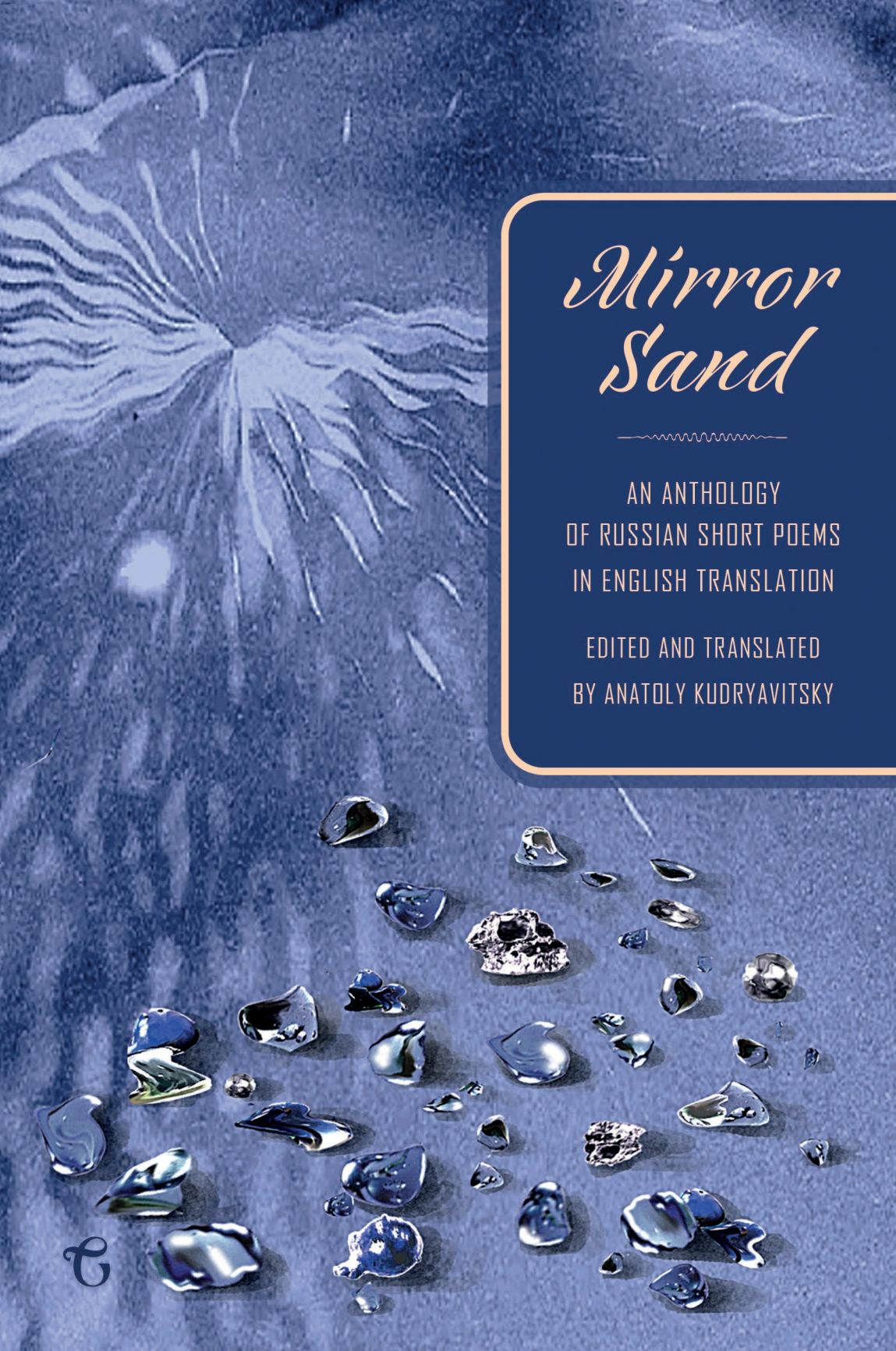


The background of the entire cover is a close-up photograph of sand. In the upper half, there are large, symmetrical ripples in the sand, creating a sunburst-like pattern. In the lower half, numerous seashells of various sizes and shapes are scattered across the sand. The shells have different colors, including shades of blue, green, and brown, and some show iridescent patterns. The overall lighting is soft, highlighting the textures of the sand and the shells.

Mirror Sand

AN ANTHOLOGY
OF RUSSIAN SHORT POEMS
IN ENGLISH TRANSLATION

EDITED AND TRANSLATED
BY ANATOLY KUDRYAVITSKY

℥

Mirror Sand

AN ANTHOLOGY
OF RUSSIAN SHORT POEMS
IN ENGLISH TRANSLATION

Mirror Sand

EDITED
AND
TRANSLATED
BY
ANATOLY
KUDRYAVITSKY



MIRROR SAND

An Anthology of Russian Short Poems in English Translation

Introduction copyright © Anatoly Kudryavitsky, 2018

English translations © Anatoly Kudryavitsky, 2006, 2018

Original Russian-language poems © their individual authors, 2018

This collection copyright © Glagoslav Publications, 2018

Front cover image © Jassemine Darouiech, 2018

Cover and layout design by Max Mendor

www.glagoslav.com

ISBN: 978-1-911414-72-8

A catalogue record for this book is available
from the British Library

This book is in copyright. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission in writing of the publisher, nor be otherwise circulated in any form of binding or cover other than that in which it is published without a similar condition, including this condition, being imposed on the subsequent purchaser.

Acknowledgements

Grateful acknowledgement is made to the editors of the following, in which a number of these translations, or versions of them, originally appeared:

Hayden's Ferry Review, Cyphers, Das Gedicht, Poetry Ireland Review, The SHOp, Shot Glass Journal, SurVision, Public Pool, Four Centuries, World Poetry Almanac (Ulaanbaatar, Mongolia), *A Night in the Nabokov Hotel* anthology (Dedalus Press, 2006).

Some of these poems, in English translation, were first broadcast on RTÉ Radio 1.

Every effort has been made to trace the holders of the copyright to the works by Vladimir Burich, Mikhail Finerman and Arkady Tyurin, and to obtain permissions to reproduce their works. Please do get in touch with any enquiries or any information relating to their poems or the rights holders.

Contents

Acknowledgements.	5
Introduction.	13
Геннадий Айги / Gennady Aigi	19
Тишина снега / The Silence of Snow	20
Из цикла «Тишина» / Hush	22
Дождь / The Rain.	24
Метель в окне / Snowstorm in My Window	26
Путь / Our Way	28
Иван Ахметьев / Ivan Akhmetiev	31
«Радость...» / The Challenge	32
«пауза...» / A Pause	34
«люди писали...» / Writing	36
«когда я жду...» / Waiting	38
«больше всего увидишь...» / Observation	40
Маргарита Аль / Margarita Al	43
«скоро я стану гномом...» / Desire	44
«из вечности в мгновенья вплетены...» / Wings	46
«поэт...» / The Poet	48
Зверь ещё не родился – но он уже зверь / The Beast Hasn't Been Born Yet – but It Already Is a Beast	50
Фарфоровое утро / A Porcelain Morning	52
Мария Алехина / Maria Alekhina	55
«Кое-что из области удивлений...» / Pushkin Square	56
«сырая белая комната сдержала три вопля...» / The Room	58

«Следствие – страх...» / Prescience	60
«Я совсем со временем...» / Time	62
«ярость овцы на концах витков её шерсти...» / Simple Life	64
Геннадий Алексеев / Gennady Alexeyev	67
Каждое утро / Every Morning	68
Мои похороны / My Funeral	70
Цветы / Flowers	72
Стихи о том, как плохо быть человеком / A Poem About the Disadvantages of Being Human	74
«Хочется, хочется...» / What I Want	76
Владимир Аристов / Vladimir Aristov	79
Из цикла «Московские мгновенные встречи» / From “Accidentally Met in Moscow”.	80
Поверхность китайского зеркала / The Surface of the Chinese Mirror	82
«О дай мне жалости к дракону...» / The Dragon.	84
«Умнее мы уже не будем...» / For A.U.	86
Инфернальные повторения / Infernal Repetitions	88
Сергей Бирюков / Sergey Biryukov	91
«все меняется...» / Everything Changes	92
«Тень...» / Who’s Good?.	94
«вы так же встаете...» / Beastmen	96
В скрипичном ключе / The Treble Clef	98
Новые сведения о Петрарке и Лауре / News of Petrarch and Laura	100
Владимир Бурич / Vladimir Burich	103
Я заглянул к себе ночью в окно / At Night I Looked into My Room Through the Window	104
«Так и не смог доесть...» / Half Past Seventies	106
«Отцветут...» / What Will Remain	108
Германия-1984 / Germany, 1984	110

«На бульваре...» / On the Boulevard	112
Владимир Эрль / Vladimir Earle	115
«Я в осень вошел, как во взгляд...» / Autumn.	116
«Преграда сна...» / The Barrier of Sleep.	118
«Когда люди имеют мнения...» / Opinions	120
Эвридика / Eurydice	122
«О!...» / Under Water	124
Михаил Файнерман / Mikhail Finerman	127
«Касаясь...» / Touching	128
«Как жёсткая зелень...» / Yearning.	130
«Свет предосенний редок...» / Name	132
«Звери не хоронят своих мертвецов...» / Winter	134
«очутиться одному, на ветру...» / To Find Yourself	136
Руслан Галимов / Ruslan Galimov	139
Прогноз / Forecast	140
«Я долго был уверен...» / In General, She Was Right	142
«Прекрасно общаясь...» / Agreeability	144
«Я думал – это ГПОМ!...» / What Can Man Think About?	146
«Сегодня думал я о смерти...» / Today.	148
Татьяна Грауз / Tatyana Grauz	151
Утренний сон / Morning Dream	152
«в свете июля зелень паслёна...» / July's Light.	154
«неба-житель-бабочка...» / Butterfly.	156
Неяркое солнце / Soft Sun	158
Апрель-голубка / April-Dove	160
Дмитрий Григорьев / Dmitry Grigoriev	163
«Во тьме ты светишься...» / Night	164
«Положи мои слова на землю...» / Words	166
«Ночью...» / Shades of Night	168

«Мне говорили...» / Not Rubbish	170
«Рыбаки возвращаются без улова...» / Fishermen.	172
Елена Кацюба / Elena Katsuba.	175
Свеча / Candle.	176
«Дождь смотрит на бабочку сквозь стекло...» / Butterfly and the Rain	178
Вариант / An Aposryphal Story	180
На свалке заменимых нет! / There's Nothing Replaceable in the Dump!	182
«Жизнь сложена из лепестков розы...» / The Rose Garden	184
Константин Кедров / Konstantin Kedrov	187
Иероглиф Бога / Hieroglyph for God	188
Аэроэра / Aero Era	190
Лодка / Keel	192
Свирель / Reed Pipe	194
Крылья / Wings	196
Игорь Холин / Igor Kholin	199
«Камера...» / Cramer's Camera	200
«Если ты одинок...» / Poem for Edmund Iodkovsky	202
Из военного цикла / From "The War River"	204
«Ни звезды...» / Common Grave.	206
«Одни говорят...» / Truths	208
Виктор Кривулин / Viktor Krivulin	211
Рысь / Lynx	212
Пока мы изобретали рай / While We Invented Paradise	214
Книги и люди / Books and Men	216
Над гранитной фабрикой / Over the Granite Factory	218
Финал / The End	220
Анатолий Кудрявицкий / Anatoly Kudryavitsky.	223
Камерная музыка / Chamber Music	224

Бунин. Портрет с отсутствием объекта / Bunin: Portrait with the Person Missing	226
Иуда / Judas	228
Незримое кино / The Invisible Cinema	230
Гибель МН-17 / The Shooting Down of МН17	232
Александр Макаров-Кротков / Alexander Makarov-Krotkov	235
«хорошо выпить водки...» / For K.	236
«холодно-свинцовая масса...» / On the Quays	238
«тихо так воеет собачка...» / The Doggy.	240
Стокгольм / Stockholm	242
Джеймс Джойс глазами советского читателя / A Soviet Reader's Remark on James Joyce	244
Арво Метс / Arvo Mets	247
«Поэт стоит в очереди за вермишелью...» / The Poet	248
«Исчезаю в весне...» / Absentee	250
«Молодые девушки...» / Resemblance	252
«Безденежный человек...» / Penniless Man	254
«Этот странный обычай...» / Names.	256
Юрий Милорава / Yuri Milorava	259
«единый...» / Untitled 1	260
«шоссе...» / Untitled 2	262
«тайный винт...» / Untitled 3	264
«ввинчена...» / Untitled 4	266
«бытие...» / Untitled 5	268
Всеволод Некрасов / Vsevolod Nekrasov	271
«Свобода есть...» / Freedom	272
«Молчу...» / Untitled-1	274
«надо же...» / Untitled-2	276
«Стой...» / Pride	278
«Не люблю...» / Love	280

Ры Никонова / Rea Nikonova	283
«Кареты в белом...» / Simple.	284
«Все идиоты в этом мире идиотов...» / The World of Idiots	286
Анти-новелла / Anti-Novella	288
«Когда помру...» / Foretaste	290
«Россия с исснеженным зубром...» / Russia	292
Генрих Сапгир / Genrikh Sapgir	295
Роща / Grove	296
«Говорили...» / New in Town.	298
«Красные портьеры...» / Business Trip	300
Изречение / A Proverb	302
«Тс-с...» / Sounds of Silence	304
Ян Сатуновский / Ian Satunovsky	307
«В век сплошной электрификации...» / Changing the Bulb	308
«Экспрессионизм-сионизм....» / If They So Desire	310
«Ребенок рисунка...» / Almost by Mistake	312
«...а, впрочем...» / Writing	314
«Я Мойша з Бердычева...» / A Bloody Yid.	316
Ася Шнейдерман / Asya Shneiderman	319
«Не писать стихи, а слышать...» / Poetry	320
«Разве башня из камня...» / The Tower.	322
«Город влажный лежал под нами...» / The City	324
«Друзья приходят в наш дом...» / Poem for Lena Zhukova	326
«Особенно в мире...» / Especially in this Kind of World	328
Михаил Соковнин / Mikhail Sokovnin	331
«Вот вам и чудо...» / Fantasy.	332
Лесовик / Woodsman	334
«Самовар...» / Samovar	336

«Небо серое-серое...» / A Northern Song	338
«Заброшенные истины...» / Untitled	340
Сергей Стратановский / Sergey Stratanovsky	343
«Ночью, в Набоков-отеле...» / In the Nabokov Hotel.	344
Акула-кунсткамера / A Shark as a Cabinet of Curiosities	346
Левиафан / Leviathan	348
Башня-библиотека / The Library Tower.	350
Апокриф / An Apocryphal Story	352
Аркадий Тюрин / Arkady Tyurin	355
Неразрывность / Inseparability	356
Неосторожно... / It Is Careless of You	358
«Все отражает, не унося...» / Time and the River	360
«Был ей другом...» / She	362
«Запущен...» / Garden	364
Алина Витухновская / Alina Vitukhnovskaya	367
На ощупь / By Touch	368
Ваш хаос / Your Chaos	370
Ноль / Zero	372
Собака Павлова / Pavlov's Dog	374
Ева Браунинг / Eva Browning	376

Introduction

A saying has it that Russia produces more than it can consume locally. Should this refer to Russian poetry? Western readers are well acquainted with poetry written in that country over the last three centuries, from Alexander Pushkin to Anna Akhmatova, mostly through translations. Some other Russian poets, including Vladimir Nabokov and Joseph Brodsky, felt at home at writing in English. This book offers an opportunity to hear a few newer voices.

As Vladimir Nabokov once put it, “Literature belongs to the department of specific words and images rather than to the department of general ideas.” Unfortunately, the general idea in Communist Russia was to encourage and publish only those writers who supported and even glorified the regime. It was Government policy, especially strict after the last world war. It is inconceivable now that any European poet could write a paean for the President of the European Council, but we have to bear in mind that in Communist Russia, even in the 1980s, this sort of poetry was a commonplace. Other poets ran the risk of being treated with suspicion by each and every literary vigilante. Should we be surprised by Marina Tsvetayeva’s line: “All the poets are Jews”?

“After Pasternak, Russian poetry sustained a pause,” the late Genrikh Sapgir used to say. It was destined to be a long pause. In fact, the generation of Russian writers that emerged in the early 60s grew up reading and studying in college Russian poetry from the 1920s. Some of them were particularly inspired by Boris Pasternak and Osip Mandelstam, others by Velimir Khlebnikov and other Russian Futurist poets. What appeared in Soviet “fat magazines” in those times were, to quote Anna Akhmatova, “rhymed editorials”, or otherwise third-rate imitations of Symbolist poetry from the late nineteenth century.

In these circumstances some Russian poets chose to refrain from publishing anything openly, while others were banned from

publishing. Writing “into the table” became customary for them. Many of them explored the possibilities of so-called “open poetry”. By stripping their pieces down to a most basic expression, and outlawing most literary devices or even emotional colouring, they focused their attention on individual words, or even on fragments of those words and sound units from them. This style was later defined as minimalism. One can trace the sources of modern-day minimalist texts to Dadaist, Surrealist, Concrete and even Zen poetry, and it definitely displays parallels to the visual arts. Minimalist poets focused on bare words or phrases, sometimes rearranging them on the page so that their most basic and individual properties disclosed something unexpected about themselves.

The work of these poets wasn’t minimalist in the sense that they had little to say; quite the contrary, it captured the frustration, suppressed ambitions and hidden energy of several generations of Russian people. As Vassily Kandinsky once put it, “Even absolute silence is a loud speech.” Joseph Brodsky in one of his lectures compared Mark Strand and Charles Simic, well-established American “poets of silence”, as he called them, to “unofficial” Russian poets who had to dwell in silence, due to having no other literary space. Rea Nikonova, a poet from the South of Russia, even produced a catalogue of different kinds of silence. She knew very well what she was talking about as she first lived in Yeysk, a small Russian town on coast of the Azov Sea – and then on the other shores of exile, in Germany, until her untimely death.

In the 1960s and 1970s, Genrikh Sapgir, Vsevolod Nekrasov and Igor Kholin were the most prominent among the Moscow writers that came to be associated with the now well-known Lianozovo group. These poets sought out new models and positions, and exploited the possibilities of inserting common speech directly into their texts. Each of them had a Dostoyevskian eye for everyday Russian life, which made their work immediately accessible. No wonder that they at once found themselves uncomfortable with authority and orthodoxy, and also with the authorities and the Orthodox Church, suppressed under the Communists but still powerful, as far as the minds of the Russians were concerned. These were real rebels, unlike a few other Russian poets who enjoyed virtual pop-star status, unthinkable if transposed to other parts of Europe. In reality, the

latter were far from any sort of protest against Soviet totalitarianism and therefore could not be regarded as anything else but naughty children of the regime.

The idea of a cultural centre was particularly dispiriting for those who were geographically based far from Moscow and therefore felt marginalised. Gennady Aigi and Arvo Mets are typical of the rise of poets who settled down in the Russian capital and preferred to write in Russian rather than in their mother tongues, in this case respectively Chuvash and Estonian. The sources of their poetry were different; no wonder that their verse sounded so fresh and enriched the Russian language to such a great extent. Poems by Gennady Aigi are derived entirely from individual words and sometimes from single syllables and sounds. He created his own language, an independent and unique speech or, if you prefer, chant. Interestingly, both Gennady Aigi and Arvo Mets made a great deal of translations and so participated in an exchange of “poetic air” with other cultures.

Those who followed were quick to learn from the emotion of poems by Sapgir and other poets of Lianozovo and the variety of poetic forms elaborated by Aigi and Vsevolod Nekrasov. Sergey Biryukov born in the South of Russia inhabits approximately the same territory as Aigi, as does the younger-generation Moscow poet Tatyana Grauz, but they are both prone to experiment with syntax and language rather than with the available voices. Behind Biryukov stand the famous Russian Futurist poets, Mayakovsky, Khlebnikov and Kruchenykh.

In Moscow in the 1970s, there was also a “verlibrist” movement (from *vers libre*, i.e. free verse), a group of poets that included, among others, Vladimir Burich, Arkady Tyurin and the Tatar poet Ruslan Galimov. They experimented with shorter poetic forms; as short as those used by Arvo Mets, and occasionally managed to get some of their poems published, although the literary powers that be were not particularly keen on this kind of poetry preferring “ideologically safe” rhymed quatrains, which some Russians call “traditional”, even though they were imported from French poetry about three centuries ago. In the 1990s, the “verlibrists” published a few warmly received anthologies of Russian free verse.

There were also predominantly minimalist Moscow poets, e.g. Mikhail Finerman and Ian Satunovsky; the former developing

short-form sophisticated poetry in the traditions of Zen, and the latter keen on exploring the possibilities of incorporating direct speech in his texts. They often wrote even shorter pieces than those by “verlibrists”, and their followers, Alexander Makarov-Krotkov and Ivan Akhmetiev, appreciated sparringness, too. Similarly to Vsevolod Nekrasov, they succeeded in dismantling traditional forms of irony and understatement. Finerman, Satunovsky and another Moscow poet of the 1970’s, Mikhail Sokovnin, who wrote lyrical miniatures, as well as *predmetniki*, i.e. object-based poems, saw their work published only after Soviet imperial ambitions in ideology died a hard death, only to be revived far too soon amid the expanses of what at least some of them would inevitably see as an eager-to-expand Wasteland.

Of course, it was no surprise that magic realism became one of the main trends in Russian poetry. The great figures of Nikolai Gogol and Mikhail Bulgakov cast long shadows over Russian writing. In his essay, *Catastrophes in the Air*, Joseph Brodsky defined the way in which writers of that strain worked. He described the metamorphosis of Andrei Platonov, the prominent Russian magic realist of the early twentieth century, novelist and short story writer, in the following terms: “He tells the story about his own language, which turns out to be capable of generating a fictitious world, and then falls into dependence on it.” The language used by most of the Russian magic realists has always been saturated with metaphors. Mandelstam was as much of a revolutionary as any Bolshevik, and Russian poetry could never be the same after his verse was published.

Poets of the Moscow-based Poetry Club mostly followed the customary metaphorical trend. One of them, Vladimir Aristov, was trying, quite successfully, to escape the negative inheritance of newer Russian poetry: its ironies and superficiality. Different realities and different times coincide in Aristov’s verse, unmistakably “within a culture” – but also multicultural. It seems that one can occasionally trace foreign presences in work by some Russian poets: e.g. William Blake and Saint-John Perse in Genrikh Sapgir and T. S. Eliot in Vladimir Aristov. The author of these lines, one of the poets associated with the so-called DOOS group, must confess that in his green years he was much inspired by the work of such different poets as William Carlos Williams and Zbigniew Herbert.

The poets of the DOOS group founded by Konstantin Kedrov and Elena Katsuba in the early 1980s claimed that they invented meta-metaphors. True or not, their work is not merely aestheticism but also offers a critique of the bankrupt vocabularies of “official” Russian poetry – simply by suggesting newer and more interesting options for using the language. DOOS made experimental poetry attractive to the younger generations of poets who later joined the group, like Margarita Al.

The writing of Alina Vitukhnovskaya, who emerged in the 1990s, is energised by a tension between ironic social naturalism and ideological aspirations. She violently denounces any kind of violence, and ridicules complacency of the Establishment. Her poems, radically anarchic in their conception, are fairly sound and “well-built”. Another protest voice in this book, the young Moscow poet and human rights activist Maria Alekhina of *Pussy Riot* fame, often describes reality’s unusual features and sometimes gives it a surreal aura, as does the Russian-language Georgian poet Yuri Milorava, who lived in Moscow in the 1990s and is now based in Chicago. They both write poetry seeking to recreate the world of their visions.

Russia has always been a huge and bipolar country. The difference between Moscow and St. Petersburg poetry can make one feel that these two cities are located in different countries. The so-called New Leningrad School of Poetry that emerged in St. Petersburg at the beginning of the 1970s was extremely influential in the then seemingly invisible culture of the Russian literary underground. The group included the Nobel Prize winner Joseph Brodsky, as well as Sergey Stratanovsky and the late Viktor Krivulin and Elena Shvarts. Viktor Krivulin’s obsession with Dante set him on a mental journey through the circles of some sort of hell, or “counterfeit Eden”, which he found in his urban habitation, but also inside the minds of many of his countrymen. Sergey Stratanovsky is now perceived by many as the leading living St. Petersburg poet; he displays determination to remind us of the great cultural traditions of St. Petersburg, the former capital of Russia, and their deterioration under the Communists.

Incidentally, many St. Petersburg poets of the 1990s seemed to take after Brodsky who had been exiled in 1972; others developed pretty sophisticated poetry according to the good old canons. Gennady Alexeev was the first St. Petersburg poet ever to choose

vers libre as his poetic device. His texts are quite recognisable as having their roots in his own emotional expressionism. He preserved a relatively unadulterated singleness in the first person, as did Vladimir Earle in his rather unusual melodious poems written in the 1970s. Younger St. Petersburg poets – notably Dmitri Grigoriev and Asya Shneiderman – rarely find it possible to locate a single self in their work. Dmitri Grigoriev often portrays urban blight and paranoia, while Asya Shneiderman derives inspiration from shades of the Cimmerian or even biblical past, seemingly quite distinct and pictorial in her inner sight.

The work collected here documents poetry in Russia responding to the challenges of the time by forging a radical new poetic, reconsidering writing techniques and language itself. Some of the poets represented in this book are long gone but some others have only just begun. Alongside the fellow poets of their generation, they are destined to shape the Russian poetry of the future. What they have achieved is considerable but they all have a great leap forward in them. In his essay *The Keening Muse*, Brodsky asserted: “Language is older than state, and prosody always survives history. In fact, it hardly needs history, all it needs is a poet.” In Russia, we have always had a few!

Anatoly Kudryavitsky
Dublin, Ireland



Геннадий Айги *Gennady Aigi*

Gennady Aigi (1934–2006) was born in the Chuvash Republic, and lived in Moscow. His translations of French poetry into the Chuvash language brought him recognition at the beginning of his career as a writer. However his unusual work was not welcomed in Russian periodicals and publishing houses. After perestroika, he published many critically acclaimed books of his poetry in Russian and Chuvash, as well as numerous essays and translations. His poems were translated into many languages. Without exaggeration, he was the most celebrated Russian poet of the time. A book of his poems in French translation entitled *Veronica's Notebook* was published in Paris in 1984. Peter France of Edinburgh published two books of his translations from Aigi into English, much appreciated. Aigi was awarded the Golden Wreath of Struga (Macedonia), the French Academy Translators' Award and the Andrey Belyi Prize for Poetry (1987). In 2000, he was awarded the first ever Boris Pasternak Prize for Poetry.

Тишина снега

без начала
как времени
ниоткуда они пребывают
без происхождения мирные
вольные не иметь и отдельное что-то и общее
не проявляя места и подобия
быть известными иль возможными
о просто они и они пребывая
миром одним
тишиною

The Silence of Snow

without a beginning
as is in time
they arrive from nowhere
they have no background peaceful
free not to have something separate
or something in common
not revealing a place or a similarity
to be known, to be a possibility
oh they—and the other “they” too—are simply
dwelling in the same world
amid the silence

Из цикла «Тшина»

а те с того самого времени как начали
видеть свет божий
стали впервые теперь различать
черное от белого
и пришли в восторг и торопятся уже сообщить
вот это – белое
а это черное

Hush

...and some people have been trying
to tell the black from the white
since the very first moment
they saw the daylight...
they succeed at long last
and go into raptures and hasten
to bring to our notice: this is white
and that is black

Дождь

и моросит и утихает
как будто возится сама с собой “случайность”

(как “одаренность” годная
лишь для набросков жалких)

как будто “есть” “живет”

(в кругу – как я – ненужности)

The Rain

drizzles and subsides
as if “fortuity” is romping with itself

(just as a “talent”
capable only of middling sketches)

as if “it exists” really exists

(in the circle of uselessness –
exactly where I find myself)

Метель в окне

В.Я.

Метель в окне и стены комнаты
и затеряв меня давно во вьюге дом
рисунков на стенах собрание как в прятках
как в юности – в ее далекой свежести
когда (метель) окно: как тайну: ладила
свое: то там то здесь:
немного поправляя

Snowstorm in My Window

(For V.Y.)

a snowstorm in my window – and these walls
of my room – my house has long lost sight of me in a blizzard
the collection of drawings on the walls
playing hide-and-seek with me –

reminds me of how it used to be
in my youth in those days of freshness when it
(the snowstorm)

decorated my window building a mystery
and going into details

adjusting every little thing:
now here, now there

Путь

Когда нас никто не любит
начинаем
любить матерей

Когда нам никто не пишет
вспоминаем
старых друзей

И слова произносим уже лишь потому
что молчанье нам страшно
а движенья опасны

В конце же – в случайных запущенных парках
плачем от жалких труб
жалких оркестров

Our Way

When nobody likes us
we learn
how to love our mothers

When nobody writes to us
we call to mind
old friends

And we utter a few words – simply because
we're scared of silence
and deem any movement dangerous

And in the end we sob in a park overgrown
with shrubs as we hear the pitiable trumpets
of a pitiable brass band



Иван Ахметьев *Ivan Akhmetiev*

Ivan Akhmetiev was born in Moscow in 1950. Educated at Moscow State University, where he studied physics, he began to write at the end of 1960s. Until 1989 only one of his poems was published in Russia. Since then many of his poems have appeared in literary magazines in Russia and abroad. Critics defined him as a minimalist and miniaturist. He has published four poetry collections entitled *Poems, only Poems* (1993), *Nine Years* (2001), *Amores: Poems 1966-2002* (2002) and *Never Mind It Will Turn Out All Right* (2011). Some of his miniatures have been translated into German and English.

* * *

радость
приходит нечаянно
наше дело –

найти для печали
предлог

The Challenge

joy
comes unexpectedly

the challenge is
to find an excuse
for sadness

* * *

пауза
которую я сделаю
прежде чем ответить
скажет вам больше

A Pause

if I make a pause
before I reply to the words of yours
the moment of silence
will be quite eloquent

* * *

люди писали
и в лагере
и в тюрьме
и в психушке
и где только не писали

главное
делать это незаметно

Writing

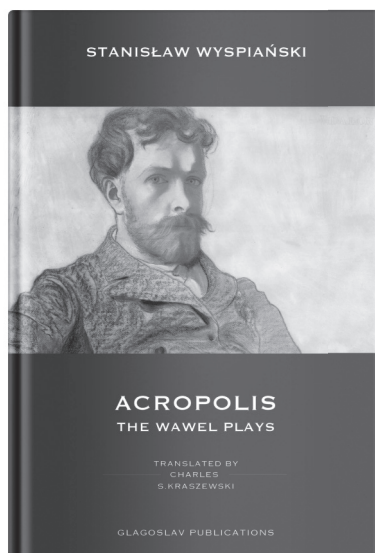
some people
would write in jail
in a labour camp
in an asylum

where have they not written!

the main thing is
to go unnoticed

Acropolis – The Wawel Plays

by Stanisław Wyspiański

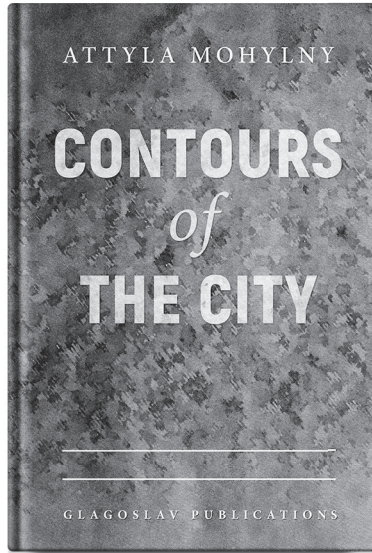


Stanisław Wyspiański (1869-1907) achieved worldwide fame, both as a painter, and Poland's greatest dramatist of the first half of the twentieth century. *Acropolis: the Wawel Plays*, brings together four of Wyspiański's most important dramatic works in a new English translation by Charles S. Kraszewski. All of the plays centre on Wawel Hill: the legendary seat of royal and ecclesiastical power in the poet's native city, the ancient capital of Poland. In these plays, Wyspiański explores the foundational myths of his nation: that of the self-sacrificial Wanda, and the struggle between King Bolesław the Bold and Bishop Stanisław Szczepanowski. In the eponymous play which brings the cycle to an end, Wyspiański carefully considers the value of myth to a nation without political autonomy, soaring in thought into an apocalyptic vision of the future. Richly illustrated with the poet's artwork, *Acropolis: the Wawel Plays* also contains Wyspiański's architectural proposal for the renovation of Wawel Hill, and a detailed critical introduction by the translator. In its plaited presentation of *Bolesław the Bold* and *Skalka*, the translation offers, for the first time, the two plays in the unified, composite format that the poet intended, but was prevented from carrying out by his untimely death.

Buy it > www.glagoslav.com

Contours of the City

by Attyla Mohyl'ny



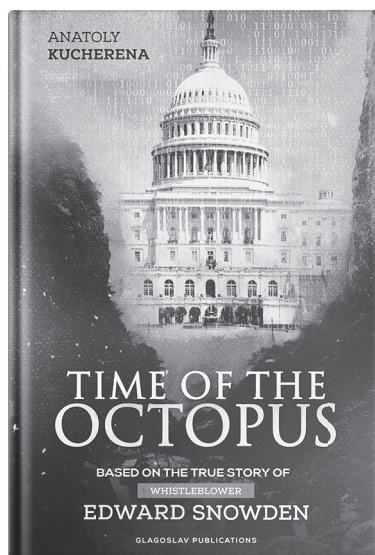
Contours of the City arguably comprises one of the finest collections of free verse ever written in Ukrainian even though it was largely overlooked when it first appeared during the political transition to Ukrainian independence in 1991. It certainly deserves a broader audience both in Mohyl'ny's homeland as well as in the wider world. While it may be described as a one-hit wonder because of the poet's premature death, it remains a brilliant hit for all time.

Translator Michael Naydan received the Eugene Kayden Meritorious Achievement Award in Translation from the University of Colorado for a partial manuscript of his translations of Mohyl'ny's poetry into English in 1993. This edition includes a complete translation of Mohyl'ny's collection *Contours of the City* along with several poems translated by Viriana Tkacz and Wanda Phipps.

Buy it > www.glagoslav.com

TIME OF THE OCTOPUS

by Anatoly Kucherena



A frightening, prophetic vision of our world...

In Moscow's Sheremetyevo airport, fugitive US intelligence officer Joshua Kold is held in limbo, unable to leave the airport's transit area. He is on the run, after blowing the lid off the terrifying reach of covert American global surveillance operations. Will the Russian authorities grant him asylum, or will they hand him over the clutches of the global octopus eager for revenge for his betrayal?

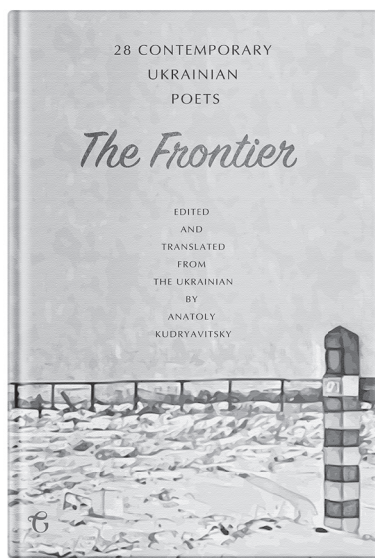
As this gripping psychological and political thriller unfolds, a Moscow lawyer takes Kold to a secret bunker and grills him intently on just why he did it. Upon Kold's answers hang not only his own fate, but much, much more as the true extent of this chilling 1984 world unfolds.

Anatoly Kucherena is the famous Russian lawyer who took on the case of the American whistleblower Edward Snowden whose revelations about US intelligence operations sent shockwaves around the world in 2013. Time of the Octopus is a fiction, but it is based on Kucherena's own interviews with Snowden at Sheremetyevo, and provides the basis for Oliver Stone's major Hollywood movie 'Snowden' starring Joseph Gordon-Levitt, one of the movie events of 2016...

Buy it > www.glagoslav.com

The Frontier

28 Contemporary Ukrainian Poets - An Anthology



This anthology reflects a search of the Ukrainian nation for its identity, the roots of which lie deep inside Ukrainian-language poetry. Some of the included poets are well-known locally and internationally; among them are Serhiy Zhadan, Halyna Kruk, Ostap Slyvynsky, Marianna Kijanowska, Oleh Kotsarev, Anna Bagriana and, of course, the living legend of Ukrainian poetry, Vasyl Holoborodko. The next Ukrainian poetic generation also features prominently in the collection. Such poets as Les Beley, Olena Herasymyuk, Myroslav Laiuk, Hanna Malihon, Taras Malkovych, Julia Musakovska, Julia Stahivska and Lyuba Yakimchuk are the ones Ukrainians like to read today, and each of them already has an excellent reputation abroad due to festival appearances and translations to European languages. The work collected here documents poetry in Ukraine responding to challenges of the time by forging a radical new poetic, reconsidering writing techniques and language itself.

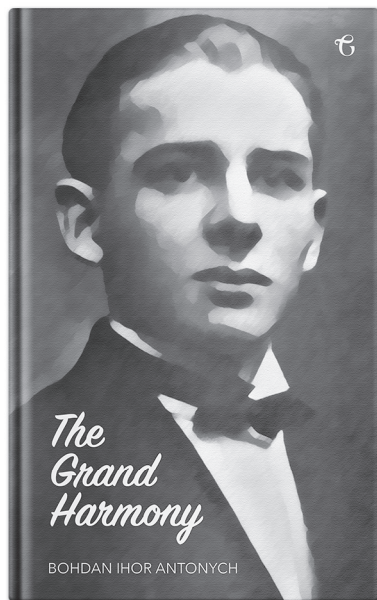
Edited and translated from the Ukrainian by Anatoly Kudryavitsky.

A Bilingual Edition.

Buy it > www.glagoslav.com

The Grand Harmony

by Bohdan Ihor Antonych



The extraordinarily inventive Ukrainian poet and literary critic Bohdan Ihor Antonych (1909-1937), the son of a Catholic priest, died prematurely at the early age of 28 of pneumonia. Originally from the mountainous Lemko region in Poland, where a variant of Ukrainian is spoken, he was home-schooled for the first eleven years of his life because of frequent illness. He began to write poetry in Ukrainian after he moved to the Western Ukrainian city of Lviv to continue his studies at the University of Lviv.

A collection of poems on religious themes written in 1932 and 1933, *The Grand Harmony* is a subtle and supple examination of Antonych's intimately personal journey to faith, with all its revelatory verities as well as self-questioning and doubt. The collection marks the beginning of Antonych's development into one of the greatest poets of his time.

Buy it > www.glagoslav.com

Dear Reader,

Thank you for purchasing this book.

We at Glagoslav Publications are glad to welcome you, and hope that you find our books to be a source of knowledge and inspiration.

We want to show the beauty and depth of the Slavic region to everyone looking to expand their horizon and learn something new about different cultures, different people, and we believe that with this book we have managed to do just that.

Now that you've got to know us, we want to get to know you. We value communication with our readers and want to hear from you! We offer several options:

- Join our Book Club on Goodreads, Library Thing and Shelfari, and receive special offers and information about our giveaways;
- Share your opinion about our books on Amazon, Barnes & Noble, Waterstones and other bookstores;
- Join us on Facebook and Instagram for updates on our publications and news about our authors;
- Visit our site www.glagoslav.com to check out our Catalogue and subscribe to our Newsletter.

Glagoslav Publications is getting ready to release a new collection and planning some interesting surprises — stay with us to find out!

Glagoslav Publications B.V.
Ringbaan Oost 102
5013 CD Tilburg
The Netherlands
Tel.: + 31 (0) 13 369 95 74
Email: contact@glagoslav.com

Glagoslav Publications Catalogue

- *The Time of Women* by Elena Chizhova
- *Andrei Tarkovsky: The Collector of Dreams* by Layla Alexander-Garrett
- *Andrei Tarkovsky - A Life on the Cross* by Lyudmila Boyadzhieva
- *Sin* by Zakhar Prilepin
- *Hardly Ever Otherwise* by Maria Matios
- *Khatyn* by Ales Adamovich
- *The Lost Button* by Irene Rozdobudko
- *Christened with Crosses* by Eduard Kochergin
- *The Vital Needs of the Dead* by Igor Sakhnovsky
- *The Sarabande of Sara's Band* by Larysa Denysenko
- *A Poet and Bin Laden* by Hamid Ismailov
- *Watching The Russians (Dutch Edition)* by Maria Konyukova
- *Kobzar* by Taras Shevchenko
- *The Stone Bridge* by Alexander Terekhov
- *Moryak* by Lee Mandel
- *King Stakh's Wild Hunt* by Uladzimir Karatkevich
- *The Hawks of Peace* by Dmitry Rogozin
- *Harlequin's Costume* by Leonid Yuzefovich
- *Depeche Mode* by Serhii Zhadan
- *The Grand Slam and other stories (Dutch Edition)* by Leonid Andreev
- *METRO 2033 (Dutch Edition)* by Dmitry Glukhovsky
- *METRO 2034 (Dutch Edition)* by Dmitry Glukhovsky
- *A Russian Story* by Eugenia Kononenko
- *Herstories, An Anthology of New Ukrainian Women Prose Writers*
- *The Battle of the Sexes Russian Style* by Nadezhda Ptushkina
- *A Book Without Photographs* by Sergey Shargunov
- *Down Among The Fishes* by Natalka Babina
- *disUNITY* by Anatoly Kudryavitsky
- *Sankya* by Zakhar Prilepin
- *Wolf Messing* by Tatiana Lungin
- *Good Stalin* by Victor Erofeyev

- *Solar Plexus* by Rustam Ibragimbekov
- *Don't Call me a Victim!* by Dina Yafasova
- *Poetin (Dutch Edition)* by Chris Hutchins and Alexander Korobko
- *A History of Belarus* by Lubov Bazan
- *Children's Fashion of the Russian Empire* by Alexander Vasiliev
- *Empire of Corruption - The Russian National Pastime* by Vladimir Soloviev
- *Heroes of the 90s - People and Money. The Modern History of Russian Capitalism*
- *Fifty Highlights from the Russian Literature (Dutch Edition)* by Maarten Tengbergen
- *Bajesvolk (Dutch Edition)* by Mikhail Khodorkovsky
- *Tsarina Alexandra's Diary (Dutch Edition)*
- *Myths about Russia* by Vladimir Medinskiy
- *Boris Yeltsin - The Decade that Shook the World* by Boris Minaev
- *A Man Of Change - A study of the political life of Boris Yeltsin*
- *Sberbank - The Rebirth of Russia's Financial Giant* by Evgeny Karasyuk
- *To Get Ukraine* by Oleksandr Shyshko
- *Asystole* by Oleg Pavlov
- *Gnedich* by Maria Rybakova
- *Marina Tsvetaeva - The Essential Poetry*
- *Multiple Personalities* by Tatyana Shcherbina
- *The Investigator* by Margarita Khemlin
- *The Exile* by Zinaida Tulub
- *Leo Tolstoy – Flight from paradise* by Pavel Basinsky
- *Moscow in the 1930* by Natalia Gromova
- *Laurus (Dutch edition)* by Evgenij Vodolazkin
- *Prisoner* by Anna Nemzer
- *The Crime of Chernobyl - The Nuclear Goulag* by Wladimir Tchertkoff
- *Alpine Ballad* by Vasil Bykau
- *The Complete Correspondence of Hryhory Skovoroda*

- *The Tale of Aypi* by Ak Welsapar
- *Selected Poems* by Lydia Grigorieva
- *The Fantastic Worlds of Yuri Vynnychuk*
- *The Garden of Divine Songs and Collected Poetry of Hryhory Skovoroda*
- *Adventures in the Slavic Kitchen: A Book of Essays with Recipes*
- *Seven Signs of the Lion* by Michael M. Naydan
- *Forefathers' Eve* by Adam Mickiewicz
- *One-Two* by Igor Eliseev
- *Girls, be Good* by Bojan Babić
- *Time of the Octopus* by Anatoly Kucherena
- *Soghomon Tehlirian Memories - The Assassination of Talaat*
- *The Grand Harmony* by Bohdan Ihor Antonych
- *The Selected Lyric Poetry Of Maksym Rylsky*
- *The Shining Light* by Galymkair Mutanov
- *The Frontier: 28 Contemporary Ukrainian Poets - An Anthology*
- *Acropolis - The Wawel Plays* by Stanisław Wyspiański
- *Contours of the City* by Attyla Mohylny
- *Conversations Before Silence: The Selected Poetry of Oles Ilchenko*
- *Nikolai Gumilev's Africa*
- *Zinnober's Poppets* by Elena Chizhova
- *The Hemingway Game* by Evgeni Grishkovets

More coming soon...

Edited, translated, and introduced by Anatoly Kudryavitsky, this bilingual anthology presents Russian short poems of the last half-century. It showcases thirty poets from Russia, and displays a variety of works by authors who all come from different backgrounds. Some of them are well-known not only locally but also internationally due to festival appearances and translations into European languages; among them are Gennady Aigi, Gennady Alexeyev, Vladimir Aristov, Sergey Biryukov, Konstantin Kedrov, Igor Kholin, Viktor Krivulin, Vsevolod Nekrasov, Genrikh Sapgir, and Sergey Stratanovsky. The next Russian poetic generation also features prominently in the collection. Such poets as Tatyana Grauz, Dmitri Grigoriev, Alexander Makarov-Krotkov, Yuri Milorava, Asya Shneiderman and Alina Vitukhnovskaya are the ones Russians like to read today. This anthology shows Russia looking back at itself, and reveals the post-World-War Russian reality from the perspective of some of the best Russian creative minds. Here we find a poetry of dissent and of quiet observation, of fierce emotions, and of deep inner thoughts.

