

The Cambridge Introduction to Russian Poetry

MICHAEL WACHTEL

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The Cambridge Introduction to Russian Literature Caryl Emerson, 2012 [The Penguin Book of Russian Poetry](#) Robert Chandler, Irina Mashinski, Boris Dralyuk, 2015-02-26 An enchanting collection of the very best of Russian poetry edited

by acclaimed translator Robert Chandler together with poets Boris Dralyuk and Irina Mashinski In the late eighteenth and early nineteenth centuries poetry's pre-eminence in Russia was unchallenged with Pushkin and his contemporaries ushering in the Golden Age of Russian literature Prose briefly gained the high ground in the second half of the nineteenth century but poetry again became dominant in the Silver Age the early twentieth century when belief in reason and progress yielded once more to a more magical view of the world During the Soviet era poetry became a dangerous subversive activity nevertheless poets such as Osip Mandelstam and Anna Akhmatova continued to defy the censors This anthology traces Russian poetry from its Golden Age to the modern era including work by several great poets Georgy Ivanov and Varlam Shalamov among them in captivating modern translations by Robert Chandler and others The volume also includes a general introduction chronology and individual introductions to each poet Robert Chandler is an acclaimed poet and translator His many translations from Russian include works by Aleksandr Pushkin Nikolay Leskov Vasily Grossman and Andrey Platonov while his anthologies of Russian Short Stories from Pushkin to Buida and Russian Magic Tales are both published in Penguin Classics Irina Mashinski is a bilingual poet and co-founder of the StoSvet literary project Her most recent collection is 2013's *Ophelia* i masterok Ophelia and the Trowel Boris Dralyuk is a Lecturer in Russian at the University of St Andrews and translator of many books from Russian including most recently Isaac Babel's *Red Cavalry* 2014

Historical Dictionary of Russian Literature Jonathan Stone, 2013 The Historical Dictionary of Russian Literature contains a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 100 cross-referenced entries on significant people themes critical issues and the most significant genres

Twentieth-Century Russian Poetry Katharine Hodgson, Joanne Shelton, Alexandra Smith, 2017-04-21 The canon of Russian poetry has been reshaped since the fall of the Soviet Union A multi-authored study of changing cultural memory and identity this revisionary work charts Russia's shifting relationship to its own literature in the face of social upheaval Literary canon and national identity are inextricably tied together the composition of a canon being the attempt to single out those literary works that best express a nation's culture This process is of course fluid and subject to significant shifts particularly at times of epochal change This volume explores changes in the canon of twentieth-century Russian poetry from the 1991 collapse of the Soviet Union to the end of Putin's second term as Russian President in 2008 In the wake of major institutional changes such as the abolition of state censorship and the introduction of a market economy the way was open for wholesale reinterpretation of twentieth-century poets such as Iosif Brodskii Anna Akhmatova and Osip Mandel'shtam their works and their lives In the last twenty years many critics have discussed the possibility of various coexisting canons rooted in official and non-official literature and suggested replacing the term Soviet literature with a new definition Russian literature of the Soviet period Contributions to this volume explore the multiple factors involved in reshaping the canon understood as a body of literary texts given exemplary or representative status as classics Among factors which may influence the composition of the canon are educational

institutions competing views of scholars and critics including figures outside Russia and the self canonising activity of poets themselves Canon revision further reflects contemporary concerns with the destabilising effects of emigration and the internet and the desire to reconnect with pre revolutionary cultural traditions through a narrative of the past which foregrounds continuity Despite persistent nostalgic yearnings in some quarters for a single canon the current situation is defiantly diverse balancing both the Soviet literary tradition and the parallel contemporaneous literary worlds of the emigration and the underground Required reading for students teachers and lovers of Russian literature Twentieth Century Russian Poetry brings our understanding of post Soviet Russia up to date

How Russian Literature Became Great Rolf Hellebust, 2024-01-15 How Russian Literature Became Great explores the cultural and political role of a modern national literature orchestrated in a Slavonic key but resonating far beyond Russia's borders Rolf Hellebust investigates a range of literary tendencies philosophies and theories from antiquity to the present Roman jurisprudence to German Romanticism French Enlightenment to Czech Structuralism Herder to Hobsbawm Samuel Johnson to Sainte Beuve and so on Besides the usual Russian suspects from Pushkin to Chekhov Hellebust includes European writers Byron and Shelley Goethe and Schiller Chateaubriand and Baudelaire Dante Mickiewicz and more As elsewhere writing in Russia advertises itself via a canon of literary monuments constituting an atemporal ideal order among themselves T S Eliot And yet this is a tradition that could only have been born at a specific moment in the golden nineteenth century age of historiography and nation building The Russian example reveals the contradictions between immutability and innovation universality and specificity at the heart of modern conceptions of tradition from Sainte Beuve through Eliot and down to the present day The conditions of its era of formation the prominence of the crucial literary historical question of the writer's social function and the equation of literature with national identity make the Russian classical tradition the epitome of a unified cultural text with a complex narrative in which competing stories of progress and decline unfold through the symbolic biographical encounters of the authors who constitute its members How Russian Literature Became Great thus offers a new paradigm for understanding the paradoxes of modern tradition

Exploidity Nancy Perloff, 2017-01-21 The artists books made in Russia between 1910 and 1915 are like no others Unique in their fusion of the verbal visual and sonic these books are meant to be read looked at and listened to Painters and poets including Natalia Goncharova Velimir Khlebnikov Mikhail Larionov Kazimir Malevich and Vladimir Mayakovsky collaborated to fabricate hand lithographed books for which they invented a new language called zaum a neologism meaning beyond the mind which was distinctive in its emphasis on sound as such and its rejection of definite logical meaning At the heart of this volume are close analyses of two of the most significant and experimental futurist books Mirskontsa Worldbackwards and Vzorval Exploidity In addition Nancy Perloff examines the profound differences between the Russian avant garde and Western art movements including futurism and she uncovers a wide ranging legacy in the midcentury global movement of sound and concrete poetry the Brazilian Noigandres group Ian Hamilton Finlay and Henri

Chopin contemporary Western conceptual art and the artist's book Sound recordings of zaum poems featured in the book are available at www.getty.edu *Literature and Beyond* Eric de Haard, Wim Honselaar, Jenny Stelleman, 2008 **Slavic Review**, 2005 *Canadian-American Slavic Studies*, 2008 A quarterly journal devoted to Russia and East Europe *A History of Russian Literature* Kazimierz Waliszewski, 1900 **Yearbook of Comparative and General Literature**, 2005 *American Book Publishing Record*, 2003 *Plays of Expectations* Andrew Wachtel, 2006 Expectation is an integral part of the reading experience As we read a text we begin to classify it and compare it to others with which it seems to share a family resemblance Drama is a particularly rich and rewarding field for studying the complex ways in which such expectations are created Theatre audiences and readers of plays are encouraged in a variety of ways to guess at what might unfold on the stage and on the page and much of the pleasure of the theatrical experience revolves around this guessing game *Plays of Expectations* explores these expectations through the lens of twentieth century Russian drama In the operas and plays considered here dramatists tell stories that for the most part already existed in the cultural repertoire of the contemporary Russian audience In each case the dramatists and their texts invite readers or audiences to compare a new version of a familiar story with previous versions Scholar Andrew Wachtel presents each of these dramatic texts as a nexus of intertextual play a space in which various incarnations of a storyline can interact to create a new synthesis which itself can become a self standing version of the story *Plays of Expectations* illuminates the sometimes coded or subconscious and sometimes open and deliberate conversations modernist Russian dramatists had with their antecedents their rivals their readers and themselves In the course of their creations they quote rearrange dispute deconstruct and otherwise grapple with stories and assertions made by their antecedents and fellow artists Russian audiences were capable of recognizing these references and links thus sharing a similar horizon of expectations that would shape and dictate the reception of the work In a clear and engaging style Wachtel explores this fantastic web of artistic and intellectual interconnectedness a nexus that links generations of dramatists to one another and to their audience bringing each into the work of unfolding a story Andrew Wachtel is dean of the Graduate School Bertha and Max Dressler Professor in the Humanities and director of the Center for International and Comparative Studies at Northwestern University For more information on the Treadgold Papers visit http://www.jsis.washington.edu/ellison/outreach_treadgold.shtml **Rusistika**, 2008 2010 Redaktion Osnabrück, 2011-06-16

The Enigmatic Realm of **Cambridge Introduction To Russian Poetry**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Cambridge Introduction To Russian Poetry** a literary masterpiece penned by a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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