

# *Alexander Vvedensky*

## *An Invitation for Me to Think*

SELECTED AND TRANSLATED BY  
EUGENE OSTASHEVSKY WITH ADDITIONAL  
TRANSLATIONS BY MATVEI YANKELEVICH

NYRB/POETS

# Alexander Vvedensky An Invitation For Me To Think Nyrb Or Poets

**Alexander Vvedensky**



## **Alexander Vvedensky An Invitation For Me To Think Nyrb Or Poets:**

*Alexander Vvedensky: An Invitation for Me to Think* Alexander Vvedensky, 2013-04-02 Pussy Riot are Vvedensky's disciples and his heirs Katya Masha and I are in jail but I don't consider that we've been defeated According to the official report Alexander Vvedensky died on December 20 1941 We don't know the cause whether it was dysentery in the train after his arrest or a bullet from a guard It was somewhere on the railway line between Voronezh and Kazan His principle of bad rhythm is our own He wrote It happens that two rhythms will come into your head a good one and a bad one and I choose the bad one It will be the right one It is believed that the OBERIU dissidents are dead but they live on They are persecuted but they do not die Pussy Riot Nadezhda Tolokonnikova's closing statement at their trial in August 2012 I raised my hand against concepts wrote Alexander Vvedensky I enacted a poetic critique of reason This weirdly and wonderfully philosophical poet was born in 1904 grew up in the midst of war and revolution and reached his artistic maturity as Stalin was twisting the meaning of words in grotesque and lethal ways Vvedensky with Daniil Kharm's the major figure in the short-lived underground avant-garde group OBERIU a neologism for the union for real art responded with a poetry that explodes stable meaning into shimmering streams of provocation and invention A Vvedensky poem is like a crazy party full of theater film magic tricks jugglery and feasting Curious characters appear and disappear euphoria keeps company with despair outrageous assertions lead to epic shouting matches and perhaps it all breaks off with one lonely person singing a song A Vvedensky poem doesn't make a statement It is an event Vvedensky's poetry was unpublishable during his lifetime he made a living as a writer for children before dying under arrest in 1942 and he remains the least known of the great twentieth-century Russian poets This is his first book to appear in English The translations by Eugene Ostashevsky and Matvei Yankelevich outstanding poets in their own right are as astonishingly alert and alive as the originals Alexander Vvedensky: An Invitation for Me to Think Alexander Vvedensky, 2013-04-02 Pussy Riot are Vvedensky's disciples and his heirs Katya Masha and I are in jail but I don't consider that we've been defeated According to the official report Alexander Vvedensky died on December 20 1941 We don't know the cause whether it was dysentery in the train after his arrest or a bullet from a guard It was somewhere on the railway line between Voronezh and Kazan His principle of bad rhythm is our own He wrote It happens that two rhythms will come into your head a good one and a bad one and I choose the bad one It will be the right one It is believed that the OBERIU dissidents are dead but they live on They are persecuted but they do not die Pussy Riot Nadezhda Tolokonnikova's closing statement at their trial in August 2012 I raised my hand against concepts wrote Alexander Vvedensky I enacted a poetic critique of reason This weirdly and wonderfully philosophical poet was born in 1904 grew up in the midst of war and revolution and reached his artistic maturity as Stalin was twisting the meaning of words in grotesque and lethal ways Vvedensky with Daniil Kharm's the major figure in the short-lived underground avant-garde group OBERIU a neologism for the union for real art responded with a poetry that explodes stable meaning into

shimmering streams of provocation and invention A Vvedensky poem is like a crazy party full of theater film magic tricks jugglery and feasting Curious characters appear and disappear euphoria keeps company with despair outrageous assertions lead to epic shouting matches and perhaps it all breaks off with one lonely person singing a song A Vvedensky poem doesn't make a statement It is an event Vvedensky's poetry was unpublishable during his lifetime he made a living as a writer for children before dying under arrest in 1942 and he remains the least known of the great twentieth century Russian poets This is his first book to appear in English The translations by Eugene Ostashevsky and Matvei Yankelevich outstanding poets in their own right are as astonishingly alert and alive as the originals This English only edition does not include the poems in their original language [Alexander Vvedensky: An Invitation for Me to Think](#) Alexander Vvedensky, 2013-04-02 Pussy Riot are Vvedensky's disciples and his heirs Katya Masha and I are in jail but I don't consider that we've been defeated According to the official report Alexander Vvedensky died on December 20 1941 We don't know the cause whether it was dysentery in the train after his arrest or a bullet from a guard It was somewhere on the railway line between Voronezh and Kazan His principle of bad rhythm is our own He wrote It happens that two rhythms will come into your head a good one and a bad one and I choose the bad one It will be the right one It is believed that the OBERIU dissidents are dead but they live on They are persecuted but they do not die Pussy Riot Nadezhda Tolokonnikova's closing statement at their trial in August 2012 I raise d my hand against concepts wrote Alexander Vvedensky I enacted a poetic critique of reason This weirdly and wonderfully philosophical poet was born in 1904 grew up in the midst of war and revolution and reached his artistic maturity as Stalin was twisting the meaning of words in grotesque and lethal ways Vvedensky with Daniil Kharm's the major figure in the short lived underground avant garde group OBERIU a neologism for the union for real art responded with a poetry that explodes stable meaning into shimmering streams of provocation and invention A Vvedensky poem is like a crazy party full of theater film magic tricks jugglery and feasting Curious characters appear and disappear euphoria keeps company with despair outrageous assertions lead to epic shouting matches and perhaps it all breaks off with one lonely person singing a song A Vvedensky poem doesn't make a statement It is an event Vvedensky's poetry was unpublishable during his lifetime he made a living as a writer for children before dying under arrest in 1942 and he remains the least known of the great twentieth century Russian poets This is his first book to appear in English The translations by Eugene Ostashevsky and Matvei Yankelevich outstanding poets in their own right are as astonishingly alert and alive as the originals **The Best American Poetry 2023** David Lehman, Elaine Equi, 2023-09-05 Award winning poet Elaine Equi selects the poems for the 2023 edition of The Best American Poetry a best anthology that really lives up to its title Chicago Tribune Since its debut in 1988 The Best American Poetry series has been one of the mainstays of the poetry publication world Academy of American Poets Each volume presents some of the year's most striking and innovative poems with comments from the poets themselves offering insight into their work For The Best American Poetry 2023 guest editor Elaine Equi whose own work is deft delicate and

subversive August Kleinzahler has made astute choices representing contemporary poetry at its most dynamic The result is an exceptionally coherent vision of American poetry today Including valuable introductory essays contributed by the series and guest editors the 2023 volume is sure to capture the attention of both Best American Poetry loyalists and newcomers to the series

The Oxford Handbook of Soviet Underground Culture Mark Lipovetsky, Maria Engström, Tomáš Glanc, Ilja Kukulj, Klavdia Smola, 2024 In 1932 the Central Committee of the Communist Party issued the resolution On the Restructuring of Literary and Arts Organizations This resolution put an end to the coexistence of aesthetically different groups and associations of writers and artists that had been common during the 1920s and instead led to the establishment of the monopoly of Socialist Realism in 1934 Ironically this resolution unwittingly created a rich literary and artistic production of underground intellectuals known as the Soviet underground during an era of political and aesthetic censorship in the Soviet Union The Oxford Handbook of Soviet Underground Culture is the first comprehensive English language volume covering a history of Soviet artistic and literary underground In forty four chapters an international group of leading scholars introduce readers to a web of subcultures within the underground highlight the culture achievements of the Soviet underground from the 1930s through the 1980s emphasize the multimediality of this cultural phenomenon and situate the study of underground literary texts and artworks into their broader theoretical ideological and political contexts The volume presents readers with several approaches to mapping the underground that include chapters on nonconformist cultures in Ukraine Belarus Baltic countries Central Asia and provincial cities of Russian Federation Finally the volume also provides an analysis of groups shaped around religious and cultural identity as well as queer and feminist underground circles

**Photography in Children's Literature** Elina Druker, Bettina Kümmerling-Meibauer, 2023-10-15 Photography in Children's Literature is the first study that examines the wide array of artistic techniques topics and genres used within photographic books for children Covering a time period from the 1870s to the 1980s the collection offers multifaceted insights into changing perceptions of children and childhood during an era when the world changed in unprecedented ways More than sixty full color illustrations demonstrate an impressive variety of genres from ABC books concept books and country portraits to photo reportage and poetry By discussing photographic books from ten countries and three continents the collection offers an international scope providing a glimpse into the production and reception of photography in children's literature in a range of contexts and cultures Photographic books for children thus open up new vistas for scholars interested in an interdisciplinary and transnational investigation of children's literature text and images across the centuries

Contemporary Translation in Transition Maria Khotimsky, Friederike Reents, Henrieke Stahl, William Waters, 2025-01-07 This book investigates the hybrid multiform nature of contemporary poetry with particular emphasis on recent Russian lyric and its translations into German and English Poetry translation thriving and obstinately open ended is not so much a defined process as a practice of ongoing transit across linguistic and national borders The book's innovative format invites contemporary poets into dialogue with

literary translators editors publishers and scholars the conversations among their wide ranging essays poems and exchanges both model and investigate the work of transcultural dialogue As a kind of transition poetry translation engages the composition and disintegration of forms revises relations of producers to receivers mixes and rethinks genres and media translates itself as multilingual writing or language experiment Multiple translations of a poem do not compete but interact reshaping the putative gulf between source and target language In the end this volume underscores the aesthetic productivity of poetry translation and the need to nurture it A must read for anyone interested in the dynamic interplay of poetry language and culture

Russian Literature since 1991 Evgeny Dobrenko, Mark Lipovetsky, 2015-11-12 An international team of leading experts provide the first comprehensive account of post Soviet Russian literature

*The Freest Speech in Russia* Stephanie Sandler, 2024-11-05 The first English language study of contemporary Russian poetry and its embrace of freedom formally thematically and spiritually Since 1989 and the fall of the Berlin Wall Russian poetry has exuded a powerful awareness of freedom both aesthetic and political No longer confined to the cultural underground poets reacted with immediacy to events in the world In *The Freest Speech in Russia* Stephanie Sandler offers the first English language study of contemporary Russian poetry showing how these poems both express and exemplify freedom This period was a time of great poetic flourishing for Russian poets whether they remained in Russia or lived elsewhere Sandler examines the work of dozens of poets including Gennady Aygi Joseph Brodsky Grigory Dashevsky Arkady Dragomoshchenko Mikhail Eremin Elena Fanailova Anna Glazova Elizaveta Mnatsakanova Olga Sedakova Elena Shvarts and Maria Stepanova analyzing their engagement with politics performance music photography and religious thought and with poetic forms small and large Each chapter investigates one of these topics with extensive quotation from the poetry including translations of all texts into English In an afterword Sandler considers poets responses to Russia's war on Ukraine and the clampdown on free expression Many have left Russia but their work persists and they remain vocal opponents of domestic political oppression and international violence

*The Fire Horse: Children's Poems by Vladimir Mayakovsky, Osip Mandelstam and Daniil Kharms* Eugene Ostashevsky, 2017-03-14 Whimsical and revolutionary poems and art by some of Russia's foremost avant garde writers and illustrators A boy wants a toy horse big enough to ride but where can his father find it Not in the stores which means it's got to be built from scratch How With the help of expert workers from the carpenter to the painter working together as one And now the bold boy is ready to ride off in defense of the future Two trams Click and Zam are cousins Click goes out for a day on the tracks and before long he's so tired he doesn't know where he is or how to get back All he knows is he's got to find Zam Click is looking for Zam and Zam is looking for Click and though for a while it seems like nobody knows where to find Click good and faithful Zam is not to be deterred Peter's a car Vasco's a steamboat and Mikey's a plane They're all running like mad and going great guns until whoops there's a big old cow just a plain old cow standing in the road What then The early years of the Soviet Union were a golden age for children's literature *The Fire Horse* brings together three

classics from the era in which some of Russia's most celebrated poets Vladimir Mayakovsky, Osip Mandelstam and Daniil Kharms teamed up with some of its finest artists Lidia Popova, Boris Ender and Vladimir Konashevich. Brilliantly translated by the poet Eugene Ostashevsky, this is poetry that is as whimsical and wonderful as it is revolutionary. Endarkenment Arkadii Dragomoshchenko, 2014-01-03. The poet Arkadii Dragomoshchenko made his debut in underground magazines in the late Soviet period and developed an elliptic figural style with affinities to Moscow metarealism, although he lived in what was then Leningrad. Endarkenment brings together revisions of selected translations by Lyn Hejinian and Elena Balashova from his previous American titles long out of print with translations of new work carried out by Genya Turovskaya, Bela Shayevich, Jacob Edmond and Eugene Ostashevsky. This chronological arrangement of Dragomoshchenko's writing represents the heights of his imaginative poetry and fragmentary lyricism from perestroika to the time of his death. His language, although perpetually incomplete and shifting in meaning, remains fresh and transformative, exhibiting its roots in Russian Modernism and its openness to the poet's Language School contemporaries in the United States. The collection is a crucial English introduction to Dragomoshchenko's work. It is also bilingual with Russian texts that are otherwise hard to obtain. It also includes a foreword by Lyn Hejinian, an essay on how the poetry reads in Russian, a biography and a list of publications. Check for the online reader's companion at [endarkenment.wesleyan.edu](http://endarkenment.wesleyan.edu). The Pirate Who Does Not Know the Value of Pi Eugene Ostashevsky, 2017-03-14. An original collection from one of the most active poets in contemporary literature. Winner of the 2019 International Poetry Prize from the City of Münster. The Pirate Who Does Not Know the Value of Pi is a poem novel about the relationship between a pirate and a parrot who, after capturing a certain quantity of prizes, are shipwrecked on a deserted island where they proceed to discuss whether they would have been able to communicate with people indigenous to the island had there been any. Characterized by multilingual punning, humor, puerile and set-theoretical philosophical irony and narrative handicaps, Eugene Ostashevsky's new large-scale project draws on sources as various as early modern texts about pirates and animal intelligence, old school hip hop and game theory to pursue the themes of emigration, incomprehension, untranslatability and the otherness of others. Dead Winter Matvei Yankelevich, 2022. New poetry collection by Matvei Yankelevich. The Fire Horse: Children's Poems by Vladimir Mayakovsky, Osip Mandelstam and Daniil Kharms, 2017-03-14. Whimsical and revolutionary poems and art by some of Russia's foremost avant-garde writers and illustrators. A boy wants a toy horse big enough to ride, but where can his father find it? Not in the stores, which means it's got to be built from scratch. How? With the help of expert workers from the carpenter to the painter, working together as one. And now the bold boy is ready to ride off in defense of the future. Two trams, Click and Zam, are cousins. Click goes out for a day on the tracks and before long he's so tired he doesn't know where he is or how to get back. All he knows is he's got to find Zam. Click is looking for Zam and Zam is looking for Click, and though for a while it seems like nobody knows where to find Click, good and faithful Zam is not to be deterred. Peter's a car, Vasco's a steamboat and Mikey's a plane. They're all

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teamed up with some of its finest artists Lidia Popova Boris Ender and Vladimir Konashevich Brilliantly translated by the poet  
Eugene Ostashevsky this is poetry that is as whimsical and wonderful as it is revolutionary *F Letter* Galina Rymbu,Лид  
Юсупова,Дарья Серенко,Лолита Агамалова,Елена Костылева,Егана Джаббарова,Оксана Васякина,Elena  
Georgievskaya,Станислава Могилёва,Екатерина Симонова,Юлия Подлубнова,Nastja Denisova,2020 F LETTER assembles  
the feminist poets who have palpably changed the Russian language over the last decade Against the backdrop of state  
violence and oppression this is electric dissent in pursuit of a democratic egalitarian future A lexicon for revolution  
worldwide But this anthology s brilliance lies in its rhythm energy and depth of emotion in its universal relevance rather than  
applied politics As Eileen Myles writes of its verse in a foreword to the work there are lines like a curse that yodel radiantly  
out of the toothy mouth of the curser lines that are just so fucking metonymic in their grace I ve been invited to witness To  
smell the crowd and be charged by history The Feeling Sonnets Eugene Ostashevsky,2022-10-11 Slyly funny inventive  
and virtuosic this new collection from a Russian American master challenges poetic convention and explores themes of  
alienhood translation and human emotion In Eugene Ostashevsky s The Feeling Sonnets his fourth collection of poems words  
idioms sentences and poetic conventions are dislodged and defamiliarized in order to convey the experience of living in a  
land and a language apart The book consists of four cycles of fourteen unrhymed unmetred sonnets The first cycle asks  
about the relationship between interpretation and emotion whether we feel the feelings that we call ours The second cycle  
mainly composed of daughter sonnets describes bringing up children in a foreign country and a foreign language The third  
cycle called Die Schreibblockade German for writer s block talks about foreign language processing of inherited historical  
trauma in this case the siege of Leningrad from 1941 to 1944 The fourth cycle is about translation The sonnets are followed  
by a short libretto commissioned by the Italian composer Lucia Ronchetti about Ravel s interaction with Paul Wittgenstein  
over the Piano Concerto for the Left Hand



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