

ANNE
CARSON



Glass and God

CAPE POETRY

Glass Irony And God

Anne Carson



Glass Irony And God:

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 *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 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

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 **A Companion to Twentieth-Century Poetry** Neil Roberts, 2008-06-09 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 *Defensive Measures* Lee Upton,2005 Much of our strongest poetry that learned its lessons from early modernism lives by its defensive measures that is by means of reversing inverting and challenging in covert ways a dominant perceptual mode Defensive Measures explores strategies by which poets claim their distinctiveness and argues that poetry is the one literary form that most insistently demands a defense It demands a defense it would seem because it is perpetually in crisis not only in regard to its utility and its aesthetic appeal or the vigor of its renunciation of such an appeal but in regard to its generic existence Upton defines a generative conception of defense and examines in a new light the poetry of Lorine Niedecker Elizabeth Bishop Louise Gluck and Anne Carson In writing about Bishop Upton puts this well regarded poet in a new framework aligning her work with that of three poets whose aesthetics might be viewed as antithetical to her own **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 **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 [Are We Not Men?](#) Rhiannon Graybill,2016-11-24 Are We Not Men offers an innovative approach to gender and embodiment in the Hebrew Bible Graybill argues that the male body is a source of difficulty for the Hebrew prophets This very instability of prophetic masculinity makes possible new understandings of biblical masculinity as the prophetic body is revealed as a queer body *Temporal Experiments* Bruce Barnhart,Marit

Grøtta, 2022-12-27 *Temporal Experiments Seven Ways of Configuring Time in Art and Literature* conducts an expansive exploration of different modes of timing. Its seven chapters pursue the question of time as it is embodied in key figures that shape both aesthetic and pragmatic life. Working closely with literary, visual, and musical artworks, the book aims to provoke new ways of engaging with the question of time. It treats artworks as experiments that launch temporal figures and that test out the possibilities and connections these different figures enable. Thus, the book seizes upon works by artists like Anne Carson, King Tubby, and Raymond Queneau as opportunities for thinking through the valence of both existing and untested temporal configurations. What other modes of shaping time it asks might be conjured out of the viewing of an Omer Fast film, the reading of a poem by Baudelaire, or of a novel by Tom McCarthy. In treating artworks as temporal experiments, this book stresses the fact that artworks always experiment with the raw materials of time, fashioning it or refashioning it into novel combinations. This book follows the imperatives of these experiments in order to advance a nuanced understanding of the way time insinuates itself into all aspects of social and intellectual life.

Intricate Thicket Mark Scroggins, 2015-09-15 *Intricate Thicket: Reading Late Modernist Poetries* offers a collection of nineteen essays that deftly erodes the simplistic distinction between modernism and postmodernism, showing that many attributes of postmodernist verse form not a break with but rather a continuation of modernist poetry.

Anne Carson: Antiquity Laura Jansen, 2021-10-07 From her seminal *Eros the Bittersweet* 1986 to her experimental *Float* 2016, *Bakkhai* 2017, and *Norma Jeane Baker of Troy* 2019, Anne Carson's engagement with antiquity has been deeply influential to generations of readers both inside and outside of academia. One reason for her success is the versatile scope of her classically oriented oeuvre, which she rethinks across multiple media and categories. Yet an equally significant reason is her profile as a classicist. In this role, Carson unfailingly refuses to conform to the established conventions and situated practices of her discipline in favour of a mode of reading classical literature that allows for interpretative and creative freedom. From a multi-praxis, cross-disciplinary perspective, the volume explores the erudite indiscipline of Carson's classicism as it emerges in her poetry, translations, essays, and visual artistry. It argues that her classicism is irreducible to a single vision and that it is best approached as integral to the protean character of her artistic thought.

Anne Carson: Antiquity collects twenty essays by poets, translators, artists, practitioners, and scholars. It offers the first collective study of the author's classicism while drawing attention to one of the most avant-garde, multifaceted readings of the classical past.

Anne Carson Elizabeth Sarah Coles, 2023 The scene with which I begin this chapter is the kind of scene that interests Carson. In the words of her *Essay on What I Think About Most* 1999, a disquisition on mistake in stanzas of unrhyming verse, the wilful creation of error is the action of the master contriver, the poet, what Aristotle would call an imitator of reality. Like the true mistakes of poetry, the matter Carson confesses to think about most, Streb's choreographed falls perform the conversion of human error into an art form. Under the dancer's regime and by an extraordinary coup of artifice, the emotions of mistake—shame, exposure, thrill—are handed to us, putting our own contradictions and odd longings

centre stage **The Poetics of Prophecy** Yosefa Raz,2023-12-21 Yosefa Raz reveals surprising entanglements between scholarly and poetic traditions in the project of reinventing prophecy This title is part of the Flip it Open Programme and may also be available Open Access Check our website Cambridge Core for details [Syncopations](#) Jed Rasula,2004-05-18 An analysis of the sustaining vitality behind contemporary American poetry from 1975 to the 2003 these 12 essays examine both exemplary innovators and the social context in which innovation is resisted acclaimed or taken for granted *Singing the Body Electric: The Human Voice and Sound Technology* Miriama Young,2016-03-03 Singing the Body Electric explores the relationship between the human voice and technology offering startling insights into the ways in which technological mediation affects our understanding of the voice and more generally the human body From the phonograph to magnetic tape and now to digital sampling Miriama Young visits particular musical and literary works that define a century and a half of recorded sound She discusses the way in which the human voice is captured transformed or synthesised through technology This includes the sampled voice the mechanical voice the technologically modified voice the pliable voice of the digital era and the phenomenon by which humans mimic the sounding traits of the machine The book draws from key electro vocal works spanning a range of genres from Luciano Berio's *Thema Omaggio a Joyce* to Radiohead from Alvin Lucier's *I Am Sitting in a Room* to Björk and from Pierre Henry's *Variations on a Door and a Sigh* to Christian Marclay's *Maria Callas* In essence this book transcends time and musical style to reflect on the way in which the machine transforms our experience of the voice The chapters are interpolated by conversations with five composers who work creatively with the voice and technology Trevor Wishart Katharine Norman Paul Lansky Eduardo Miranda and Bora Yoon This book is an interdisciplinary enterprise that combines music aesthetics and musical analysis with literature and philosophy **The Poetic Imperative** Johanna Skibsrud,2020-04-16 This book aims to expand our sense of poetry's reach and potential impact It is an effort at recouping the poetic imperative buried within the first taxonomic description of human being *nosce te ipsum* or know yourself Johanna Skibsrud explores both poetry and human being not as fixed categories but as active processes of self reflection and considers the way that human being is constantly activated within and through language and thinking By examining a range of modern and contemporary poets including Wallace Stevens M NourbeSe Philip and Anne Carson all with an interest in playfully disrupting sense and logic and eliciting unexpected connections The Poetic Imperative highlights the relationship between the practice of writing and reading and a broad tradition of speculative thought It also seeks to demonstrate that the imperative *know yourself* functions not only as a command to speak and listen but also as a call to action and feeling The book argues that poetic modes of knowing though central to poetry understood as a genre are also at the root of any conscious effort to move beyond the subjective limits of language and selfhood in the hopes of touching upon the unknown Engaging and erudite The Poetic Imperative is an invitation to direct our attention simultaneously to the finite and embodied limits of selfhood as well as to what those limits touch the infinite the Other and truth itself **Still Mad:**

American Women Writers and the Feminist Imagination Sandra M. Gilbert, Susan Gubar, 2021-08-17 A brilliant sweeping history of the contemporary women's movement told through the lives and works of the literary women who shaped it. Forty years after their first groundbreaking work of feminist literary theory *The Madwoman in the Attic*, award-winning collaborators Sandra M. Gilbert and Susan Gubar map the literary history of feminism's second wave. From its stirrings in the midcentury when Sylvia Plath, Betty Friedan, and Joan Didion found their voices, and Diane di Prima, Lorraine Hansberry, and Audre Lorde discovered community in rebellion, to a resurgence in the new millennium in the writings of Alison Bechdel, Claudia Rankine, and N.K. Jemisin, Gilbert and Gubar trace the evolution of feminist literature. They offer lucid, compassionate, and piercing readings of major works by these writers and others, including Adrienne Rich, Ursula K. Le Guin, Maxine Hong Kingston, Susan Sontag, Gloria Anzaldúa, and Toni Morrison. Activists and theorists like Nina Simone, Gloria Steinem, Andrea Dworkin, Eve Kosofsky Sedgwick, and Judith Butler also populate these pages as Gilbert and Gubar examine the overlapping terrain of literature and politics in a comprehensive portrait of an expanding movement. As Gilbert and Gubar chart feminist gains, including creative new forms of protests and changing attitudes toward gender and sexuality, they show how the legacies of second-wave feminists and the misogynistic culture they fought extend to the present. In doing so, they celebrate the diversity and urgency of women who have turned passionate rage into powerful writing.

Contemporary Poets Harold Bloom, 2010 From the modernist explorations of the first half of the 20th century to the diverse styles and practitioners of the 21st century, contemporary American poetry has forged a vital and enduring tradition. This volume explores the genre's recent history and development as succeeding generations of poets have taken up the American idiom and molded it into their own unique modes of expression. This new edition explores contemporary poetry through a selection of critical essays and also features an introductory essay by esteemed professor Harold Bloom.

The Oxford Book of American Poetry David Lehman, John Brehm, 2006-04-03 Here is the eagerly awaited new edition of *The Oxford Book of American Poetry*, brought completely up to date and dramatically expanded by poet David Lehman. It is a rich, capacious volume featuring the work of more than 200 poets, almost three times as many as the 1976 edition. With a succinct and often witty headnote introducing each author, it is certain to become the definitive anthology of American poetry for our time. Lehman has gathered together all the works one would expect to find in a landmark collection of American poetry, from Whitman's *Crossing Brooklyn Ferry* to Stevens's *The Idea of Order at Key West* and from Eliot's *The Waste Land* to Ashbery's *Self-Portrait in a Convex Mirror*. But equally important, the editor has significantly expanded the range of the anthology. The book includes not only writers born since the previous edition but also many fine poets overlooked in earlier editions or little known in the past but highly deserving of attention. The anthology confers legitimacy on the Objectivist poets, the so-called Proletariat poets of the 1930s, famous poets who fell into neglect, or were the victims of critical backlash. Edna St. Vincent Millay, poets whose true worth has only become clear with the passing of time. Weldon Kees. Among poets missing from Richard Ellmann's 1976 volume but

published here are W H Auden Charles Bukowski Donald Justice Carolyn Kizer Kenneth Koch Stanley Kunitz Emma Lazarus Mina Loy Howard Moss Lorine Niedecker George Oppen James Schuyler Elinor Wylie and Louis Zukosky Many more women are represented outstanding poets such as Josephine Jacobsen Josephine Miles May Swenson Numerous African American poets receive their due and unexpected figures such as the musicians Bob Dylan Patti Smith and Robert Johnson have a place in this important work This stunning collection redefines the great canon of American poetry from its origins in the 17th century right up to the present It is a must have anthology for anyone interested in American literature and a book that is sure to be consulted debated and treasured for years to come

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