter 2013-02-07

Seamus Heaney, Tom Paulin and Medbh McGuckian are the three most influential poets from Northern Ireland who have composed poems with a link to the Tsarist Empire and the Soviet Union. Through their references to Russia the three poets achieve a geographical and mental detachment allowing them to turn a fresh eye on the Northern Irish situation.

Contemporary Irish Poetry and the Pastoral Tradition - Donna L. Potts 2012-01-01

In *Contemporary Irish Poetry and the Pastoral Tradition*, Donna L. Potts closely examines the pastoral genre in the work of six Irish poets writing today. Through the exploration of the poets and their works, she reveals the wide range of purposes that pastoral has served in both Northern Ireland and the Republic: a postcolonial critique of British imperialism; a response to modernity, industrialization, and globalization; a way of uncovering political and social repercussions of gendered representations of Ireland; and, more recently, a means for conveying environmentalism's more complex understanding of the value of nature. Potts traces the pastoral back to its origins in the work of Theocritus of Syracuse in the third century and plots its evolution due to cultural changes. While all pastoral poems share certain generic traits, Potts makes clear that pastorals are shaped by social and historical contexts, and Irish pastorals in particular were influenced by Ireland's unique relationship with the land, language, and industrialization due to England's colonization. For her discussion, Potts has chosen six poets who have written significant collections of pastoral poetry and whose work is in dialogue with both the pastoral tradition and other contemporary pastoral poets. Three poets are men—John Montague, Seamus Heaney, Michael Longley—while three are women—Eavan Boland, Medbh McGuckian, Nuala Ní Dhomhnaill. Five are English-language authors, while the sixth—Ní Dhomhnaill—writes in Irish.

Additionally, some of the poets hail from the Republic, while others originate from Northern Ireland. Potts contends that while both Irish Republic and Northern Irish poets respond to a shared history of British colonization in their pastorals, the 1921 partition of the country caused the pastoral tradition to evolve differently on either side of the border, primarily because of the North's more rapid industrialization; its more heavily Protestant population, whose response to environmentalism was somewhat different than that of the Republic's predominantly Catholic population; as well the greater impact of the world wars and the Irish Troubles. In an important distinction from other studies of Irish poetry, Potts moves beyond the influence of history and politics on contemporary Irish pastoral poetry to consider the relatively recent influence of ecology. Contemporary Irish poets often rely on the motif of the pastoral retreat to highlight various environmental threats to those retreats—whether they be high-rises, motorways, global warming, or acid rain. Potts concludes by speculating on the future of pastoral in contemporary Irish poetry through her examination of more recent poets—including Moya Cannon and Paula Meehan—as well as other genres such as film, drama, and fiction.

A Companion to Twentieth-Century Poetry - Neil Roberts 2008-04-15

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.

A Companion to Contemporary British and Irish Poetry, 1960 - 2015 - Wolfgang Gortschacher 2020-12-21

A comprehensive and scholarly review of contemporary British and Irish Poetry With contributions from noted scholars in the field, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a collection of writings from a diverse group of experts. They explore the richness of individual poets, genres, forms, techniques, traditions, concerns, and institutions that comprise these two distinct but interrelated national poetries. Part of the acclaimed Blackwell Companion to Literature and Culture series, this book contains a comprehensive survey of the most important contemporary Irish and British poetry. The contributors provide new perspectives and positions on the topic. This important book: Explores the institutions, histories, and receptions of contemporary Irish and British poetry Contains contributions from leading scholars of British and Irish poetry Includes an analysis of the most prominent Irish and British poets Puts contemporary Irish and British poetry in context Written for students and academics of contemporary poetry, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a comprehensive review of contemporary poetry from a wide range of diverse contributors.

Poet John Hewitt, 1907-1987 and Criticism of Northern Irish Protestant Writing - Sarah Ferris 2002

This study questions the validity of John Hewitt's prominence in Northern Irish Protestant writing and asserts the need for a more accurate history of this genre. Confronting the perceived wisdoms of a highly politicized discourse, it undermines Hewitt's status within it as a matchless, acceptable Protestant for a critically re-visioned Ireland. Challenging the substance of Hewitt's self-representations as icon of cultural liberalism,

radical secular dissenter, and verse-apologist for the Planter condition, this book shows that his elevation over the majority of northern Protestants is tenable only within an incomprehensive history of Northern Irish Protestant writing that diminishes other important figures. The study provides a framework for a more equitable study of Protestant voices.

Constitutions of Self in Contemporary Irish Poetry - Wit Pietrzak 2022-11-22

Constitutions of Self in Contemporary Irish Poetry explores the figure of the lyrical self in the work of six contemporary Irish poets: Paul Muldoon, Vona Groarke, Sinéad Morrissey, Caitríona O'Reilly, Alan Gillis and Nick Laird. By focusing on the self, this study offers the first sustained exploration of what is arguably one of the most distinctive features of Irish poetry. Readings utilise the latest theories of the lyric filtered through the work of such philosophers as Jacques Derrida, Umberto Eco, Slavoj Žižek, Giorgio Agamben and Zygmunt Bauman, and connect an interdisciplinary approach with attention to the operations of the poetic text to bring out aspects of the self in Irish writing that have been given only cursory critical attention so far.

Irish Poetry Since 1950 - John Goodby 2000-12-15

Irish Poetry since 1950 is a survey of poetry, from Northern Ireland, the Republic of Ireland, Britain, and the US, covering the 1950s, the 1960s, the early period of the Troubles up to 1976, the 1980s and the 1990s.

Tongue of Water, Teeth of Stones - Jonathan Hufstader 2014-10-17

In a 1984 lecture on poetry and political violence, Seamus Heaney remarked that "the idea of poetry was itself that higher ideal to which the poets had unconsciously turned in order to survive the demeaning conditions." Jonathan Hufstader examines the work of Heaney and his contemporaries to discover how poems, combining conscious technique with unconscious impulse, work as aesthetic forms and as strategies for emotional survival. In his powerful study, Hufstader shows how a number of contemporary Northern Irish poets, including Seamus Heaney, Derek Mahon, Michael Longley, Paul Muldoon, Tom Paulin, Ciarán Carson and Medbh McGuckian, explore the resources of language and poetic form in

their various responses to cultural conflict and political violence.

Focusing on both style and social contexts, Hufstader explores the tension between solidarity and art, between the poet's need to belong and to rebel. He believes that an understanding of the power of lyric points towards an understanding of the source of social violence, and of its cessation.

Homemaking - Catherine Wiley 2021-11-19

First published in 1996. The present volume, *Homemaking: Women Writers and the Politics and Poetics of Home*, enters the critical discourse on gender by way of two of its most pressing issues: the politics of women's locations at the end of the twentieth century, and the division of experience into public and private. That the emergence of systematic feminist thought in the west coincided with the invention of "private life" should not surprise us. Feminist thinkers from Mary Wollstonecroft on were quick to realize that the designation of the public and the private, male and female, was key to the subordination of women.

A New History of Ireland Volume VII - J. R. Hill 2010-08-26

A New History of Ireland is the largest scholarly project in modern Irish history. In 9 volumes, it provides a comprehensive new synthesis of modern scholarship on every aspect of Irish history and prehistory, from the earliest geological and archaeological evidence, through the Middle Ages, down to the present day. Volume VII covers a period of major significance in Ireland's history. It outlines the division of Ireland and the eventual establishment of the Irish Republic. It provides comprehensive coverage of political developments, north and south, as well as offering chapters on the economy, literature in English and Irish, the Irish language, the visual arts, emigration and immigration, and the history of women. The contributors to this volume, all specialists in their field, provide the most comprehensive treatment of these developments of any single-volume survey of twentieth-century Ireland.

Irish Poetry after Joyce - Dillon Johnston 1997-05-01

William Butler Yeats has been long considered the standard by which all Irish poetry is judged. Even the best of his immediate successors could

not be liberated from Yeats's influence. In a new edition of his groundbreaking work, Dillon Johnston elaborates on the premise that many of Ireland's new voices do not follow the Yeatsian model—the singular lyric or odic voice; rather, they rely on Joyce for an interplay of dramatic voices. Johnston describes the world that contemporary poets have inherited: the legacies of Yeats and Joyce, the conflict of Unionism and Nationalism, the Irish language itself, and the politics of literature after World War II. He then explores the poetry of successors to both Yeats and Joyce. Austin Clarke is paired with Thomas Kinsella, Patrick Kavanagh with Seamus Heaney, Denis Devlin with John Montague, and Louis MacNeice with Derek Mahon. This edition, encompassing major poets of the last fifty-five years, includes the work of Paul Muldoon, Richard Murphy, Eavan Boland, Medbh McGuckian, and Eilean Ni

Chuilleanain.

Northern Irish Poetry and Domestic Space - Adam Hanna 2016-04-29

Northern Irish Poetry and Domestic Space explores why houses, in some ways the most private of spaces, have taken up such visibly public positions in the work of a range of prominent poets from Northern Ireland, examining the work of Seamus Heaney, Michael Longley, Derek Mahon and Medbh McGuckian.

Northern Irish Poetry and Theology - G. McConnell 2014-06-17

Northern Irish Poetry and Theology argues that theology shapes subjectivity, language and poetic form, and provides original studies of three internationally acclaimed poets: Seamus Heaney, Michael Longley and Derek Mahon.

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