SOVIET NATIONAL POETS

Ukrainian

Lina Kostenko, (1930— ), born in Rzhivshev, district of Kiev, and from 1936 lived in Kiev. Studied at the Pedagogical Institute in Kiev. From 1951 to 1956 studied at the Gorky Institute of Literature in Moscow. The first collection of her verse "Promezha zemli" (The Rays of the Earth) appeared in 1957, followed by "Vitryla" (The Sail) in 1958, and "Mandryvka sereta" (The Wanderings of the Heart) in 1962. In collaboration with A. Dobrovols'ki she wrote the screen play for the film "Perevryte svoi godynky" (Check Your Watches) in 1963. Lina Kostenko is one of the most gifted and artistically mature young Ukrainian poets.

LINA KOSTENKO

музика

Відмиваю світанок скрипничним ключем.
Чорна він інкрустована ніжністю.
Горизонт піднімає багряним плецем день.

як хотун сторінку вічності.
Що сьогодні? Який веселий фрагмент
і моє пікучої долі?
Притуллю мене світ до холодних рамен
і пляє з мене бемолі.
Любов неповторна — мої валторна.
А як же лазі?

перша скрипка печалі.
A в сірі будні
буду бити, як в бубни.
Луже мені легко. Луже мені трудно.
I так хочеться музики, музики, музики!
Саксофон, труби, гобой.
Музика шліве в плече, мов кінь
доброво бархатною губою.
Луна, замурзана в прикросні,
виливається з-під антен.
Можна просто з повітя у пригорщі
взичерпнути ноктюн Шопена.

MUZIKA

Transliteration

Vidmyka' iu svitanok skrypychnym kliuchem.
Chorna nich inkrustovana nizhnistiu

Horizont pinimae bahriyanym plechem
den',
Yak notnu storinku vichnosti.
Shcho s'ohodni? Yakii veselii fragment
iz moei pekuchoi doli?
Prytyulyv mene svit do khloodynych ramen
i pylyae z mene bemoli.
Liubov nepovtorna—moia valtona.
A yak zhe dal'i?

percha skrypta pechal'i.
A v sir'i budy
budu bityi, yak v bubny.
Duzhe men'i lehko. Duzhe men'i trudno.
I tak khochetsia muzyky, muzyky, muzyky!
Saksofona, truby, hoboia.
Muzyka tsiule v pleche, mov kin'
dobroiu barkhatnou huboiu.
Dusha, zamurzana v pykoschi,
vmyvaye't'sia z-pid anteny.
Mozhna prosto z povitria u prihorschi
Zacherpnyti noktiu Shopena.

MUSIC

Literal Translation

Unbolt (the) dawn with (the) treble clef.
Black night encrusted delicately
Horizon lifts crimson shoulders day
Like music paper page infinity.
What is today? What kind (of) merry fragment
from my burning fate?
Embraced me (the) world to its cold arms
and saving from me B-flat.
Love unrepeated—my French horn.
And what then next?

first violin (of) sadness.
And on gray weekdays
will beat, as into (a) drum.
Very for-me easy. Very for-me difficult.
And one so wants music, music, music!
Saxophone, horns, oboe.
Music kisses on shoulder, as if (a) horse's

good velvety lips.
Soul, immersed in unpleasantness
washes under antenna.
(One) could straight from (the) air by handfuls
Scoop up nocturnes (of) Chopin.

Final Translation

I'm unlocking dawn with a treble key.
Black night is encrusted with tenderness.
With its crimson shoulder the horizon turns
the day,
like a music score of eternity.
What is today?

A merry fragment
from my conflagrating fate?
The world presses me to its freezing frame and
fiddles from me B-flat.
Love will never return—my French horn.
And what's on the morrow?
The first violin of sorrow.
And on the grey hum-drum
I'll beat, like a drum.
It's so easy for me. So hard for me.
And I so need music, music, music!
Saxophone, oboe, trumpet.
Music kisses my shoulder, horse-like,
with good-natured lips of velvet.
My soul, by misfortune immured,
is refreshed under antennas.
One can simply scoop from the air,
by handfuls, Chopin's nocturnes.

translated from the Ukrainian
by Herbert Marshall

BOOKS RECEIVED

From U.S.A.


This is one of the most important books written since de-Stalinization.

Eugene was the first victim of Stalinism in Czechoslovakia—an old Communist, framed up, tortured, imprisoned by fellow Russian and Czech Communists, who spent eleven years in jail and five of them in solitary confinement. But as he said to me once, "That makes you think!" And during his ordeal he wrote in his head several books: this is one of them, or rather the pith of it. It's stimulus to completion came when I invited him to SIU and he was a visiting professor here. He met with American student youth for the first time and found them in complete disarray and bewildermement, hence the title of the book. As an old revolutionary he says, "What disturbs me most is all this ado about a revolution which, when we come down to it, is not really a revolution." And as an old Marxist, Eugene, like so many who were part of that movement and period, had to re-evaluate all values, including Marxism. And the core of his findings is that the theory of the proletariat and labor-value of Marx is completely out of date. "It is simply not true that a new society can be based on the primacy of manual labor and the laboring class. The future lies with the class that works with its brains." (page 13)

Loeb laments the 'fetish of the Proletariat' as has, of course, Mao Tse Tung in practice by his achieving the Chinese Revolution with mainly mass peasant support and army. In fact, as experience shows, the industrial proletariat are no longer a revolutionary but an even anti-intellectual conservative force and Loeb says, "The intelligentsia are progressive in the sense that there can be no further material progress without them. They are revolutionary because all intellectual activity, whether in art, philosophy or science, is revolutionary in the broad sense of the term, since it tends to change our attitude to life." (page 93). For, "What is new and unprecedented in human history is that a new level of thought, namely scientific thought, is being applied to the economic process. Physical labour in production is diminishing, and with it the industrial proletariat, but intelligence or brain work, is gradually taking over the whole economic field of activity and, with it, the whole of our social relations." (page 92).

The key lesson of Loeb's thinking in his 'communist' prison solitary confinement is a revision of Marx, i.e. that "Whereas, once, the wealth of a people increased in proportion to the volume of manual labour, the formula for a modern economy is this: the wealth of nations increases in proportion to the volume of brain work applied, and decreases in proportion to the volume of manual labour." (p. 163)

We are now part of "the greatest revolution in the history of mankind... The genius of the human mind has compelled nature to work for man. It is not the kind of revolution which merely exchanges one class of exploiters for another. (i.e. Feudal, Capitalist or Communist). It is the creation of an economy in which the exploitation of human beings has become unprofitable." (page 164) Just as physical slavery was abolished because it was unprofitable, so now is industrial slavery being abolished. Marx's theory of labour value is out of date, intellectual labour is now the wealth of nations.

Confirmation of Professor Loeb's theory comes from a leading scientist of the Soviet Union, Professor Zhorez A. Medvedev, (The Medvedev Papers, Macmillan, New York, 1971) who wrote: "There is only one social group of people in the world which, not only on account of its position in society but simply on account of the human qualities inevitably inherent in it, on account of its selection of people for these qualities and on account of the character of its daily activity, is connected in a worldwide, mutually dependent, mutually advantageous, mutually respecting system in friendship, independent of national frontiers, constantly sharing among itself all possible help and interested to the utmost in the progress of mankind, of which it is the standard-bearer and motive force. This group consists of scholars, the culturally creative intelligentsia, and not simply that class of people who have a secondary or higher education. (pp. 170-71)."

This book is an important contribution Eugene Loeb has made to modern thinking. It should be read by every thinking man and woman.

It is as important a book for the 20th Century as my other friend, Professor Buckminster Fuller's "Operating Manual for Space Ship Earth."

Other Books Received

(To Be Reviewed)

From Georgia, U.S.S.R.

1. I was delighted to receive a present from Tbilisi, Georgia; a new book inscribed "To My Dear Colleague, Herbert Marshall, with best wishes from the author." It is on the theory of translation by one of the leading experts in the world, Professor Givi Gachchiladze of the University of Tbilisi. It is called Khodohestvenny Perevod I Literaturny
Vzaimosvisi or Artistic Translation and Literary Inter-Relations, published by Sovietsky Pisanie, Moscow, 1972.

We are hoping one day that Professor Gachechiladze will be able to visit the U.S.A. and our campus to lecture on his subject, which is becoming more and more valuable in this ever-increasingly inter-communicating world; and particularly because of the Brezhnev-Nixon agreement and the inevitable closer relations between the U.S.S.R. and U.S.A.

From England

2. At the same time came another fascinating book Novy Mir—1925–1967 from its author Professor Michael Glenny, published by Jonathan Cape, London, 1972 and inscribed: ‘To Herbert Marshall with great regards, Michael Glenny.’ This is an anthology from the famous literary journal edited by the late A. Tvardovsky, which was the first to publish Solzhenitsyn and many other Soviet authors who had been repressed during the post-Stalinist period. I was especially pleased to see my old friend Professor Alexander Aniskit represented. He is the leading expert on Shakespeare in the Soviet Union and another scholar we are hoping to have on campus some day.

3. Miss Lily Feiler, editor and translator of Mayakovskys and His Circle by Victor Shklovsky (Dodd, Mead and Co. New York 1972) very kindly sent me a copy of her book, which is a fascinating work, the veteran author of whom I am happy to have known since the thirties.

4. I was happy to find a copy of Black Britannia by Edward Scobie, ‘A History of Blacks in Britain’ (Johnson Publishing Co., Chicago 1972). I had known Ed in the old days in England, when he was helpful in my research when writing Ira Aldridge—The Negro Tragedian (SLU Press, paperback). He is now Assistant Professor in the Afro-American and Political Science Departments at Livingston College, Rutgers University, where incidentally Paul Robeson first made his name as a great football player and Phi Beta Kappa! More of these books in our next Bulletin.

5. Facts on Byelorussia, edited by Dr. Jan Zapruďnki. This excellent fellow Bulletin is heartily recommended as a specialized source of information on Belorussian activities, particularly, in cultural affairs. It is sponsored by the Belorussian-American Youth Organization at P.O. Box 3800, Grand Central Station, New York, N.Y. 10017 at a cost of $5 for ten issues.

A letter from Tbilisi, Georgia

State Committee of the Soviet of Ministries of Georgian S.S.R. for Printing, Georgian State Book Chamber, Tbilisi, Saburt Alinskaya

Most noble sir—Herbert Marshall:

Recently in Tbilisi, in Georgian State Chamber of Book was formed a new department—Georgia—(about Georgia) the aim of which is to collect all the material published abroad about Georgian writers and scientists or Georgia itself.

From our press we have found out that your university has published translations of some Georgian poets. We are very pleased and express our gratitude for the fact that Georgian poetry interests you so much. Our greatest wish is to get these translations in any way.

On our part we have possibility to send any literature that interests you. The director of our chamber is a famous Georgian poet Mr. Aio Mirzakhulava. We have sent collections of his verses in Georgian and in Russian for you.

Mention should be made that the author of this letter knows Georgian, Russian, English, French languages and can make word-for-word translations of the verses you like if necessary.

Thank you in advance,

Greta Chaltladze
Manager of the Department of Georgica
Natalia Antidze
Translator of the Department

CORRESPONDENCE

I have so many interesting letters that I would like to share with my readers. Here are some of them:

**A letter from President Nixon**

First a personal letter from President Nixon. It is all the more interesting in view of the fact that in his telecast to the Soviet Union from Moscow I suddenly realized he had quoted from Yevtushenko's introduction to my translations of his works. So that was a compliment indeed.

**THE WHITE HOUSE**

**WASHINGTON**

February 16, 1972

Dear Professor Marshall:

It was particularly thoughtful of you to send me an inscribed copy of your translation of the works of the Russian poet, Yevgeny Yevtushenko, shortly after he visited me in my office. I was very pleased to hear from you and I welcome the opportunity to add this book to my library.

With deep appreciation for your warm expression of goodwill as I prepare for my visits to the People's Republic of China and the Soviet Union, and with my best wishes,

Sincerely,

[Signature]

[Address]

A letter from Bucharest, Romania

From Radu Lupon, who is the secretary of the Translation and World Literature Department of the Writers Union of the Socialist Republic of Romania and Head of the Foreign Relations Department, and who was a guest on our campus January 10–12: He has since presented us with three volumes of his translations into Romanian of John Dos Passos' novels.
Dear professor Marshall,
I can’t begin to tell you how much I enjoyed the time we spent together at the University and with Fredda.
I owe you many thanks for your and your colleagues superb hospitality, I owe you many thanks for introducing me to many distinguished and friendly people.
I should be delighted to send you Romanian books and periodicals for the library of the Center—I talked to the people at the Romanian Library in New York about your Center—but I would like to know what kind of books you need.
Hope the project we talked about is progressing. I would be grateful to you if you could write me about its present situation.
Please, be so kind and convey my warm greetings to your courteous colleagues, to all those who helped me and made mine a very pleasant and interesting stay.
Look forward to seeing you and Fredda some day here and meanwhile my very best and heartfelt thanks to you and your wife.
With much affection,
Yours,
Radu Lupan
Secretary
International Section

A letter from the Chuvash A.S.S.R.

Following this came a letter from the Chuvash Autonomous Soviet Socialist Republic! And I wasn’t at all sure where it was! I found it was situated on the Great Russian Plains mainly on the right bank of the River Volga, with a population of just over one million inhabitants. My correspondent lives in the capital city of Cheboksar.

Dear Colleague;
In the journal Friendship of Peoples (Druzhba Narodov; No. 11, 1971, Moscow) I read an article We Seek Verses Of Georgian Poets in which was published your letter to the Georgian poet Joseph Noneshvili. From your letter, I learned that your Center strives with all its might to acquaint American readers with samples of poetry and prose of the peoples of the U.S.S.R.

I am a Chuvash, a Chuvash writer, member of the Union of Soviet Writers, and apart from my basic work I do a certain amount to propagandize Chuvash poetry. That is why your letter to the Georgian poet so interested me. As I understand it, your Center does a good deal to acquaint the English-speaking world with the literature of the other peoples inhabiting the U.S.S.R.

I am anxious to know: is your Center interested in Chuvash poetry and prose; has any work of a Chuvash writer or any work of aural folk creation been translated into English; if so from what language; are there any translations from the originals?

I would be very happy if you can answer these questions. On my part I am ready to help you in every way in your good work. I am firmly convinced that your strivings will improve the work of common understanding between our peoples.

With all good wishes and deep respect,
Michail Yukhma

Note: In reply we stated we have no knowledge of any translations whatsoever from the Chuvash language. If any reader has any information please let us know. Meanwhile, Mr. Yukhma has sent us his own original poetry with phonetic transcription, literal translations and artistic translations into Russian and accordingly we shall be making English translations, and hope to print some in our next Bulletin.

A letter from Lviv, Western Ukraine, U.S.S.R.

A letter also came from the Ukraine in regard to Taras Shevchenko, whom I had translated for the Ukrainian Academy of Science’s Shevchenko Centenary Committee, most of which were published in Taras Shevchenko: Selected Works, Progress Publishers, Moscow 1964. And my wife, Fredda Brilliant was commissioned to make a statue of Taras Shevchenko which was acquired by the Shevchenko Museum, Kiev.

Gidvalna Street 9fl. 2
Lviv—6
U.S.S.R., 290006

Dear Sir,
Most sincere greetings to you from the Ukraine.
In Kiev we are going to publish the Shevchenko Encyclopedia and I am to write an article on your Shevchenko activity. Allow me to introduce myself. I live in Lviv, Western Ukraine, my name is Roxolaiia Zorichak. I am a teacher. I want to make an article as full and comprehensive as it is possible.
So I ask you ever so much to answer my questions.
1. I know about your translations, published in Moscow, 1964. Did you translate any more?
2. Have you written any articles on Shevchenko in English-speaking periodicals?
3. I know that you have written a script for a film about Ira Aldridge. Was this film staged (where and when)?
I ask you ever so much to answer my questions and generally to describe your activity concerning Shevchenko.
Roxolaiia Zorichak

Note for reply:
Questions 1 and 2: I have more translations and material of Shevchenko not yet published and will send.
Question 3: My wife and I wrote a film-treatment for Paul Robeson on the life and death of Ira Aldridge in 1948, but he was then prevented from leaving the U.S.A. for England and the film was never made. Later in 1961–62 I was commissioned by Leningrad Film Studios to write a full screen play on Ira Aldridge for Paul Robeson to play the lead. It was completed and included in the Studio’s Theme Plan, but nothing more was done.

Today in view of the renovation in the U.S.A. of Black Cinema and Theatre, there are many Black actors of talent who want to play Aldridge, including Moses Gunn and James Earl Jones and Raymond St. Jacques and producers and directors like Ossie Davis with whom we have had discussions about producing this fascinating subject in the future.

BRITISH BROADCASTING CORPORATION

In July, 1972, Herbert Marshall was interviewed by the B.B.C. and recorded for later broadcasts. Produced by Martin Emsin, the transmission dates were as follows:

These talks were published in “The Listener,” the organ of the BBC, Vol. 89, No. 2295/6/7, March 22nd, 29th, April 5th, 1973.

Already “fan mail” letters are coming in response to the BBC 3rd program broadcasts. Here is one:
The letter from an old friend J.S.G. Simmons, a Slavic expert at the revered and ancient All Souls College, Oxford University is so amusing that it is worth reproducing, together with his latest work, which all good Slavic scholars and libraries should acquire:

19 February 1973

Dear Bert,

Your fascinating reminiscences over BBC3 have spurred me on to write you a line to thank you both for the ravishing greetings card.

Another reason for inflicting a missive on you is to enclose the enclosed. I’m publishing my booklets on 1 April (the only possible day)—at my own expense, and doubtless to my own cost. But I’m so fed up with the vast prices for books which take them out of reach of the students who really need them, that I even typed the text myself to keep the overheads down. This is a khodzdenie v narod (a pilgrimage to the people—H.M.) in very sooth—and I expect to receive the traditional raspberry for my pains. But I am also hoping that a few of my friends, tainted with the Kropotkinian brush, may put their shoulders to the wheel and give the booklet such publicity as may be at their command. I brush aside your denials of being Kropotkinian in any sense, and simply ask you to do what you think is justified. It isn’t an entirely useless compilation, I believe, and I’ll give you a chance to judge for yourself by sending you a review copy as soon as maybe.

Hope that all goes well with you both. We continue to flourish and look forward to seeing you again one day. Meanwhile, I remain & Vashem utugum.

Yours ever

J. S. G. Simmons

J. S. G. Simmons

RUSSIAN BIBLIOGRAPHY

LIBRARIES & ARCHIVES

A Selective List of Bibliographical References for Students of Russian History, Literature, Political, Social and Philosophical Thought, Theology and Linguistics

Consisting of the booklists which accompany the author’s Oxford lectures on Russian bibliography, this work contains nearly 700 references to the most useful books and articles on research and bibliographical techniques, presentation of dissertations and preparation of typescripts for publication, editorial methods and textual criticism, libraries and archives of interest to the student of Russian, and Russian bibliographical reference works—both general and the special bibliographies relating to Russian history, literature, thought and linguistics.

The list is closely classified and has indexes of authors and of title-entries. Appendices include a comparative Russian transliteration table and also a table showing which of the titles included in the book are available in reprint or micro-reproduction form, and from which suppliers.

Though its compiler wishes to stress its informal nature, the work is unique of its kind, and it should be of considerable practical value to individual scholars (especially research students) and to libraries.

It is the author’s wish that the volume should be widely, easily, and cheaply available: to this end the text has been reproduced from his typescript and copies are offered on a post-free cash-with-order basis.

Cloth, sm. 8vo (22 x 15 cm.), pp.xviii, 76.
Publication date: 1 April 1973.
Price post free, for cash with order, £1.00 or (overseas) $3.50. Send orders to Anthony C. Hall, 30 Staines Rd., Twickenham, Middlesex, England.

MONOGRAPHS OF THE CENTER FOR SOVIET & EAST EUROPEAN STUDIES

In Number Seven of our Bulletin—Summer 1971, we published a list of twelve monographs published by the Center. We are now adding further titles to that list dated as from Winter 1972. There works are copyrighted by the author and/or translator(\textsuperscript{a}), issued in limited editions, and for sale to the public. Prices on application, according to the format and size.

Here are additions:


FOREIGN CORRESPONDENCE

OF S. M. EISENSTEIN

I am now actively engaged in collecting the foreign correspondence of the great film director and my teacher, S. M. Eisenstein.

This means any letters written by him and to him from foreign correspondents. Professors Geduld and Goddesman have already helped me with their researches into his correspondence with Upton Sinclair.

There is some in my own archives and I am writing to all those whom I knew met him or had contact with him.

I need copies, which I will pay for if no funds are found. Or if originals can be loaned, we will make copies here and return them. If, however, anyone wishes to donate any originals to add to our existing collection of Eisenstein archives, we shall be happy to give due credit in the annals of the University and in any publication thereafter.

Any relevant information as to the whereabouts of such correspondence will be welcomed. Write to me at the above address.

LECTURE

On the invitation of Mr. Jack Matlock, Head of the Soviet Section of the Department of State, Marshall lectured on Soviet Cultural Affairs to the Foreign Service Institute of the State Department on March 30.
LECTURES

Professor Marshall is available, by arrangement, to give a course or individual lectures on the following subjects, illustrated with slides and tapes:
1. THE THEORY AND PRACTICE OF SERGEI EISENSTEIN.
2. THE HISTORY OF THE RUSSIAN AND SOVIET THEATRE.
3. THE HISTORY OF THE RUSSIAN AND SOVIET CINEMA.
4. TRANSLATING RUSSIAN POETRY.
5. HISTORY OF ANCIENT SANSKRIT AND MODERN INDIAN THEATRE.
6. HISTORY OF CHINESE AND JAPANESE THEATRE.
7. THE BLACK IN THE PERFORMING ARTS.
8. THE NEGRO TRAGEDIAN: IRA ALDRIDGE.
9. HISTORY OF THEATRE ARCHITECTURE.
10. HISTORY OF UNITY THEATRE AND BRITISH WORKERS THEATRE MOVEMENT.
11. THE THEORY AND PRACTICE OF TRANSLATING POETRY.
12. RECITAL OF POETRY IN TRANSLATION.
13. FROM ICARUS TO GAGARIN, A RECITAL OF THE POETRY OF FLIGHT & SPACE EXPLORATION.

ANNOUNCEMENT

In a letter from the Library of Congress on April 16, we received this announcement which they would like included in the Bulletin:

"The Slavic and Central European Division of the Library of Congress is compiling the 1973 volume of The American Bibliography of Slavic and East European Studies. An effort will be made to include not only North American imprints, but books and articles published by North American writers abroad, in any language. As information on these foreign imprints is often difficult to obtain, authors are urged to send pertinent information in the form of reprints, preprints, or bibliographic descriptions, to the following address:
Assistant to the Chief
Slavic and Central European Division
Library of Congress
Washington, D.C. 20540"

DEPARTMENT OF STATE SCHOLAR-DIPLOMAT SEMINAR

Professor Marshall has been invited by the Department of State to participate in a Scholar-Diplomat Seminar at the Department of State, Washington, D.C. from June 4-8. The Seminar will "address itself to the program of the Bureau of Educational and Cultural Affairs of the Department of State. This Bureau spearheads the Department's effort to increase international understanding by strengthening through educational and cultural exchanges the ties that bind the American people with peoples of other nations. It coordinates other Government exchange-of-person programs as necessary and fosters private sector people-to-people activities contributing to an improved climate for international cooperation."

A LETTER FROM A VISITING RESEARCHER TO DR. DERGE, PRESIDENT OF SIU

"I was recently privileged to research Vsevolod Meyerhold at the Center of Soviet and East European Studies at SIU, by permission of Prof. Herbert Marshall. A vast amount of information about Meyerhold has been collected by Prof. Marshall, making SIU a leading center (if not the leading center) of written works by and about Meyerhold's work.

Since he was student of Meyerhold, Prof. Marshall was able to provide me with first-hand information concerning productions still in the Repertory Theatre of Meyerhold during the Stalin years. This has been of incredible value to me.

Thanks largely to Prof. Marshall's information, I hope to restage an important Meyerhold production at the Goodman Theatre and School of Drama. It is possible that certain individuals in the USSR may be able to provide additional information for this purpose, but only with Prof. Marshall's help.

In short, I wish to express my thanks that such a specialized department exists at SIU. American theatre's interest in Meyerhold will certainly increase over the next few years, and there is no doubt that Prof. Marshall's department will increase in imporance for theatrical directors like myself as well as for theatre historians to come."

James F. Engelhardt
Goodman Theatre
Chicago, IL"