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Nota di contenuto	Cover -- Half Title -- Title Page -- Copyright Page -- Dedication -- Table of Contents -- Preface and acknowledgements -- Introduction -- 1. 'Union Jacks in every part': prewar and Georgian poetry -- Introduction -- Another country -- Edwardian England, Edwardian poetry -- The Georgians: between Edwardianism and modernism -- Rupert Brooke -- Edward Thomas -- Conclusion -- 2. 'Not concerned with Poetry': World War I -- Introduction -- Poetry at war -- Gender and sexuality -- Conclusion -- 3. 'Birth, and copulation, and death': the 1920s and T.S. Eliot -- Introduction -- Modernism, poetry, and Eliot -- The historical wasteland -- Conclusion -- 4. 'Demon and Beast': the 1920s and W.B. Yeats -- Introduction -- Private and public -- Yeats and Ireland -- Michael Robartes and the Dancer (1921) -- The Tower (1928) -- Conclusion -- Appendix: aspects to Yeats's symbolism -- 5. In/between the wars: poetry in the 1930s -- Introduction -- The contested decade -- Poets of serious purpose -- Conclusion: the 1940s -- 6. 'Philosophical sundials of history': poetry after the war -- Introduction -- Retreating to 'England' -- Make it New -- Two examples: Larkin and Plath -- Conclusion -- 7. 'Ted Hughes Is Elvis

Presley': recent anthologies by men -- Introduction -- Extending the 'imaginative franchise' -- 'Plurality has flourished': The New Poetry -- Conclusion -- 8. 'My history is not yours': recent anthologies by women -- Introduction -- Anthologies -- Sex, the family, and gender -- Picking up from Plath -- Conclusion -- 9. Anti- and post-colonial writing: Northern Irish and black British poets -- Introduction -- Northern Ireland: colonialism and nationalism -- Northern Irish poetry -- New black ethnicities -- Black British poetry -- Conclusion -- Notes -- Bibliography -- Index.

Sommario/riassunto

This text examines both "English" poetry through the events of the 20th century and British history through its representations in recent poetry. It builds a narrative not of poetry in the 20th century but of the 20th century in poetry. A high proportion of literature courses include an exploration of the issues of gender, ethnicity, theory, nationality, politics and social class. But until now most teaching has focused on the novel as the most useful way of raising these issues. Peter Childs demonstrates that all poetry is historically produced and consumed and is part of our understanding of society and identity. This student-friendly critical survey includes chapters on: the Georgians; First World War poetry; Eliot; Yeats; the thirties; post-war poetry; contemporary anthologies; women's poetry; and Northern Irish and black British poets. Placing literature in a wider social context, this book examines the way in which recent theory has questioned divisions between "history" and literature, between "text" and "event", between society and the individual.
