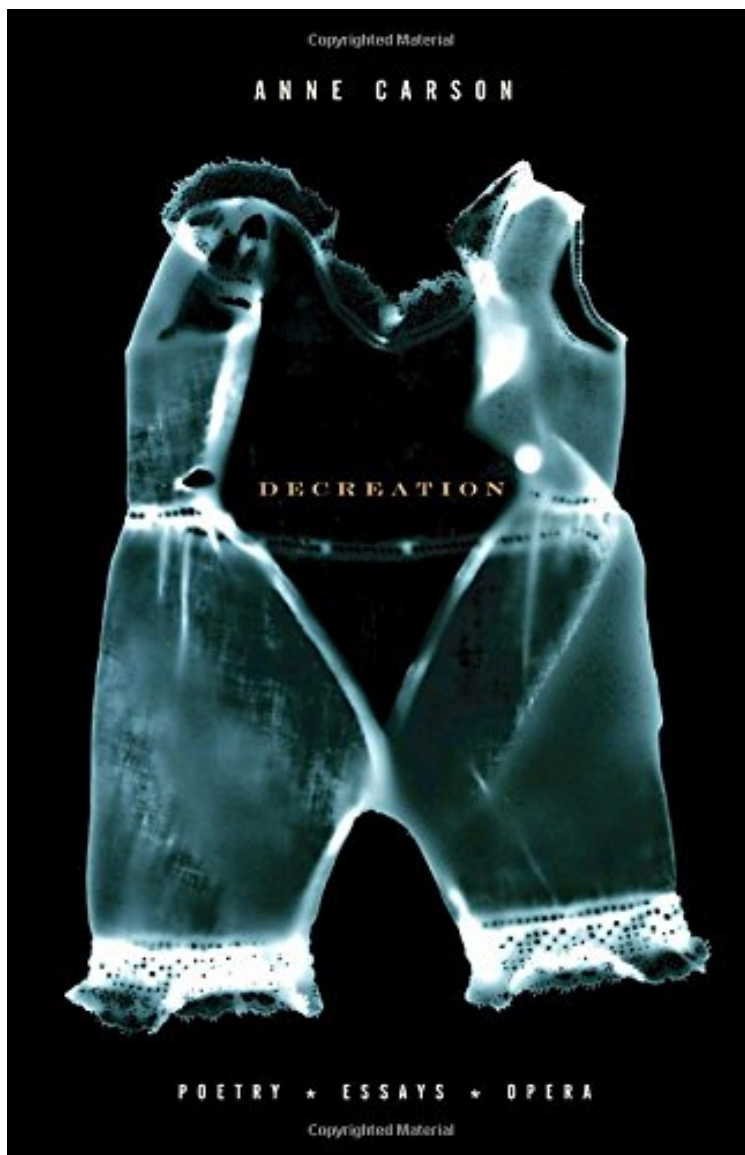


[Mobile ebook] Decreation: Poetry, Essays, Opera

Decreation: Poetry, Essays, Opera

Anne Carson

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Anne Carson : Decreation: Poetry, Essays, Opera before purchasing it in order to gage whether or not it would be worth my time, and all praised Decreation: Poetry, Essays, Opera:

1 of 1 people found the following review helpful. blown away, again By Amber Ellis Anne Carson is an artist whose craft is so fine that it has departed the shore of known art, known poetry, and is headed into the deepest place, as she says in "Seated Figure with Red Angle (1988) by Betty Goodwin": "If body is always deep but deepest at its surface" This is a woman not only in contact with her animal body, but in contact with the guide on the journey to

knowing. Her deep questioning alone is worth reading this book, to bear witness to her bearing witness--an infinitely real human, an infinitely real poet--perhaps what the negative reviewer was picking up on was the sense of sadness that penetrates through her intellect as she investigates love and loss. 31 of 35 people found the following review helpful. Intelligence Has No Other Name By Avant-Captain_Nemo Intelligence has no other name than Anne Carson. And "Decreation" proves that Ms. Carson has not lost the good of intellect as she pursues an incomprehensible sublime through the intricate paths that connect the uber-sublime Simone Weil, Marguerite Porete, Longinus, the negative theology of Samuel Beckett, and a thousand other things, themes, and people. Though not all of the pieces in this volume are verse all are pure poetry shifting through an intense tesseract where things that are most traditional are radically re-interpreted in direction that is surreal, avant-garde, and yet classical. This kind of work is an example of what strong poets should be attempting to do today and it is one reason why Ms. Carson is the brightest bard of our hour, worthy to stand on the heights with Emily Dickinson and Paul Celan. As I read these poems and essays I feel that my own imagination and intellect are struck by a light that is feminine and precise, strong, even ruthless, breath taking in its wilful ascents and descents, and firmly dedicated to its own unique spiritual quest. There are passages in the poems in which I encountered the truly indescribable. Few are the poets these days that will dare to take on such possibilities and labors. Most poets writing are grinding out stuff that sounds like the slightly piqued pseudo-spiritual musings of third-rate diarists. But not Ms. Carson. I must confess I can hardly wait for her next volume but for now I have too much to ponder as I watch my own mind quietly re-organized by Anne Carson's on-going aesthetic triumphs. 15 of 16 people found the following review helpful. Outlaw time with Anne Carson By fishbola Decreation is coy, playful, obscure, difficult profound. In other words - it is experimental, like other works by Anne Carson. Where is the tiny give that begins to give you entry? The book is transparent - yes, but slippery (note the undergarment photographed like a jellyfish on the cover). In the book are tableaux of different approaches to annihilation featuring Sam Beckett and God, Marguerite Porete and God, Simone Weil and God. In the interludes, witness Sokrates and Demosthenes the orator "who knows how to make his nouns rain like blows", Virginia Woolf and Elizabeth Bishop together in a sleep-essay that describes To the Lighthouse as a "novel that falls asleep in the middle". Decreation also contains an homage to Antonioni, as strange and beautiful as Antonioni's films. Perhaps the "give" you're looking for is on page 46, where Carson recounts Antonioni directing Lucia Bose in Story of a Love Affair - "To obtain the results I wanted I had to use insults, abuse, hard slaps." Then again maybe not. But just when you think you're in here's another clue from AC - "If God were knowable, why would we believe in him?" Slap!

"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

From Publishers Weekly In 13 intricately related, supple and confident works in verse and prose, eminent poet and classicist Carson (Autobiography of Red) takes on the meaning and function of sleep; the art and attitudes of Samuel Beckett; the last days of an elderly mother; guns; a solar eclipse; "Longing, a Documentary"; the films of Michelangelo Antonioni; and the vexing, paradoxical projects of women mystics, among them Simone Weil and the medieval heretic Marguerite Porete. Porete, Sappho and others are subjects for brilliant prose essays. The volume's unusual length, though, comes mostly from one-act operas, closet dramas, and other work with stage or film components. "The Mirror of Simple Souls," a short opera and artist's book about Porete, already has an underground reputation: here it takes its place among other works for dramatic recital, including "Hunger Tango," "Stroke and Dye Aria" and a teasingly brief verse screenplay about Abelard, Heloise and chickpeas. For all its variety, though, the strongest work in this strong collection may be the short, spiky, individual poems, which certainly provide the best single lines: "Your glassy wind breaks on a shoutless shore and stirs around the rose." (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Count on Carson, brilliant and larky, to dance you out of the quotidian. A frolicsome and philosophical poet who channels voices both mythic and historical as she opens new portals onto the human psyche, Carson tinkers expertly with form and complex concepts in her ninth highly original book. Here are shaped lyrics that trace a troubled relationship between the narrator and her mother, an oratorio, a libretto, and an archly minimalist screenplay about Heloise and Abelard. Carson is at her electrifying best when she pairs incisive essays with piercing poems to explore the magical properties of sleep, to explicate the sublime with help from the first-century Greek critic Longinus and filmmaker Michelangelo Antonioni, and to grapple with "spiritual daring." The latter inspires commanding portraits of three poetic women martyrs-- Sappho; Marguerite Porete, who was burned at the stake as a heretic in Paris, 1310; and Simone Weil, who declared, "We participate in the creation of the world by decreating ourselves." Carson's inquiry into the paradoxical

"decreation" of the self in the quest for the divine exemplifies her gift for joining erudition with feeling, insight with wit, and a sense of cosmic continuity with personal liberation. Donna Seaman Copyright American Library Association. All rights reserved One of the most interesting gatherings of material that any poet has published within living memory. . . . She is quite unlike any other poet writing today. The Economist Exhilarating . . . Carson takes risks, subverts literary conventions, and plays havoc with our expectations. She is a wonder: an unconventional poet who has a huge following among today's readers of poetry and whose work has been honored with our most prestigious literary awards . . . When it comes to content, most poetry is boring compared to Carson's . . . She writes as if every poet, writer, religious thinker, and philosopher who has ever lived is still our contemporary . . . Carson is immensely learned. [Her] prose, with its clarity, compactness, and memorable epigrams, reminds me of Emerson . . . To work with fragments of ancient lyric poems, as Carson does, is to [be] an archaeologist of the invisible whose tools are her learning and her imagination . . . She is interested in her characters in a way that most poets are not. Her language is the language of fiction and the manner in which the stories are told resembles magical realism with its wild imaginings and its carnival atmosphere. As for her subject matter, she writes perceptively and amusingly about men and women in love, their jealousies, their misunderstandings, and the solitude which they are not able to overcome . . . The essays in *Decreation* are full of marvelous insights . . . What the poet and the authentic thinker share, according to Heidegger, is their ability to wonder at how things exist and to live with that wonder. Carson reminds us that poeticizing in this broader philosophical sense and in the narrow sense of the poetic have always been related. The play of philosophical ideas makes [all] her books worth reading . . . Enthralling, masterful, engaging, stunning, inspired, impressive, profoundly moving, poignant, probing. The New York of Books Cool, resolute, smart, and lovely . . . Carson has emerged in the last two decades as a kind of prophet of the unknowable. *Decreation* may be her loneliest book a theological treatise and dramatization of how to escape oneself . . . Carson attempts [this task] with great tenderness, framing the undoing as a work of love that compels one to forsake oneself in order to be something more true, more luminous, and also more transient. Carson moves from form to form poetry, essay, screenplay and from body to body . . . In the shape traced by Carson's rapid flight patterns one can almost discern a transcendent emptiness, uninhabitable to more stationary souls. The Village Voice