

autobiography of red anne carson

Autobiography of Red by Anne Carson: A Unique Blend of Poetry and Myth

autobiography of red anne carson is a phrase that resonates deeply within the world of contemporary poetry and experimental literature. Anne Carson's groundbreaking work, **Autobiography of Red**, defies traditional genre boundaries, blending poetry, novel, and myth in a way that has captivated readers and critics alike since its publication. If you're curious about this extraordinary book, its themes, style, and why it remains a significant piece in modern literature, you're in the right place.

Understanding Autobiography of Red by Anne Carson

At its core, **Autobiography of Red** is a poetic novel inspired by the myth of Geryon, a winged red monster from Greek mythology who appears in the story of Herakles. Anne Carson, a renowned Canadian poet, classicist, and essayist, reimagines Geryon's story with a deeply personal and contemporary voice. The book is a hybrid of poetry and prose, often described as a "novel in verse," which allows it to explore themes of identity, love, trauma, and desire in a fresh and intimate way.

Anne Carson's Innovative Style

What makes **Autobiography of Red** stand out is Anne Carson's masterful use of language and form. Unlike conventional novels, the book uses fragmented poetic lines, vivid imagery, and experimental narrative techniques. Carson's background in classics and poetry informs her unique style, which incorporates elements of ancient epic poetry and modern lyricism. This style invites readers to engage with the text not just as a story but as an experience—immersing themselves in the emotional landscape of Geryon.

The Mythical and the Modern

Carson's retelling of the Geryon myth is both faithful and radical. She keeps the myth's original characters but places them in a modern setting, exploring universal human emotions through the lens of myth. Geryon's struggles with identity and desire are portrayed with an honesty that transcends time, making the ancient story accessible and relevant to contemporary audiences. This fusion of myth and modernity is a hallmark of Carson's work and a key reason why **Autobiography of Red** has become a landmark text.

The Themes Explored in *Autobiography of Red* Anne Carson

The richness of **Autobiography of Red** lies in its thematic depth. Anne Carson uses the story of Geryon to explore complex subjects that resonate with readers on various levels.

Identity and Self-Discovery

Geryon's red wings and monstrous appearance symbolize his feelings of otherness and alienation. Throughout the narrative, he grapples with understanding who he is beyond the labels imposed on him. This theme of identity is central to the book, reflecting the universal human quest for self-acceptance and belonging.

Love and Desire

The relationship between Geryon and Herakles is at the heart of the narrative. Carson portrays young love with all its intensity, confusion, and pain. The exploration of desire is candid and nuanced, highlighting both its transformative power and its potential for heartbreak.

Trauma and Healing

Autobiography of Red does not shy away from difficult topics such as abuse and emotional trauma. Through Geryon's journey, Carson shows how trauma can shape an individual's life but also how art, memory, and storytelling can serve as pathways to healing.

Why *Autobiography of Red* Anne Carson Matters in Literature

Since its release in 1998, **Autobiography of Red** has been celebrated for pushing the boundaries of literary form and content. Its impact is evident in several ways:

- **Genre-Bending Innovation:** The book challenges the rigid distinctions between poetry and prose, encouraging readers and writers to rethink what a narrative can be.
- **Representation of Queer Desire:** Carson's honest portrayal of queer love was ahead of its time and remains influential in LGBTQ+ literature.
- **Revitalizing Mythology:** By retelling ancient myths through a modern lens, Carson breathes new life into classical stories, making them relevant for today's readers.

Critical Reception and Awards

Autobiography of Red received widespread critical acclaim upon publication. It won the Lannan Literary Award for Poetry and has been praised for its originality and emotional depth. Literary critics often highlight Carson's linguistic precision and the emotional resonance of her storytelling, making the

book a frequently taught text in university courses on modern poetry and mythology.

Tips for Reading *Autobiography of Red* by Anne Carson

Engaging with *Autobiography of Red* can be a rewarding but sometimes challenging experience due to its unconventional form and dense imagery. Here are some tips to enhance your reading:

- **Read Slowly and Deliberately:** The poetic structure means each line carries weight. Take time to savor the language and reflect on the imagery.
- **Familiarize Yourself with the Myth:** Knowing the original story of Geryon and Herakles can deepen your appreciation of Carson's reinterpretation.
- **Embrace Ambiguity:** Carson's work often leaves space for multiple interpretations. Don't rush to find definitive answers; instead, enjoy the complexity.
- **Consider Multiple Readings:** Revisiting the book can reveal nuances missed on the first pass, particularly since poetic novels reward close reading.

Anne Carson's Legacy and Other Works

Autobiography of Red is just one highlight in Anne Carson's prolific career. Her work consistently blends classical scholarship with contemporary concerns, often defying easy categorization. Other notable works by Carson include *Nox*, *Glass, Irony and God*, and *The Beauty of the Husband*. Each continues to explore themes of love, loss, and identity with poetic innovation.

How Autobiography of Red Influences Writers Today

Many contemporary poets and novelists cite Anne Carson as a major influence. Her fearless experimentation inspires writers to break free from conventional storytelling modes, embrace hybridity, and explore personal and mythological narratives with honesty and creativity.

Whether you're a seasoned poetry lover or new to Anne Carson's work, **Autobiography of Red** offers a compelling journey through myth, emotion, and language that stays with you long after the final page. Its blend of ancient legend and modern sensibility invites readers to explore not just a story, but the very nature of storytelling itself.

Frequently Asked Questions

What is 'Autobiography of Red' by Anne Carson about?

'Autobiography of Red' is a novel in verse by Anne Carson that reimagines the myth of Geryon and Herakles, blending poetry and prose to explore themes of love, identity, and trauma through the story of a red-winged monster named Geryon.

Who is the main character in 'Autobiography of Red' and what is significant about him?

The main character is Geryon, a red-winged monster who struggles with his identity and experiences a complex coming-of-age journey marked by love, pain, and self-discovery.

How does Anne Carson incorporate mythology into 'Autobiography of Red'?

Anne Carson draws from the ancient Greek myth of Geryon and Herakles, transforming the mythological narrative into a contemporary, emotionally rich story that blends myth with modern

themes and poetic language.

What literary style is used in 'Autobiography of Red'?

The book is written in a hybrid form combining poetry and prose, often described as a verse novel, which allows for lyrical expression and narrative storytelling.

Why is 'Autobiography of Red' considered innovative in contemporary literature?

It challenges traditional genre boundaries by merging poetry with novelistic structure, reinterprets classical mythology in a modern context, and explores complex emotional and psychological themes with unique stylistic choices.

What themes are explored in 'Autobiography of Red'?

Major themes include love and desire, identity and self-acceptance, trauma and healing, the nature of art and storytelling, and the intersection between myth and reality.

How has 'Autobiography of Red' been received by critics and readers?

The book has been widely praised for its originality, emotional depth, and lyrical beauty, establishing Anne Carson as a distinctive voice in contemporary literature and gaining a dedicated readership.

Is 'Autobiography of Red' suitable for readers new to poetry?

Yes, its narrative form and accessible language make it an engaging introduction to poetry for readers who may be more familiar with novels, blending storytelling with poetic elements.

Has 'Autobiography of Red' influenced other works or been adapted in any way?

The novel has inspired various adaptations and artistic projects, including stage performances and

visual art, and it continues to influence writers and poets interested in hybrid literary forms and mythological retellings.

Additional Resources

Autobiography of Red by Anne Carson: A Poetic Reimagining of Myth and Identity

Autobiography of Red by Anne Carson stands as a singular work in contemporary literature, merging the realms of poetry, mythology, and novelistic narrative into a hybrid form that defies easy categorization. Published in 1998, this book-length poem reinterprets the myth of Geryon, a winged red monster from Greek mythology, through the lens of modern adolescence, identity, and desire. Anne Carson, a celebrated Canadian poet, essayist, and classicist, uses this work to explore themes of love, trauma, and transformation with a style that is both spare and intensely evocative.

Autobiography of Red is often described as a “novel in verse,” a format that allows Carson to experiment with language, form, and storytelling in ways that challenge traditional narrative structures. The book’s unique combination of mythological retelling and contemporary emotional depth has garnered critical acclaim and a dedicated readership, positioning it as a landmark text in both poetry and hybrid genres.

In-Depth Analysis of *Autobiography of Red* by Anne Carson

At its core, *Autobiography of Red* is a retelling of the myth of Geryon, a figure from Greek mythology who was slain by Heracles during his tenth labor. Carson reimagines Geryon not as a monstrous villain but as a sensitive, red-winged youth grappling with his identity and desire. This transformation is central to the book’s power—it humanizes a mythic figure and situates ancient narrative within the raw emotions of adolescence.

The narrative follows Geryon’s coming-of-age, focusing largely on his complex relationship with

Heracles. Rather than a simple tale of heroism and conquest, Carson's version delves into themes of love, obsession, and loss. The exploration of Geryon's sexuality, vulnerability, and artistic expression provides a fresh and poignant angle to a myth that is often overlooked in classical retellings.

Stylistic Features and Literary Innovation

Carson's style in *Autobiography of Red* is minimalist yet rich in imagery and emotional depth. The book is written in a series of fragmented, free-verse stanzas that mimic the fragmented nature of memory and identity. This poetic structure allows for a nonlinear narrative, where moments of beauty, violence, and introspection coexist fluidly.

One of the most striking features of the text is its use of ekphrasis—poetic descriptions of visual art. The book opens with a vivid description of a red-winged Geryon based on a red-figure Attic vase painting, grounding the poem in both classical art and contemporary poetics. This blending of visual and verbal art enriches the reading experience, inviting readers to engage with the myth on multiple sensory levels.

Carson's language is economical but precise, often employing metaphors and similes that evoke physical sensations and emotional states. The narrative voice is intimate, drawing readers into Geryon's inner world without overt exposition or sentimentality.

Themes Explored in *Autobiography of Red*

The book's thematic complexity is a key reason for its enduring relevance and critical interest. Among the prominent themes are:

- **Identity and Otherness:** Geryon's red wings mark him as different, symbolizing the tension between the desire to belong and the experience of alienation.

- **Love and Desire:** The fraught relationship between Geryon and Heracles explores both the euphoria and pain of first love, as well as the complexities of power dynamics in relationships.
- **Art and Expression:** Geryon is not only a mythic figure but also an artist, and Carson uses this motif to explore how creativity can be a means of coping and self-understanding.
- **Myth and Modernity:** By recontextualizing an ancient myth, Carson interrogates how timeless narratives can illuminate contemporary issues.

Comparisons and Reception

When situating *Autobiography of Red* within Anne Carson's broader oeuvre and the wider literary landscape, several points emerge. Carson is known for her erudite blending of classical scholarship and contemporary poetics, and this work exemplifies that fusion. Compared to traditional epics or mythological retellings, Carson's poem is intimate and fragmented, aligning more with postmodern approaches to narrative.

Critics have lauded the book for its innovative form and emotional resonance, often highlighting its accessibility despite its experimental nature. Its appeal crosses genres—readers of poetry, fiction, and classical literature find value in Carson's work.

In comparison to other myth-based novels or poetic retellings, such as Margaret Atwood's *The Penelopiad* or Madeline Miller's *Circe*, *Autobiography of Red* stands out for its poetic form and focus on marginalized identity. While Atwood and Miller employ prose and expand the narrative scope, Carson distills the story to its emotional core through verse.

Pros and Cons of the Work's Unique Approach

- **Pros:** The poetic form allows for intense emotional expression and lyrical beauty. The mythological framework enriches the narrative with archetypal depth. Carson's language is precise and evocative, appealing to readers who appreciate literary experimentation.
- **Cons:** The fragmented, poetic style may challenge readers accustomed to straightforward prose narratives. The sparse exposition requires active interpretation, which might be difficult for some audiences. The hybrid genre can defy traditional categorization, complicating marketing and readership targeting.

The Legacy and Impact of Autobiography of Red

More than two decades after its publication, *Autobiography of Red* continues to influence poets, writers, and scholars interested in the intersections of mythology, identity, and form. It has been adapted into a stage play and inspired numerous academic studies that examine its innovative use of myth and voice.

The work's exploration of queerness and vulnerability ahead of its time has also positioned it as a significant text within LGBTQ+ literary studies. By giving voice to a mythic figure's intimate interiority, Carson challenges conventional heroic narratives and expands the possibilities for storytelling.

In the context of Anne Carson's career, *Autobiography of Red* is often cited as one of her most accessible yet profound works. It showcases her ability to blend classical knowledge with contemporary sensibilities, making ancient stories relevant for modern readers.

For those seeking a text that transcends genre boundaries and offers a deeply personal yet mythically

charged narrative, *Autobiography of Red* remains a compelling choice. Its blend of poetry and prose, myth and memoir, invites readers into a world where the ancient and the modern collide in a vivid exploration of identity, love, and transformation.

[Autobiography Of Red Anne Carson](#)

autobiography of red 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: 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

autobiography of red anne carson: Seeing Red Amanda Young, 2012

autobiography of red anne carson: 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 anne carson: *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 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 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: From Cohen to Carson Ian Rae, 2008-03-26 From Cohen to Carson provides the first book-length analysis of one of Canada's most distinctive fields of literary production. Ian Rae argues that Canadian poets have turned to the novel because of the limitations of the lyric, but have used lyric methods - puns, symbolism, repetition, juxtaposition - to create a mode of narrative that contrasts sharply with the descriptive conventions of realist and plot-driven novels.

autobiography of red anne carson: 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.

autobiography of red anne carson: 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.

autobiography of red anne carson: *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.

autobiography of red anne carson: *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.

autobiography of red anne carson: *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.

autobiography of red anne carson: *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.

autobiography of red anne carson: *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.

autobiography of red anne carson: *Women Poets and Myth in the 20th and 21st Centuries* Rosa Burillo, María Porras Sánchez, Esther Sánchez-Pardo, 2018-10-29 This book rereads and re-examines the important tradition of women poets and theorists who have both critically and creatively engaged with the study and reconsideration of the role played by myths in our Western society, assessing their impact in different eras. Such poets and theorists as H.D., Laura Riding, Denise Levertov, Margaret Atwood, Anne Carson, and Natalie Diaz have responded to myths, either by recreating, rewriting, and interrogating the power of myths to articulate our reality, or by creating and “begetting” new myths for the present. In order to interrogate whether myths throughout the 20th and 21st centuries can act as catalysts for new ideas and imaginative re-creations, this volume travels the path of essential works of poetry by women.

autobiography of red anne carson: *Literature and Event* Mantra Mukim, Derek Attridge, 2021-11-29 If event is a proper name we reserve for monumental changes, crises, transitions and ruptures that are by their very nature unnameable or unthinkable, then this volume is an attempt to set up an encounter between such eventhood as it comes to have a bearing on literary works and the work of reading literature. As the event continues to provide a valuable analytical paradigm for work undertaken within the newer subdisciplines of literary and critical theory, including close reading, bio- politics, world literature, and eco- criticism, this volume makes a concerted effort to update the scholarship in this area and foreground the recent resurgence of interest in the concept. The book provides both a retrospective appraisal of the significance of events to literary studies and the literary humanities, as well as contemporary and prospective appraisals of the same, and thus would appeal scholars and instructors in the areas of literary theory, comparative literature and philosophical aesthetics alike. Along with a specialist focus on thinkers such as Derrida, Badiou, Deleuze and Malabou, the essays in this volume read a wide corpus of literature ranging from Han Kang, Homer, Renee Gladman, Proust and Flaubert to Yoruba ideophones, Browning, Anne Carson, Jenichiro Oyabe and Ben Lerner.

autobiography of red anne carson: *Awakening the Dreamer* Philip M. Bromberg, 2013-06-17 In *Awakening the Dreamer: Clinical Journeys*, Philip Bromberg continues the illuminating explorations into dissociation and clinical process begun in *Standing in the Spaces* (1998). Bromberg is among our most gifted clinical writers, especially in his unique ability to record peripheral variations in relatedness - those subtle, split-second changes that capture the powerful workings of dissociation and chart the changing self-states that analyst and patient bring to the moment. For Bromberg, a model of mind premised on the centrality of self-states and dissociation not only offers the optimal lens for comprehending and interpreting clinical data; it also provides maximum leverage for achieving true intersubjective relatedness. And this manner of looking at clinical data offers the best vantage point for integrating psychoanalytic experience with the burgeoning findings of contemporary neuroscience, cognitive and developmental psychology, and attachment research. Dreams are approached not as texts in need of deciphering but as means of contacting genuine but not yet fully conscious self-states. From here, he explores how the patient's dreamer and the analyst's dreamer can come together to turn the real into the really real of mutative therapeutic dialogue. The difficult, frequently traumatized patient is newly appraised in terms of tensions within the therapeutic dyad. And then there is the haunted patient who carries a sense of preordained doom through years of otherwise productive work - until the analyst can finally feel the patient's doom as his or her own. Laced with Bromberg's characteristic honesty, humor, and thoughtfulness, these essays elegantly attest to the mind's reliance on dissociation, in both normal and pathological variants, in the ongoing effort to maintain self-organization. *Awakening the Dreamer*, no less than *Standing in the Spaces*, is destined to become a permanent part of the literature on therapeutic process and change.

autobiography of red anne carson: *Spatial Relations. Volume One* John Kinsella, 2013 These

volumes present John Kinsella's uncollected critical writings and personal reflections from the early 1990s to the present. Included are extended pieces of memoir written in the Western Australian wheatbelt and the Cambridge fens, as well as acute essays and commentaries on the nature and genesis of personal and public poetics. Pivotal are a sense of place and how we write out of it; pastoral's relevance to contemporary poetry; how we evaluate and critique (post)colonial creativity and intrusion into Indigenous spaces; and engaged analysis of activism and responsibility in poetry and literary discourse. The author is well-known for saying he is preeminently an "anarchist, vegan, pacifist" – not stock epithets, but the *raison d'être* behind his work. The collection moves from overviews of contemporary Australian poetry to studies of such writers as Randolph Stow, Ouyang Yu, Charmaine Papertalk-Green, Lionel Fogarty, Les Murray, Peter Porter, Dorothy Hewett, Judith Wright, Alamgir Hashmi, Patrick Lane, Robert Sullivan, C.K. Stead, and J.H. Prynne, and on to numerous book reviews of poetry, fiction, and non-fiction, originally published in newspapers and journals from around the world. There are also searching reflections on visual artists (Sidney Nolan, Karl Wiebke, Shaun Atkinson) and wide-ranging opinion pieces and editorials. In counterpoint are conversations with other writers (Rosanna Warren, Rod Mengham, Alvin Pang, and Tracy Ryan) and explorations of schooling, being struck by lightning, 'international regionalism', hybridity, and experimental poetry. This two-volume argosy has been brought together by scholar and editor Gordon Collier, who has allowed the original versions to speak with their unique informal-formal ductus. Kinsella's interest is in the ethics of space and how we use it. His considerations of the wheatbelt through Wagner and Dante (and rewritings of these), and, in Thoreauvian vein, his 'place' at Jam Tree Gully on the edge of Western Australia's Avon Valley form a web of affirmation and anxiety: it is space he feels both part of and outside, embraced in its every magnitude but felt to be stolen land, whose restitution needs articulating in literature and in real time. Beneath it all is a celebration of the natural world – every plant, animal, rock, sentinel peak, and grain of sand – and a commitment to an ecological poetics.

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