

## The Bedbug And Selected Poetry Vladimir Mayakovsky

Dalian: A Long Poem is a celebration of the city Canadian poet Martin Avery considers the most underrated city in the world.

A new, annotated edition of Leon Trotsky's classic study of the relationship of politics and art.

For too long, argues Richard Harvey Brown, social scientists have felt forced to choose between imitating science's empirical methodology and impersonating a romantic notion of art, the methods of which are seen as primarily a matter of intuition, interpretation, and opinion. Developing the idea of a "cognitive aesthetic," Brown shows how both science and art—as well as the human studies that stand between them—depend on metaphoric thinking as their "logic of discovery" and may be assessed in terms of such aesthetic criteria of adequacy as economy, elegance, originality, scope, congruence, and form. By recognizing this "aesthetic" common ground between science and art, Brown demonstrates that a fusion can be achieved within the human sciences of these two principal ideals of knowledge—the scientific or positivist one and the artistic or intuitive one. A path, then, is opened for creating a knowledge of ourselves and society which is at once objective and subjective, at once valid scientifically and significantly humane.

The bilingual text features highlights of the verse and dramatic writing of the acclaimed Soviet poet and playwright

Translation has been a crucial process in world culture over the past two millennia and more. In the English-speaking cultures many of the most important texts are translations, from Homer to Beckett, the Bible to Freud. Although recent years have seen a boom in translation studies, there has been no comprehensive yet convenient guide to this essential element of literature in English. Written by eminent scholars from many countries, the Oxford Guide to Literature in English Translation meets this need and will be essential reading for all students of English and comparative literature. It highlights the place of translation in our culture, encouraging awareness of the issues raised, making the translator more visible. Concentrating on major writers and works, it covers translations out of many languages, from Greek to Korean, from Swahili to Russian. For some works (e.g. Virgil's Aeneid) which have been much translated, the discussion is historical and critical, showing how translation has evolved over the centuries and bringing out the differences between versions. Elsewhere, with less familiar literatures, the Guide examines the extent to which translation has done justice to the range of work available. The Guide is divided into two parts. Part I contains substantial essays on theoretical questions, a pioneering outline of the history of translation into English, and discussions of the problems raised by specific types of text (e.g. poetry, or all literature). The second, much longer, part consists of entries grouped by language of origin; some are devoted to individual texts (e.g. the Thousand and One Nights) or writers (e.g. Ibsen, Proust), but the majority offer a critical overview of a genre (e.g. Chinese poetry, Spanish Golden Age drama) or of a national literature (e.g. Hungarian, Scottish Gaelic). There is a selective bibliography for each entry and an index of authors and translators.

[Vladimir Mayakovsky and Other Poems](#)

[Bedbug](#)

[CTO M](#)

[Bedbug and selected poetry. Translated from the Russian by M. Hayward and G. Revey](#)

[Suicides of World-famous Authors](#)

[Inventions of Modernity](#)

[Writings by and about Mayakovsky](#)

[Poetry and Change](#)

[The Bedbug: \[a Play\] Ad Selected Poetry. Translated by Max Hayward Ad George Reavey. Edited by Patricia Blake](#)

[Donne, Milton, Wordsworth, and the Equilibrium of the Present](#)

[The Theater of Heiner Müller](#)

Classical ballet was perhaps the most visible symbol of aristocratic culture and its isolation from the rest of Russian society under the tsars. In the wake of the October Revolution, ballet, like all of the arts, fell under the auspices of the Soviet authorities. In light of these events, many feared that the imperial ballet troupes would be dissolved. Instead, the Soviets attempted to mold the former imperial ballet to suit their revolutionary cultural agenda and employ it to reeducate the masses. As Christina Ezrahi's groundbreaking study reveals, they were far from successful in this ambitious effort to gain complete control over art. Swans of the Kremlin offers a fascinating glimpse into the collision of art and politics during the volatile first fifty years of the Soviet period. Ezrahi shows how the producers and performers of Russia's two major troupes, the Kirov (later Kirov) and the Bolshoi, quietly but effectively resisted Soviet cultural hegemony during this period. Despite all controls put on them, they managed to maintain the forms and traditions of their rich artistic past and to further develop their art form. These aesthetic and professional standards proved to be the power behind the ballet's worldwide appeal. The troupes soon became the showpiece of Soviet cultural achievement, as they captivated Western audiences during the Cold War period. Based on extensive research into official archives, and personal interviews with many of the artists and staff, Ezrahi presents the first-ever account of the inner workings of the ballet troupes during the Soviet era. She follows their struggles in the postrevolutionary period, their peak during the golden age of the 1950s and 1960s, and concludes with monumental productions staged to celebrate the fiftieth anniversary of the revolution in 1968.

A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and

performance art--as well as architecture, science, and culture.

This groundbreaking collection draws together for the first time Vladimir Mayakovsky's key translators from the 1930s to the present day, bringing some remarkable work into print in the process and introducing poems which have never before been translated. The radical scope of its representation makes for the most comprehensive account of Mayakovsky's work to date - an account which charts not only the extraordinary range of his creative output,, but also the fascinating and turbulent history of Mayakovsky's cultural and political representation in the western world.

A serious and detailed study of modern Russian poetry aimed at readers with little or no Russian.

Presents an alphabetical reference guide detailing the lives and works of poets associated with the New York Schools of the early twentieth century.

[Klop, stikhi, poemy, English & Russian The bedbug and selected poetry](#)

[The Bedbug and Selected Poetry ... Translated ... by Max Hayward and George Reavey. Edited by Patricia Blake. \[With the Russian text of the poems.\]](#)

[Dalian: A Long Poem](#)

[A Play and Selected Poetry](#)

[Mayakovsky Maximum Access](#)

[A Tragedy](#)

[A Play and Selected Poetry. Klop Stikhi, Poemy](#)

[Reviews and Essays of Austin Clarke](#)

[A Dictionary of the Avant-Gardes](#)

[Verse Form and Meaning in the Poetry of Vladimir Maiakovskii](#)

[Guide to Modern World Literature](#)

Austin Clarke is widely regarded as one of 20th-century Ireland's most important poets. In this selection of nearly fifty essays and reviews written over Clarke's long career, he demonstrates the poet as a provocative literary critic as well. Having grown up in Dublin when the excitement of the Irish Literary Revival was still running high, Clarke knew many of the principal figures of that movement and his readings of Yeats, Joyce, Synge, O'Casey, Lady Gregory, George Moore, and others enjoy the advantages of an insider's point of view. A selection of Clarke's writings on Yeats is followed by his work on other writers and the Irish Literary Revival, and on Modern English and American literature. Included as an appendix is an exhaustive list of Clarke's literary criticism published in periodicals.

This book is the only single-volume anthology in English that fully represents the scope of Mayakovsky's artistic work. It includes new translations of his major lyrics, as well as versions of several poems that have never been translated into English before. The predominant image presented in earlier translations and anthologies, of Mayakovsky as a hectoring, ranting poet, is replaced by a more nuanced figure, a man whose egotism is rather a means of dealing with a hostile world by fitting himself to its size."

A compendium of all things Mayakovsky: new translations of his poems and essays, eyewitness accounts, photographs, and artwork from his circle. A reconsideration of the poet for the post-Soviet era. Futurist, hooligan, revolutionary, propagandist, lover, clown, martyr, hero-the poet Vladimir Mayakovsky was the powerhouse and rock star of Russia's Silver Age. This bilingual edition provides "many of his best known poems, and features: Precise English translations. Stress marks in the Russian text. Commentary on syntax, wordplay and neologisms. Clarification of cultural, historical and literary references. Theme, persona and poetic technique. This is undiluted Mayakovsky, in the highest obtainable proof for non-native speakers. "Readers familiar with Mayakovsky's verse in Russian will enjoy the poet's work. Jenny Wade's translations, which also shed light on some of the verbal and syntactic riddles of the original: those seeking to grasp the Mayakovsky phenomenon in English can rely on the supreme renderings, and on her overall treatment of her subject, full of artistic admiration and human empathy-yet also distinguished by a critical distance necessary for any real understanding." -Anna Muir, *Journal of Slavic Languages and Literatures*, UC Berkeley "'To all of you...I raise my skull, filled with poetry...' In Jenny Wade's masterful translation, with palpable notes, Mayakovsky Maximum Access, what was once a sensitive, lyrical, down-to-earth reading of a poet who frequented rhyme in his own lyrical, at times, harsh and raw work, but also continual "instructions" on how to enter into this master poet's world, is bilingual and thus open to further interpretation for those who frequent both languages. Pick up this book & fill your skull." -steve dalachinsky, author of *The Final Nite* "The Russian poet, Mayakovsky, is a country's literary history. Jenny Wade's translations of his marvelous, yet down to earth, poems are a marvel in themselves. This is an important book-highly recommended!" -Ron Kolm, author of *The Russian Revolution* "Jenny Wade has superbly captured the plangent Whitmanesque rhythms of Mayakovsky, written on the wing, on the fly, on the loose, 'a cloud in trousers.' The clarity of Wade's supple translation and explanation is a timely addition to the canon of poetic voices that now, more than ever, need to be heard." -Max Blagg, author of *Slow Dazzle*

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[The Western Canon](#)

[Vladimir Maiakovskii. Tragediia; Oblako V Shtanakh; Fleita-pozvonochnik; Chelovek; Liubliu; Pro Eto](#)

[Night Wraps the Sky](#)

[The Bedbug ; \[a Play\] and Selected Poetry. Klop, Stikhi, Noemy](#)

[Klop, stichi poemy \[russ.u.engl.\] The bedbug and selected poetry](#)

[The bedbug and selected poetry](#)

[Reference Guide to Russian Literature](#)

[The Bedbug and Selected Poetry](#)

[The Bedbug \[a Play\] and Selected Poetry](#)

[Poets of Modern Russia](#)

[Ballet and Power in Soviet Russia](#)

**James McGavran's new translation of Vladimir Mayakovsky's poetry is the first to fully capture the Futurist and Soviet agitprop artist's voice. Because of his work as a propagandist for the Soviet regime, and because of his posthumous enshrinement by Stalin as "the best and most talented poet of our Soviet epoch," Mayakovsky has most often been interpreted—and translated—within a political context. McGavran's translations reveal a more nuanced poet who possessed a passion for word creation and linguistic manipulation. Mayakovsky's bombastic metaphors and formal élan shine through in these translations, and McGavran's commentary provides vital information on Mayakovsky, illuminating the poet's many references to the Russian literary canon, his contemporaries in art and culture, and Soviet figures and policies.**

**Three examples of Russian drama during the twenty years after the Revolution explore the way of life in a communist society and the immorality of a tyrant**

**Examines the lives of authors who killed themselves between 1894 and 1991, including Ernest Hemingway, Sylvia Plath, and Virginia Woolf**

**Overview: This selection of Mayakovsky's work covers his entire career—from the earliest pre-revolutionary lyrics to a poem found in a notebook after his suicide. Splendid translations of the poems, with the Russian on a facing page.**

**Harold Bloom explores our Western literary tradition by concentrating on the works of twenty-six authors central to the Canon. He argues against ideology in literary criticism; he laments the loss of intellectual and aesthetic standards; he deplures multiculturalism, Marxism, feminism, neoconservatism, Afro-centrism, and the New Historicism.**

**[A Play and Selected Poetry by Vladimir Mayakovsky. Translated from the Russian by Max Hayward and George Reavey ; Edited by Patricia Blake](#)**

[Literature and Revolution](#)

[The Bedbug](#)

[The Books and School of the Ages](#)

[Selected Works](#)

[Selected Poems](#)

[Encyclopedia of the New York School Poets](#)

[Russian Drama of the Revolutionary Period](#)

[The Oxford Guide to Literature in English Translation](#)

[Swans of the Kremlin](#)

[Poems](#)

The revised and enlarged edition of the first comprehensive English-language study of the work of Heiner Müller, widely regarded as Bertolt Brecht's spiritual heir and as one of the most important German playwrights of the twentieth century. "Kalb's quest to try and penetrate some of the surfaces of what he calls this 'glacially infuriating writer' is engrossing, and he negotiates his own ambivalences and reservations about Müller as theatre-maker and man with both honesty and adroitness...As a piece of scholarship [this] is a breathtaking tour de force." -Mary Luckhurst, *New Theatre Quarterly*

Edwin Morgan is Scotland's major living poet, and *Inventions of Modernity* is the first book-length study of his work. Since the 1940s Morgan's poetry has been carving out an alternative to the conventional evolutions from Modernism to Postmodernism, creating instead a substantial body of writing that ranges from the sublime to the hilarious.

Morgan develops radical and libertarian poetics in an encyclopaedia of forms; from Anglo-Saxon meter through sonnet-sequences to concrete poems, and including gay poetry, science fiction verse, and prize-winning translations into both English and Scots from numerous languages.

Contents: Russian Drama before the Revolution; Soviet Drama 1917-1921; The Civil War in Soviet Drama; Bulgakov's *The White Guard* and *Flight*; Satirical Comedy and Melodrama; The Plays of Nikolay Erdman; Mayakovsky's *The Bedbug* and *The Bathhouse*; Indirect Social Comment; Towards Socialist Realism

Two days before the 1913 premiere of this Futurist play in verse, the original cast withdrew because rumors started to spread across Saint Petersburg that they would be pelted with garbage and beaten by the public. In fact, the audience did throw rotten eggs, shouting at 20-year-old Vladimir Mayakovsky (who played the leading role), "Stop him immediately!... Catch him!... He is not to get away!... Make him give us back our money!" According to actor Konstantin Tomashevsky: Those were the times of turmoil, anxiety, dark forebodings. All of us instantly recognized in Mayakovsky a revolutionary, even if his hectic sermons to the human souls, mutilated by the vile city, sounded a bit muddled. It was an attempt at tearing off masks, revealing the sores of the society, sick beneath the veneer of respectability. Other theatrical events that season were barely noticed. "Who's more insane, the Futurists or the public?" the *Peterburgskaya Gazeta* newspaper asked.

[Vladimir Mayakovsky](#)

[The Golden Age of Soviet Theatre](#)

[A Poetic for Sociology](#)

[Edwin Morgan](#)

[Final Drafts](#)

[Volodya](#)

[Toward a Logic of Discovery for the Human Sciences](#)