

Title: The Revolutionary *Ja*
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Both Vladimir Vladimirovich Mayakovsky and his Silesian predecessor Petr Bezruč were known for their political subject matter, bombastic style, and blatant disregard for authority. A major theme in their style is the use of the first person singular in their poetry, including a poem titled *Ja* by each of them. What, however, is the use of the first person singular in their poetry? Is it used to describe a specific personal opinion on the subject matter, or is the *ja* used to create a plurality, rather a *we*?

This paper intends to examine the use of the first person singular of Mayakovsky and Bezruč in contrast with their use of the second person in order to understand the creation of a revolutionary poet. On the one hand, both poets use the lyric ego to establish themselves as a sympathetic character in the eyes of the reader, through hyperbolic egoism and humility. On the other hand, this *ja* also becomes example of moral outrage that all readers are expected take upon themselves. In the first instance, the lyric ego is a singular *ja* which designates an author, but in the second, the *ja* stands for every reader who sympathizes with the moral position of the poet, thus creating a *we*. The central question of the study will be how these two aspects of the lyric ego interact, and whether they are successful in their dialogue.

This paper will concentrate on the more revolutionary poems of both poets as well as the more subjective ones, in order to complete the figure of the lyric ego that the two poets have created. The intent of the comparison is to discover the methodology of revolutionary poetry and create a basis for further examination of the lyric ego.