

Abstracts and Keywords in English for Russian-language Articles

Ilja Kujuk

Yan Satunovsky's Poetic Substrate

Abstract: This article examines Yan Satunovsky's one-line poem, "The main thing is to have the audacity to know that these are poems" (1976), in an attempt to identify the objective characteristics of poetry in Satunovsky's artistic system and to trace their sources. Using an immanent analysis of the text, its contextualization in Satunovsky's poetic corpus, and the poet's own theoretical reflections based on Boris Eichenbaum's *Melody of Russian Verse* (1922), the article demonstrates the significance of the intonation of colloquial speech in the system of Russian verse in the second half of the twentieth century. It shows that the renewal of this poetic system was made possible primarily thanks to the experiments of Satunovsky and other poets of the Lianozovo School.

Keywords: definition of poetry, intonation, one-line-poems, colloquial speech, poetic analysis

Polina Barskova

"And So We Learned to Speak of Death": Yan Satunovsky's Offensive Poetry

Abstract: The article analyzes poems by Yan Satunovsky, which reflect his military experience (1939–1945). By first identifying a number of taboos created by official Soviet historiography and violated by Satunovsky, the article demonstrates even deeper violations, transgressions, and discoveries. It shows how Satunovsky lays bare the erotic in military experience, and reads his poetry

side-by-side with another poetics of transgression, that of Gennady Gor. Satunovsky not only shows that war sows death and breeds murderers and rapists; he depicts war and death as routine, boring, pitiful, and completely unheroic. Satunovsky's discourse on war is thus multifaceted and flexible: the poet combines different linguistic registers, trying them on like masks. The primary task of Satunovsky's poems about war is to demonstrate military experience as exceptionally destructive, in particular for the personality and language of the person producing this poetic statement. Thus, through provocative avant-garde poetics, Satunovsky hits his political target.

Keywords: war, violence, language experimentation, the erotic, decay

Danila Davydov

Yan Satunovsky and "Barracks Poetry"

Abstract: This article examines Yan Satunovsky's creative strategies in the context of so-called "barracks poetry", which in turn represents one of the aesthetic dominants of the Lianozovo school, one of the central phenomena of Soviet unofficial literature. "Barracks poetry" itself is not so much a homogeneous practice as a set of artistic positions articulated in different ways by the core authors associated with the group (Evgeny Kropivnitsky, Igor Kholin, Genrikh Sapgir); the term also serves to mythologize this tendency in underground poetics (in publications by Olga Andreeva-Carlisle, Konstantin Kuzminsky, Eduard Limonov). The article analyzes the mutual reception of the "barracks" poets and Satunovsky and demonstrates Satunovsky's engagement with the "barracks" aesthetic. Satunovsky understands this aesthetic more broadly than that of the orthodox representatives of "barracks poetry," and offers a reinterpretation of and meta-reflection on this aesthetic.

Keywords: barracks poetry, Lianozovo school, uncensored poetry, language poverty

Mark Lipovetsky

Poetry and the Newspaper: Reading Satunovsky Politically

Abstract: The article analyzes Satunovsky's poems from the 1960-80s through their "relationship" with publications in Soviet newspapers. Satunovsky does not deconstruct political discourse but seeks opportunities for the political self-expression organic to his everyday life context. He does not stay within the bounds of Soviet political discourse either. His political judgments are pronounced using a non-universal language that is defined by a specific existential and historical understanding of the world. Satunovsky's ongoing debate with the newspaper allows him to articulate the political side of his individual and yet highly typical day-to-day life experience, and thus to establish political agency outside of Soviet political discourse.

Keywords: political poetry, concretism, omissions in poetry, Soviet subjectivity

Mikhail Pavlovets

"The Rhythm of the Conscious Poetic Work": Yan Satunovsky's Theoretical and Critical Articles and His Poetic Practice

Abstract: This article examines Yan Satunovsky's literary-critical and theoretical body of work. Although relatively small, this corpus is significant. Satunovsky's analysis of the poetics of children's folklore, specifically counting rhymes, as well as the works of his predecessors and contemporaries (Vladimir Mayakovsky, Korney Chukovsky, Genrikh Sapgir, and others), helps the poet formulate his own creative principles. The poet identified and drew attention to the "Korney stanza", analyzing its genesis in Chukovsky's works for children and tracing the origins of this stanza to the works of Chukovsky's predecessors and Russian folklore. Satunovsky's application of a tactometric approach to the rhythmic organization of verse clarifies not only the importance of this aspect of verse form for the poet, but also the influence of the poetic theories of Alexander Kviatkovsky and Ilya Selvinsky – theorists of poetic constructivism. Additionally, the article helps refine the interpretations of some of Satunovsky's poems.

Keywords: children's folklore, constructivism, literary criticism, the tactometric poetic system

Anna Glazova

“Perhaps I have Earned God’s blessing”. Traces of Religiosity in the Poems of Yan Satunovsky

Abstract: Yan Satunovsky’s poetry, known for its laconic style, deals with materialistic matters and tends toward minimalist imagery and stark depictions of unembellished reality. All the more surprising, then, is the significant number of references to religion in his work. Some of these references are connected to Judaism, others – to Christianity. Although written from a secular, profane perspective, his poems suggest that religion was not entirely unimportant for the poet. This article follows some of these references and probes the religious remnant in Satunovsky’s body of works.

Keywords: non-official poetry, Walter Benjamin, Franz Kafka, Jewish and Christian references, secularism

Ivan Akhmetiev

From Yan Satunovsky’s Archive

Abstract: The article relates the history of the preparation and principles behind the compilation of Yan Satunovsky’s book *Stikhi i proza k stikham* (2012) and outlines a possible plan for a future complete collection of the poet’s works. It is accompanied by a facsimile publication of a number of poems from Satunovsky’s archive.

Keywords: textology, Yan Satunovsky’s archive, history of the publication of Yan Satunovsky’s legacy