

Bloody News From My Friend Poems By Siamanto

Poems of Siamanto Bloody News from My Friend The Heritage of Armenian Literature Vise and Shadow Journal of the Society for Armenian Studies Armenian Poems The New Armenia Poet Lore World Literature Today The New Armenia From a High Place The Armenian Herald The Oxford Guide to Literature in English Translation Ararat Armenian Poetry, Old and New General Andranik and the Armenian Revolutionary Movement Caucasian Review Bulletin of the New York Public Library Poetics, Self, Place Anthology of Magazine Verse and Anthology of Poems from the Seventeen Previously Published Braithwaite Anthologies Siamanto Siamant ԶԶ Agop Jack Hacikyan Peter Balakian Alice Stone Blackwell Matthew Spender Peter France ԶԶԶԶ ԶԶԶԶԶԶԶԶ Antranig Chalabian New York Public Library Anna Lisa Crone

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siamanto was a pioneer in armenian poetry his themes were very dark and dealt extensively with death torture loss misery and sorrow he recounted scenes of massacres executions by hanging bloody streets pillaged villages etc in other words they dealt with the slaughter of armenian men and women the suffering of the people was continually tormenting him in turn he spent many sleepless nights thinking about those who perished writing about their fate was his way of coping with the pain and making sure they were not killed in silence life for the armenians was bleak under ottoman rule and siamanto s works described that fact of life very well however his poems and writings go beyond the pain he wrote about hope freedom from oppression and the possibility of a better future his ideas also went to revolutionary themes and revenge for the murdered siamanto had two sides to his writing one of lamentation and the other of resistance it is from this ideology of resistance that his revolutionary beliefs grew he was convinced that the road to salvation for his people was through armed struggle he was hoping to ignite the revolutionary spirit in the younger generation of armenians and to make them understand that indifference and inaction was not going to save them he was so gripped with these troubles that he seldom wrote about himself his personal life love or joy

poems about the genocide of armenians in turkey from 1915 1918 as written by a friend of translator peter balakian s father

preserving armenia s rich literary tradition from a multitude of viewpoints has been the aim of this three volume work this third volume joins the previous two in making

excerpts of armenian masterpieces accessible in beautifully rendered english translations while enabling readers to enjoy the immediacy of these works through lively discussions of the authors and their times here the focus is on the eighteenth through twentieth centuries the volume begins with a comprehensive overview of the entire historical social and literary panorama of the periods covered the armenian renaissance the development of modern armenian with its western and eastern versions the emergence of a national identity and democratic thinking with their impact on literature and theater and such literary schools as romanticism realism and aestheticism biographies of more than 130 prominent authors appear in these pages together with critical comments concerning their works and extensive excerpts from the works themselves the texts are edited annotated with footnotes and presented in a format that permits easy comprehension literature unveils a rich pageant of works in historical perspective the varied experiences from the armenian past come alive allowing for new understandings and comparisons to literatures of other nations

in vise and shadow the critically acclaimed poet and memoirist peter balakian brings together his most influential essays of the past twenty five years he argues that the force of the lyric imagination is able to hold experience under pressure like a vise while it also shadows history precise lyrical and eloquent balakian s essays explore the ways poetry engages disaster and ingests mass violence without succumbing to the didactic he gives us new insights into the relationships between trauma memory and aesthetic form his essays on major armenian voices and the aftermath of genocide are a fresh contribution to contemporary literature and art other essays engage painting collage song lyrics and film as forms of enduring lyric knowledge with a range that includes w b yeats yeghishecharents joan didion hart crane primo levi robert rauschenberg bob dylan elia kazan arshile gorky and adrienne rich vise and shadow offers a cosmopolitan vision of the power and resilience of the human imagination

arshile gorky one of the most intriguing figures in modern art was at the center of the new york art world in the twenties thirties and forties yet he was never fully recognized as an important painter in his lifetime and it was only after his death that his reputation soared in this deeply felt and penetrating biography matthew spender himself a sculptor and the husband of gorky s elder daughter writes with extraordinary sympathy and perception and he gets to the heart of his elusive subject born in khorkom a small armenian village in eastern turkey arshile gorky grew up haunted by memories of his alternately idyllic and terrifying childhood the scars of the 1896 turkish massacres of his people then the mass slaughter of 1915 from which his own family fled the desertion of his father the dominance of his headstrong and loving mother who died of starvation after they found shelter in the caucasus making his way to the united states the young gorky determined against all odds to become a painter he buried his past by assuming a new name and identity and brazened his way into the art world at once charming and peremptory seemingly an extrovert but secretive at heart he could both dazzle and alienate his art students rothko was one of his earliest his fellow painters and his young loves as well as potential dealers and patrons in telling gorky s story matthew spender gives us the most illuminating picture of the new york art scene that has yet been written from the affluent twenties when the ash can school was emerging to the depressed thirties which marked the high point of gorky s career when he painted a huge abstract mural for newarkairport during the explosive postwar years gorky withdrew into a world of increasing solitude even as andre breton the founder of surrealism was championing him along with other artist friends like willem de kooning roberto matta and isamu noguchi his last years dogged by tragedy and illness threatened even the haven of his marriage and family until finally in 1948 he took his own life with his artist s eye matthew spender helps us to see what lies behind the paintings to recognize in the abstraction for instance the onion with feathers that hung from a cross above the fire pit in gorky s childhood home in khorkom above all spender understands the enormity of gorky s sense of isolation in an america he did not fully understand and that his need to invent the imaginary artist was what sustained his paintings it is the perfect conjunction of writer and subject that makes this biography so rich in insight and so compelling as a human document

this guide highlights the place of translation in our culture encouraging awareness of the process of translating and the choices involved making the translator more visible concentrating on major writers and works it covers translations out of many languages from greek to hungarian korean to turkish 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

includes its report 1896 19

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