

# Autobiography Of Red Anne Carson

## Anne Carson

*Autobiography of Red* Anne Carson, 2013-03-05 The award-winning poet reinvents a genre in a stunning work that is both a novel and a poem, both an unconventional re-creation of an ancient Greek myth and a wholly original coming-of-age story set in the present. Geryon, a young boy who is also a winged red monster, reveals the volcanic terrain of his fragile, tormented soul in an autobiography he begins at the age of five. As he grows older, Geryon escapes his abusive brother and affectionate but ineffectual mother, finding solace behind the lens of his camera and in the arms of a young man named Herakles, a cavalier drifter who leaves him at the peak of infatuation. When Herakles reappears years later, Geryon confronts again the pain of his desire and embarks on a journey that will unleash his creative imagination to its fullest extent. By turns whimsical and haunting, erudite and accessible, richly layered and deceptively simple, *Autobiography of Red* is a profoundly moving portrait of an artist coming to terms with the fantastic accident of who he is. A NEW YORK TIMES NOTABLE BOOK OF THE YEAR National Book Critics Circle Award Finalist Anne Carson is, for me, the most exciting poet writing in English today. --Michael Ondaatje A profound love story . . . sensuous and funny, poignant, musical and tender. --The New York Times Book Review A deeply odd and immensely engaging book. . . . [Carson] exposes with passionate force the mythic underlying the explosive everyday. --The Village Voice

**Autobiography of Red** Anne Carson, 1999-07-27 The award-winning poet reinvents a genre in a stunning work that is both a novel and a poem, both an unconventional re-creation of an ancient Greek myth and a wholly original coming-of-age story set in the present. Geryon, a young boy who is also a winged red monster, reveals the volcanic terrain of his fragile, tormented soul in an autobiography he begins at the age of five. As he grows older, Geryon escapes his abusive brother and affectionate but ineffectual mother, finding solace behind the lens of his camera and in the arms of a young man named Herakles, a cavalier drifter who leaves him at the peak of infatuation. When Herakles reappears years later, Geryon confronts again the pain of his desire and embarks on a journey that will unleash his creative imagination to its fullest extent. By turns whimsical and haunting, erudite and accessible, richly layered and deceptively simple, *Autobiography of Red* is a profoundly moving portrait of an artist coming to terms with the fantastic accident of who he is. A NEW YORK TIMES NOTABLE BOOK OF THE YEAR National Book Critics Circle Award Finalist Anne Carson is, for me, the most exciting poet writing in English today. --Michael Ondaatje A profound love story . . . sensuous and funny, poignant, musical and tender. --The New York Times

Book Review A deeply odd and immensely engaging book. . . . [Carson] exposes with passionate force the mythic underlying the explosive everyday. --The Village Voice

Seeing Red Amanda Young, 2012

*Anne Carson* Joshua Marie Wilkinson, 2015-01-28 Anne Carson's works re-think genre in some of the most unusual and nuanced ways that few writers ever attempt, from her lyric essays, enigmatic poems, and novels in verse to further forays into video and comics and collaborative performance. Carson's pathbreaking translations of Ancient Greek poetry and drama, as well as her scholarship on everything from Sappho to Celan, only continue to demonstrate the unique vision she has for what's possible for a work of literature to become. *Anne Carson: Ecstatic Lyre* is the first book of essays dedicated to the breadth of Anne Carson's works, individually, spanning from *Eros the Bittersweet* through *Red Doc*. With contributions from Kazim Ali, Dan Beachy-Quick, Julie Carr, Harmony Holiday, Cole Swensen, Eleni Sikelianos, and many others (including translators, poets, essayists, scholars, novelists, critics, and collaborators themselves), we learn from Carson's greatest admirers and closest readers about the books that moved and inspired them.

*Red Doc* > Anne Carson, 2013-03-05 A literary event: a follow-up to the internationally acclaimed poetry bestseller *Autobiography of Red* (Amazing -- Alice Munro) that takes its mythic boy-hero into the twenty-first century to tell a story all its own of love, loss, and the power of memory. In a stunningly original mix of poetry, drama, and narrative, Anne Carson brings the red-winged Geryon from *Autobiography of Red*, now called *G*, into manhood, and through the complex labyrinths of the modern age. We join him as he travels with his friend and lover Sad (short for Sad But Great), a haunted war veteran; and with Ida, an artist, across a geography that ranges from plains of glacial ice to idyllic green pastures; from a psychiatric clinic to the somber house where *G*'s mother must face her death. Haunted by Proust, juxtaposing the hunger for flight with the longing for family and home, this deeply powerful verse picaresque invites readers on an extraordinary journey of intellect, imagination, and soul.

*Autobiography of Red-Canada* Anne Carson, 1999-08-01 A NEW YORK TIMES NOTABLE BOOK OF THE YEAR National book Critics Circle Award Finalist Anne Carson is, for me, the most exciting poet writing in English today. --Michael Ondaatje This book is amazing--I haven't discovered any writing in years so marvelously disturbing. --Alice Munro The award-winning poet Anne Carson reinvents a genre in *Autobiography of Red*, a stunning work that is both a novel and a poem, both an unconventional re-creation of an ancient Greek myth and a wholly original coming-of-age story set in the present. Geryon, a young boy who is also a winged red monster, reveals the volcanic terrain of his fragile, tormented soul in an autobiography he begins at the age of five. As he grows older, Geryon escapes his abusive brother and affectionate but ineffectual mother, finding solace behind the lens of his camera and in the arms of a young man named Herakles, a cavalier drifter who leaves him at the peak of infatuation. When Herakles reappears years later, Geryon confronts again the pain of his desire and

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*Glass, Irony, and God* Anne Carson, 1995 Anne Carson's poetry - characterized by various reviewers as short talks, essays, or verse narratives - combines the confessional and the critical in a voice all her own. Known as a remarkable classicist, Anne Carson in *Glass, Irony and God* weaves contemporary and ancient poetic strands with stunning style. This collection includes: *The Glass Essay*, a powerful poem about the end of a love affair, told in the context of Carson's reading of the Bronte sisters; *Book of Isaiah*, a poem evoking the deeply primitive feel of ancient Judaism; and *The Fall of Rome*, about her trip to find Rome and her struggle to overcome feelings of a terrible alienation there.

**Reach without Grasping** Louis A. Ruprecht Jr., 2021-11-17 Anne Carson (b. June 21, 1950, in Toronto, Canada) is one of the most versatile of contemporary classicists, poets, and translators in the English language. In *Reach without Grasping*, Louis A. Ruprecht Jr. explores the role played by generic transgressions on the one hand, and by embodied spirituality on the other, throughout Carson's ambitious literary career. Where others see classical dichotomies (soul versus body, classical versus Christian), Carson sees connection. Like Nietzsche before her, Carson decries the images of the Classics as merely bookish and of classicists as disembodied intellects. She has brought religious, bodily erotics back into the heart of the classical tradition.

*Plainwater* Anne Carson, 2015-03-18 The poetry and prose collected in *Plainwater* are a testament to the extraordinary imagination of Anne Carson, a writer described by Michael Ondaatje as the most exciting poet writing in English today. Succinct and astonishingly beautiful, these pieces stretch the boundaries of language and literary form, while juxtaposing classical and modern traditions. Carson envisions a present-day interview with a seventh-century BC poet, and offers miniature lectures on topics as varied as orchids and Ovid. She imagines the muse of a fifteenth-century painter attending a phenomenology conference in Italy. She constructs verbal photographs of a series of mysterious towns, and takes us on a pilgrimage in pursuit of the elusive and intimate anthropology of water. Blending the rhythm and vivid metaphor of poetry with the discursive nature of the essay, the writings in *Plainwater* dazzle us with their invention and enlighten us with their erudition.

**In Translation** Paul St-Pierre, Prafulla C. Kar, 2007-01-01 With contributions by researchers from India, Europe, North America and the Caribbean, *In Translation* □ Reflections, refractions, transformations touches on questions of method and on topics □ including copyright, cultural hybridity, globalization, identity construction, and minority languages □ which are

important for the disciplinary development of translation studies but also of interest to other fields as well, most notably comparative literature, cultural studies and world literature. The volume provides a forum for new voices to be heard alongside those of well-established scholars and for current concerns to express themselves, often focusing on practices in areas of the world other than Europe or North America, which have until now tended to dominate the field. Acknowledging difference and celebrating it, the contributions conceive of translation as a process which reconstitutes and transforms, which brings renewal and growth, an interaction in a new context, a new reading, a new writing.

**Men in the Off Hours** Anne Carson, 2009-05-20 Following her widely acclaimed Autobiography of Red (A spellbinding achievement --Susan Sontag), a new collection of poetry and prose that displays Anne Carson's signature mixture of opposites--the classic and the modern, cinema and print, narrative and verse. In *Men in the Off Hours*, Carson reinvents figures as diverse as Oedipus, Emily Dickinson, and Audubon. She views the writings of Sappho, St. Augustine, and Catullus through a modern lens. She sets up startling juxtapositions (Lazarus among video paraphernalia; Virginia Woolf and Thucydides discussing war). And in a final prose poem, she meditates on the recent death of her mother. With its quiet, acute spirituality, its fearless wit and sensuality, and its joyful understanding that the fact of the matter for humans is imperfection, *Men in the Off Hours* shows us the most exciting poet writing in English today (Michael Ondaatje) at her best.

*Literary Form as Postcolonial Critique* Katharine Burkitt, 2016-05-06 Focusing on works by Derek Walcott, Les Murray, Anne Carson, and Bernardine Evaristo, Katharine Burkitt investigates the relationship between literary form and textual politics in postcolonial narrative poems and verse-novels. Burkitt argues that these works disrupt and undermine the traditions of particular forms and genres, and most notably the expectations attached to the prose novel, poetry, and epic. This subversion of form, Burkitt argues, is an important aspect of the texts' postcoloniality as they locate themselves critically in relation to literary convention, and they are all concerned with matters of social, racial, and national identities in a world where these categories are inherently complicated. In addition, the awareness of epic tradition in these texts unites them as 'post-epics', in that as they reuse the myths and motifs of a variety of epics, they question the status of the form, demonstrate it to be inherently malleable, and regenerate its stories for the contemporary world. As she examines the ways in which postcolonial texts rewrite the traditions of classical epics for the twentieth and twenty-first centuries, Burkitt ties close textual analysis to a critical intervention in the politics of form.

Decreation Anne Carson, 2006-10-10 One of the most interesting gatherings of material that any poet has published within living memory. --The Economist Simone Weil described "decreation" as "undoing the creature in us" -- an undoing of self. In her first collection in five years, Anne Carson explores this idea with characteristic brilliance and a tantalizing range of reference, moving from Aphrodite to Antonioni, Demosthenes to Annie Dillard, Telemachos to Trotsky, and writing in forms as varied as opera libretto, screenplay, poem, oratorio, essay, shot list, and rapture. As she makes her way through these

forms she slowly dismantles them, and in doing so seeks to move through the self, to its undoing. Cool, resolute, smart, and lovely.... Carson has emerged in the last two decades as a kind of prophet of the unknowable. --The Village Voice

**Antigonick** Anne Carson, 2015-05-29 An illustrated new translation of Sophokles' Antigone. Anne Carson has published translations of the ancient Greek poets Sappho, Simonides, Aiskhylos, Sophokles and Euripides. Antigonick is her seminal work. Sophokles' luminous and disturbing tragedy is here given an entirely fresh language and presentation. This paperback edition includes a new preface by the author, "Dear Antigone."

**Nox** Anne Carson, 2010 A signed, limited edition of 100 copies: Anne Carson's haunting and beautiful Nox is her first book of poetry in five years--a unique, illustrated, accordion-fold-out book in a box.

**Glass and God** Anne Carson, 1998 Blending the modern and the classical, this is the first full-length publication in Britain from Anne Carson, described by Michael Ondaatje as 'the most exciting poet writing in English today'.

**The Beauty of the Husband** Anne Carson, 2001 The Beauty Of The Husband is an essay on Keats's idea that beauty is truth, and is also the story of a marriage. It is told in 29 tangos. A tango (like a marriage) is something you have to dance to the end. This clear-eyed, brutal, moving, darkly funny book tells a single story in an immediate, accessible voice--29 "tangos" of narrative verse that take us vividly through erotic, painful, and heartbreaking scenes from a long-time marriage that falls apart. Only award-winning poet Anne Carson could create a work that takes on the oldest of lyrical subjects--love--and make it this powerful, this fresh, this devastating.

**Strike Anywhere** Michael Lista, 2016-07-08 I'd like to think that I'm polarizing the way a battery is, explains Michael Lista in his introduction to Strike Anywhere, energizing the flashlight by which you read in the dark only because it has a negative and a positive side. Collected here, under one cover, are my cathodes and my anodes. In his self-described 'arsons', Lista assesses with equal fire our literary darlings (Anne Carson, Don McKay), talented veterans (Steven Heighton, David McGimpsey) and promising newcomers (Stevie Howell, Aisha Sasha John) of the poetic genre. He depicts a literary institution pathologically averse to the sustenance of a traditional repertoire and addicted to the empty calories of poetic experiments. Television, too, falls prey to his jaundiced eye, from the militant sincerity of The Bachelorette to the receptacle of American anxieties that is The Walking Dead. But beyond passing judgment on the contemporary Literary Industrial Complex, Strike Anywhere acknowledges the inherent contradiction of poetic expression—that its power lies in its uselessness—and recognizes that poets are, nonetheless, the happy few, the unacknowledged legislators of the world. With thoughtfulness, wit and considerable humor, Michael Lista offers a refreshingly candid take on the moral and aesthetic implications of storytelling in all its forms, from boob-tube blockbusters to the latest volume of verse.

**Eros the Bittersweet** Anne Carson, 2023-11-14 Selected by the Modern Library as one of the 100 best nonfiction books of all time A book about romantic love, Eros the Bittersweet is Anne Carson's exploration of the concept of eros in both

classical philosophy and literature. Beginning with, It was Sappho who first called eros 'bittersweet.' No one who has been in love disputes her, Carson examines her subject from numerous points of view, creating a lyrical meditation in the tradition of William Carlos Williams's Spring and All and William H. Gass's On Being Blue. Epigrammatic, witty, ironic, and endlessly entertaining, Eros is an utterly original book.

*Short Talks* Anne Carson, 2015 Poetry. Deluxe redesign of the two-time Griffin Award winner's first poetry collection. On the occasion of the press's 40th anniversary, Brick Books is proud to present the first of six new editions of classic books from our back catalogue. New material includes a foreword by the poet Margaret Christakos, a Short Talk on Afterwords by Carson herself, and cover art and design by the renowned typographer Robert Bringhurst. First issued in 1992, *SHORT TALKS* is Carson's first and only collection of poems published with an independent Canadian press. It announced the arrival of a profound, elegiac and biting new voice. *SHORT TALKS* can comfortably stand alongside Carson's other bestselling and award-winning works. The renowned ancient Greek scholar's first book beautifully reprinted on amazing paper, with an extra short talk on afterwords functioning as the afterword. Sometimes humorous, other times eerie, these prose-poems range in topic from waterproofing to Gertrude Stein at 9:30 at night--the most fascinating micro-lectures you'll ever attend. Nobody has not bought this book after opening it. --Open Books Indie Recommend

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