INTRODUCTION

1. Frost’s wording was actually somewhat different. In a 1959 conversation with Cleanth Brooks and Robert Penn Warren, Frost stated: “I like to say, guardedly, that I could define poetry this way: It is that which is lost out of both prose and verse in translation. That means something in the way the words are curved and all that—the way the words are taken, the way you take the words.” Interviews with Robert Frost, ed. Edward Connery Lathem (New York: Holt, Rinehart and Winston, 1966), 203.

2. The Russian scholar V. V. Feshchenko makes this claim in his article “Avtoperevod poeticheskogo teksta kak raznovidnost’ avtokommunikatsii,” Kritika i semiotika, no. 1 (2015): 201.

3. Rainier Grutman, “A Sociological Glance at Self-Translation and Self-Translators,” in Self-Translation: Brokering Originality in Hybrid Culture, ed. Anthony Cordingley (London: Bloomsbury, 2013), 70. As Grutman rightfully notes, “even if it proved to be the case that self-translators were over-represented among Nobel Prize winners (but why should that be so?), this proportion invites us to revisit a number of preconceptions about the marginal nature of the practice.”


8. Cited in Yildiz, Beyond the Mother Tongue, 36.

9. Diana Abaeva-Maiers, “‘My guliali s nim po nebesam . . .’ (Beseda s Isaem Berlinom),” in Iosif Brodskii: Trudy i dni, ed. Lev Losev and Petr Vail (Moscow:

10. Todorov, even though living in Paris for most of his life, confessed to Aneta Pavlenko that “he feels no affective ties to French poetry.” Instead, he said that the poetry that touched him most deeply was Russian, the language in which he was schooled as an adolescent in a Bulgarian “Special School.” See Aneta Pavlenko, The Bilingual Mind and What It Tells Us about Language and Thought (New York: Cambridge University Press, 2014), 244. Milosz, who spent decades in the United States and was fluent in multiple languages, told Joseph Brodsky that when he reads poetry in English he feels separated from it “as through a glass pane.” He claimed that he was only able to appreciate Emily Dickinson’s poems when he read them in Polish translation. See Brodsky’s interview with Milosz in Iosif Brodskii, Kniga interv’iu, ed. V. Polukhina, 4th ed. (Moscow: Zakharov, 2007), 496.


13. Ibid., 295.


20. The notion of fidelity has been met with increasing skepticism in contemporary translation theory. Wai-Ping Yau, for example, calls the term “sexist, moralistic, and dichotomous, with the implication, as in ‘les belles infidèles,’ that adaptations are either beautiful or faithful, but never both.” The concept is criticized for assuming an impossible standard of complete correspondence between original and translation and a mistaken assumption of an extractable essence that disregards the instability of meaning inherent in all texts. See Wai-Ping Yau, “Translation and Film,” in A Companion to Translation Studies, ed. Sandra Berman and Catherine Porter (Chichester, Eng.: Wiley Blackwell, 2014), 499.


25. See the list provided in Ferraro and Grutman, *L’Autotraduction littéraire*, 8.


32. As Rainier Grutman argued: “In examining a series of concrete cases, one would find perhaps as many self-translators who cling literally to their text as writers who use it as a springboard to rewrite themselves. It is not excluded either to find both cases represented with the same writer.” Grutman, “L’Autotraduction: Dilemme social et entre-deux textuel,” *Atelier de Traduction* 7 (2007): 225.


41. Steven G. Kellman, *The Translingual Imagination* (Lincoln: University of Nebraska Press, 2000), 12. Kellman’s examples of “monolingual translinguals” include such writers as Adelbert von Chamisso (French to German), Joseph Conrad (Polish to English), Elena Poniatowska (French to Spanish), Michael Arlen (Armenian to English), Fazil Iskander (Abkhaz to Russian), Tristan Tzara (Romanian to French), Wole Soyinka (Yoruba to English), Nikolai Gogol (Ukrainian to Russian), Kazuo Ishiguro (Japanese to English), Salman Rushdie (Urdu to English), Léopold Senghor (Wolof to French), Elias Canetti (Ladino to German), and Tom Stoppard (Czech to English) (see ibid., 14). The most prominent “ambilinguals” are Nabokov and Beckett.

42. For a discussion of Ostashevsky’s multilingual poetics and the presence of Russian elements in his English texts, see Miriam Finkelstein, “Die häuslichen Entlein: Russisch-amerikanische Gegenwartslyrik,” in *Lyrik transkulturell*, ed. Eva Binder, Sieglinde Klettenhammer, and Birgit Mertz-Baumgartner (Würzburg: Verlag Königshausen & Neumann, 2016), 254–63. Ostashevsky himself states that he could have become a bilingual poet and self-translator in his younger years, but missed that opportunity, and would now have to invest too much time to catch up. See Iakov Klots, *Poety v N’iu-Iorke: O gorode, iazyke, diaspore* (Moscow: NLO, 2016), 543–44.


47. See the discussion of Imermanis and related cases in *Latyshskaia/ Russkaia poeziiia*, ed. Aleksandr Zapol’ (Riga: Neputns, 2011), 69–70.


52. In accordance with current linguistic terminology, I am using the word “bilingual” as a term for non-monolingual individuals regardless of how many languages they have at their command. Kandinsky, Tsvetaeva, and Nabokov were trilingual, even though they self-translated only among two of their languages. Kul’mann knew eleven languages and self-translated between three or four of them.


CHAPTER ONE

1. Quoted in Karl Friedrich von Großheinrich, “Vorrede,” in Sämtliche Gedichte von Elisabeth Kulmann (Leipzig: Verlag von Otto Wigand, 1847), 125. The tombstone does not seem to have been preserved. Kul’mann’s mortal remains were moved in the 1930s to the Aleksandr Nevsky Monastery in Leningrad. See
Notes to Pages 19–23


2. See Schumann’s “Mädchenlieder” for two soprano voices and piano, op. 103, and “Sieben Lieder von Elisabeth Kulmann” for one voice and piano, op. 104. Both works were composed in 1851.


4. A. Nikitenko, “Zhizneopisanie devtsy Elizavety Kul’m’an,” in Polnoe sobranie russkikh, nemetskikh i ital’ianskich stikhotvorenii Elizavety Kul’m’an (St. Petersburg: Tipografiia Imperatorskoi Rossiskoi Akademii, 1839), I–XXV.


6. See ibid., 26–27.

7. It has even been suggested that Grossheinrich himself wrote some of the poems attributed to Kul’m’an. This question remains difficult to resolve because of the strange fact that the extant manuscripts of Kul’m’an’s works are partially in Grossheinrich’s handwriting, which seems to be identical with Kul’m’an’s (see on this Olga Lossewa, “Neues über Elisabeth Kulmann,” in Schumann und seine Dichter, ed. Matthias Wendt [Mainz: Schott, 1993], 77–86). Nevertheless, even though he appears to have imitated Kul’m’an’s handwriting, it is unlikely that Grossheinrich would have “faked” her complete works. Since Grossheinrich did not have a perfect command of Russian, it stands to reason that Kul’m’an’s Russian poems were written by herself. In view of Kul’m’an’s native command of German, it is certainly conceivable that the German poems are mostly her own as well. Italian was neither Grossheinrich’s nor Kul’m’an’s native language. My working assumption is that the poems quoted in this chapter were indeed written by Kul’m’an, although Grossheinrich may have edited them to some extent.


10. Großheinrich, “Vorrede,” 6. Subsequent page references to this biography will be given directly in the text.

11. The German theologian and philosopher Christian Fürchtegott Gellert (1715–1769) and the Swiss painter and poet Salomon Gessner (1730–1788) were authors who both enjoyed immense popularity during their lifetime, but their reputation had suffered by the onset of romanticism, when many dismissed them as insipid mediocrities.

12. None of these poets is particularly well known today, but they were popular during the eighteenth century. The Swiss naturalist Albrecht von Haller
(1708–1777) is mainly known for his long poem “The Alps”; Friedrich Wilhelm Gotter (1746–1797) was a German poet and playwright; Ewald Christian von Kleist (1715–1795, not to be confused with the more famous Heinrich von Kleist), was a Prussian army officer and poet; Johann Wilhelm Ludwig Gleim (1719–1803), known as the “German Anacreon,” was the mentor of the former; and Johann Georg Jacobi (1740–1814) was another German Anacreontic poet and protégé of Gleim.

13. The attribution to Anacreon of the odes that Kul’m'an translated is actually spurious, but these texts were still considered authentic in the nineteenth century. For a discussion of Kul’m'an’s reception of Anacreon, see Angelika Fricke, “Anakreon ljubeznyj—zu Elizaveta Kul’m'an’s Beschäftigung mit Anakreon,” in Festschrift für Hans-Bernd Harder zum 60. Geburtstag, ed. Klaus Harer (Munich: Otto Sagner, 1995), 93–113.


20. Grossheinrich arranged these poems in two “Gemäldesammlungen” (“Collection of Paintings”), each divided into twenty “Säle” (“Galleries”). The first Gemäldesammlung contains 342 poems, and the second 268. See Kulmann, Sämtliche Gedichte, 135–271 and 423–512.


22. A sampling of representative quotes can be found in Mahlert, “. . . die Spuren einer himmlischen Erscheinung zurücklassend,” 119–21.

26. In his notes to the German edition of Kul’mant, Grossheinrich writes that “as a consequence of her very limited supply of books, and even that of her teacher, [Kul’mant] knew only very few of Goethe’s works.” Kulmann, Sämtliche Gedichte, 667.
31. As the son of a French mother and a German father, Grossheinrich grew up as a French-German bilingual. In spite of his command of multiple languages, he was not particularly well-traveled, however. He seems to have visited no country outside Germany, France, and Russia, where he moved immediately after graduation from Munich University. A short biography of Grossheinrich, written by his grand-nephew Franz Miltner in 1874, can be found in Elisabeth Kulmann, Mond, meiner Seele Liebling: Eine Auswahl ihrer Gedichte, ed. Hansotto Hatzig (Heidelberg: Meichsner & Schmidt, 1981), 23–25.
35. For a discussion of how later Russian women writers addressed the gendered conception of translation in their fictional oeuvre, see the chapter “Refiguring Translation: Translator-Heroines in Russian Women’s Writing” in Baer, Translation and the Making of Modern Russian Literature, 87–113.
36. Geffers, Stimmen im Fluss, 94.
38. Rosslyn, Feats of Agreeable Usefulness, 96.
40. An example of a rhymed self-translation can be found in Kul’man’s French version of her poem “Homer and His Daughter.” The German original, written in iambic trimeter with AbCb rhymes, is translated into fully rhymed AbAb French octosyllables. See “Homer und seine Tochter,” in Sämtliche
Notes to Pages 33–42


41. Kul’mann, Polnoe sobranie russkich, nemetskikh i ital’ianskikh stikhovvorenii Elizavety Kul’man, 5–9 (Russian section), 232–36 (German section), 126–42 (Italian section). The pagination begins anew with each language.

42. Kulmann, Sämtliche Gedichte, 93.

43. Kul’man, Polnoe sobranie, 134 (Italian section).

44. Kulmann, Sämtliche Gedichte, 653.

45. See Fricke, “Anakreon ljubeznyj,” 93.

46. Kulmann, Sämtliche Gedichte, 653.

47. Kul’man, Polnoe sobranie, Russian section, 11–12. The spelling has been modernized, except for the word “polnyia,” since the modern form “polnei” would disrupt the meter.

48. Ibid., German section, 238. Again, the spelling has been modernized (e.g., “teilst” instead of “theilst”), except for the archaic or dialectal “entgeusst” (“entgießt” in standard German).

49. Ibid., Italian section, 144. Given that the German and Italian versions follow the Russian text relatively closely, I will refrain from providing a separate English translation. Differences in wording will be addressed below.

50. In Kul’man’s other German poems, the gender of the moon is handled inconsistently. While two texts from 1819, both entitled “An den Mond,” present the personified moon as a woman, the later poems “Die Schöpfung des Himmels” (1823) and “Der Mond” (1824) conceive of it as a man. See Kulmann, Sämtliche Gedichte, 144, 148, 242, 247.

51. Kul’man, Polnoe sobranie, German section, 1.

52. Ibid., Italian section, 1.

53. Ibid., 2.


CHAPTER TWO


4. Sokolov gives the complete text of 11 of the extant 13 Russian prose poems from this cycle. See “‘Otdelit’ tsveta ot vesheci’: Poisk bepredmetnosti v poeticheskem tsikle V. V. Kandinskogo ‘Tsvety bez zapakha,’” in *Bespredmetnost’ i abstraktsiia*, ed. G. F. Kovalenko et al. (Moscow: Nauka, 2011), 166–82.

5. See “Unveröffentlichte Gedichte” (“Unpublished Poems”) in Wassily Kandinsky, *Gesammelte Schriften 1889–1916: Farbensprache, Kompositionslehre und andere unveröffentlichte Texte*, ed. Helmut Friedel (Munich: Prestel, 2007), 510–46. This volume also contains three early poetic works in Russian. Some of the texts are accompanied by a facsimile reproduction of Kandinsky’s manuscript. In a few instances, but by far not in all, the Russian variant is published together with the German version.


7. On the neglect of Kandinsky’s Russian writings, see Zhan-Klod Markade [Jean-Claude Marcadé], “V. V. Kandinskii—russkii pisatel’,” in *Na rubezhe dvukh stoletii: Shornik o chest’ 60-letii Aleksandra Vasil’evicha Lavrova*, ed. Vsevolod Bagno et al. (Moscow: NLO, 2009), 388–98.

8. An example can be found in the prose poem “Und” (in German), or “I” (in Russian), which is printed both in German and Russian together with a facsimile reproduction of the two manuscripts in Kandinsky, *Gesammelte Schriften*, 526–27. The German editors misread the word “ungeschmolzen” (not melted) as “angeschmolzen” (meaning something like “fused by melting together”). In the German manuscript the letter “u” is written in such a minuscule size that it
could easily be mistaken for an “a.” However, “on ne taial” (“it did not melt”) in the Russian variant indicates that the correct reading of the German word must be “ungeschmolzen.” Conversely, in transcribing the Russian manuscript, the word “levyi” (left) was misread as “lenivyi” (lazy), a mistake that could easily have been avoided by glancing at the German variant. A similar error occurred to Boris Sokolov when he transcribed the manuscript of the Russian poem “Tainyi smysl” (“Secret Meaning”) quoted in “Otdelit’ tsveta ot veshchei,” 179. The expression “k sharu” (“to the sphere”), which Sokolov himself flags with a question mark, clearly needs to be amended to “k shagu” (“to the step”) in view of the wording “zum Schritt” in the German variant of the text published in Gesam- melte Schriften, 525.


13. See “Vologodskaia zapisnaia knizhka” in Kandinsky, Gesammelte Schriften 1889–1916, 30–76, with the poems “Pechalnyi zvon” (38) and “Ty—moia teper’ na veki” (42).


18. Wassily Kandinsky und Gabriele Münter in Murnau und Kochel 1902–1914: Briefe und Erinnerungen, ed. Annegret Hoberg (Munich: Prestel Verlag, 1994), 42. This poem has never been published.

19. Cited in Gisela Kleine, Gabriele Münter und Wassily Kandinsky: Biographie eines Paares (Frankfurt am Main: Insel Verlag, 1990), 181.


24. Another one of these “songs,” with the title “Der Wind” (“The Wind”), is quoted in Jelena Hahl-Koch, Kandinsky (Stuttgart: Verlag Gerd Hatje, 1993), 404, fn. 69. Hahl-Koch speculates that Münter, who was taking lessons in singing and composition at that time, put these texts to music (ibid., 84).

25. “Abend” has been published in Kandinsky, Über das Theater, 22–27.

26. “As a child I spoke a lot of German (my maternal grandmother was from the Baltics” [in the Russian version: “nemka” (“German”)]. Kandinsky, Die gesammelten Schriften, 28. Kandinsky made the same claim in a letter to Alois Schardt on December 28, 1933, on the occasion of his emigration to Paris: “Since my maternal grandmother was German, I spoke German already as a small boy” (quoted in Kleine, Gabriele Münter und Wassily Kandinsky, 138).

27. See Kleine, Gabriele Münter und Wassily Kandinsky, 125.

28. Ibid., 191.

29. Ibid., 184.

30. Ibid., 220. Münter’s roots were in fact not entirely German. Her parents were German-Americans who fled from the United States to their ancestral homeland during the Civil War. Her American-born mother, a native speaker of English who never learned perfect German, retained nostalgic feelings for the American South for the rest of her life. Münter herself spent the years 1898–1900 in the United States, with extended stays in New York, the Midwest, and Texas.


209. Sokolov draws a contrast between the theoretical writings and Kandinsky’s correspondence, in which he used a more “natural” Russian.

33. Quoted in Marcacé, “V. V. Kandinskii—russkiy pisatel’,” 391.

34. “Auch so,” in Kandinsky, Gesammelte Schriften, 553.

35. A facsimile of the first page of the manuscript of “Auch so” is reproduced in Kandinsky, Gesammelte Schriften, 534.


37. Kandinsky, Die Gesammelten Schriften, 146.

38. The most recent and extensive study of Kandinsky’s theatrical pieces is Kobayashi-Bredenstein’s Wassily Kandinskys frühe Bühnenkompositionen, which interprets his four early stage compositions as a Christian tetralogy covering both the Old and New Testament. Earlier monographs include Claudia Emmert, Bühnenkompositionen und Gedichte von Wassily Kandinsky im Kontext eschatologischer Lehren seiner Zeit 1896–1914 (Frankfurt am Main: Peter Lang, 1998); and Ulrike-Maria Eller-Rüter, Kandinsky: Bühnenkomposition und Dichtung als Realisation eines Synthese-Konzepts (Hildesheim: Georg Olms Verlag, 1990).


40. The development from Riesen to Der gelbe Klang was first discussed by Susan Alyson Stein in “Kandinsky and Abstract Stage Composition: Practice and Theory, 1909–12,” Art Journal 43, no. 1 (spring 1983): 61–66. There is no mention, however, of the Russian Zheltyi zvuk as a crucial link in this chain.

41. The Russian and German variants of the stage compositions (together with a French translation) can be found in Kandinsky, Über das Theater/Du théâtre/O teatre. See Gelber Klang (53–87), Stimmen oder Grüner Klang (89–96), Schwarz und Weiss (99–107), Schwarze Figur (109–17), and Violett (213–79).

42. Kobayashi-Bredenstein’s assertion that Kandinsky’s stage compositions contain “only unrhymed verse” (fn. 2, 1–2) is clearly erroneous. Both the Russian and German lyrics are mostly rhymed.

43. Kandinsky, Über das Theater, 57.

44. See Eller-Rüter, Kandinsky, 72; and Emmert, Bühnenkompositionen, 90–91.


46. Kandinsky, Über das Theater, 70.
47. Kandinsky, *Complete Writings*, 269.
49. The Russian and German texts can be found in Kandinsky, *Über das Theater*, 93–94, 96.
51. Even with its reduced syllable count, “Fernländer” doesn’t scan correctly. The same is true for several of the other compound words (“Berggipfel,” “wildrasende,” “Stillschweigen”). In order to fit in the metrical scheme, they would have to be accented on the second rather than the first syllable.
52. For a brief discussion of the “Lied” translation, see Feshchenko, “Avtoperevod poeticheskogo teksta,” 206–8. Feshchenko erroneously claims that Kandinsky self-translated no more than five poems (207). In reality there are sixteen Russian-German doublettes among the *Klänge* texts alone, and at least eleven more among the prose poems not included in the volume.
54. A metrical and partially rhymed English translation of this poem by Elizabeth R. Napier can be found ibid., 88.
59. For a history of the prose poem in Russia, see Adrian Wanner, *Russian Minimalism: From the Prose Poem to the Anti-Story* (Evanston, Ill.: Northwestern University Press, 2003). I discuss Kandinsky’s *Klänge* on pp. 114–22.
60. The exact date of publication is unclear. Kandinsky himself, in “Mes gravures sur bois,” claims that *Klänge* appeared in 1913. However, the records of the publisher seem to indicate that it came out in the fall of 1912. An English translation of the prose poems can be found in Kandinsky, *Sounds*, trans. Napier. The German text is provided in an appendix of this edition. For an alternative, more literal English translation by Kenneth C. Lindsay and Peter Vergo, see Kandinsky, *Complete Writings on Art*, 291–339. Both of these editions also contain black-and-white reproductions of the woodcuts.
61. Kandinsky, *Complete Writings on Art*, 155 (Kandinsky’s italics).
62. Richard Sheppard, in “Kandinsky’s Klänge: An Interpretation,” *German Life and Letters* 33, no. 2 (January 1980): 135–46, argues that the woodcuts form a sequence that roughly parallels the development of the prose poems, moving from violent conflict and centripetality towards pattern and spirituality. The most thorough analysis of the relation between the individual prose poems and woodcuts in *Klänge* can be found in Patrick McGrady’s Ph.D. thesis, “An Interpretation of Wassily Kandinsky’s Klänge” (State University of New York at Binghamton, 1989). The fact that the originally planned Russian edition of the album had an entirely different layout from the German version has not been taken into account by any of the scholars interpreting the sequence of *Klänge*.


64. For an example, see the Russian and German manuscripts of the prose poem “I”/“Und” reproduced in Kandinsky, *Gesammelte Schriften*, 526–27.


66. In at least one case, the French scholar Jean-Claude Marcadé has come to the opposite conclusion from Sokolov’s. In discussing the German and Russian versions of the prose poem “Pestryi lug”/“Bunte Wiese,” Marcadé argues that the Russian version came first, since the expression “v nitochku” (meaning “in a straight line”) is more idiomatic than the German “in gerader Linie,” and because of the Russian play with verbal prefixes which has no easy equivalent in German (see Marcadé, “Kandinsky, citoyen du monde: L’Écrivain russe et allemand et ses liaisons avec l’Italie et la France,” April 30, 2015, http://www.vania-marcade.com/kandinsky-citoyen-du-monde-lecrivain-russe-et-allemand-et-ses-liaisons-avec-litalie-et-la-france/). Sokolov assigns “Bunte Wiese” to the category of likely German originals without providing a justification.


68. Kandinskii: *Put’ khudozhnika*, 166.

69. Both the Moscow futurists and the Zurich Dadaists, somewhat misguidedly, welcomed Kandinsky’s prose poems as an illustration of their own aesthetic revolution. For more on this, see Wanner, *Russian Minimalism*, 116 and 120.

70. Sokolov, “‘Otdelit’ tsveta ot veshchei.’” Sokolov provides the complete Russian text of eleven of these prose poems. The corresponding German ver-
sion of seven of them can be found in the collection of “unpublished poems” in Gesammelte Schriften.

71. For the Russian text, see Sokolov, “Kandinskii: Zvuki 1911,” 20; for the German text, see Kandinsky, Gesammelte Schriften, 513.

72. Kandinsky, Complete Writings on Art, 311–12.

73. A more detailed discussion of this text can be found in Emmert, Bühnenkompositionen, 184–86.

74. The Russian version has been published in Sokolov, “Otdelit’ tsveta ot veshchey,” 176, the German one in Kandinsky, Gesammelte Schriften, 543.

75. See “Sonet,” one of Kharms’s “mini-stories” written in the 1930s. I discuss this text in Russian Minimalism, 133–34.

76. In On the Spiritual in Art, Kandinsky comments on how the figure of a red horse differs from a red dress or a red tree: “The very sound of the words creates an altogether different atmosphere. The natural impossibility of a red horse necessarily demands a likewise unnatural milieu in which this horse is placed.” Complete Writings on Art, 201.

77. For the text of “Karawane,” see https://de.wikisource.org/wiki/Karawane. Hugo Ball greatly admired Kandinsky’s prose poems and recited them at the Cabaret Voltaire in Zurich.

78. There is a slight difference in spelling between the two versions. The Russian text, as transcribed by Boris Sokolov, reads “Lavrentii, naudandra, limuzukha, direkeka! Diri—keka! Di—ri—ke—ka!” However, Kandinsky’s handwriting allows for various interpretations. In the German manuscript, the word transcribed as “nandamdra” might very well be “naudandra.” Of course, in spite of the identical sounds, the neologisms could still be perceived differently by German and Russian recipients. For a Russian, for example, the “a”-ending might signal a feminine noun. (I am indebted to Miriam Finkelstein for this observation.)


80. Kandinsky, Complete Writings on Art, 541.

81. The poem has been republished in Kandinsky, Vergessenes Oval, 69. For an English translation, see Kandinsky, Complete Writings, 510.

82. “Ergo,” “S,” “Erinnerungen,” “Immer Zusammen” (English translation, with the German original of “S,” in Kandinsky, Complete Writings, 810–12).


84. The album Kandinsky: 11 Tableaux et 7 poèmes (Amsterdam: Editions Duwaer, 1945) contains the first publication of one German and three French poems (“Viribus Unititis,” “Midi,” “Les Promenades,” “Lyrique”) together with the three texts originally published in Plastique. These poems appear along-
Notes to Pages 66–76


86. See Marcadé, “Kandinsky, citoyen du monde.”

87. Kandinsky, Complete Writings, 811.

88. Bill, Kandinsky, 92.

89. The word “Kurbe” is attested in Johann Christoph Adelung’s dictionary from 1793–1801 as a variant of “Kurbel” (see http://de.academic.ru/dic.nsf/grammatisch/28824/Kurbe%2C_die), but it has long disappeared from German usage.

90. Dominant Curve is on display at the Guggenheim Museum in New York. For a reproduction, see https://www.guggenheim.org/artwork/1972.

91. A horse walking on its own without a rider is a rare occurrence in Kandinsky’s oeuvre. It could be a reminiscence of the poem “Bassoon” in Klänge, where a white horse is wandering alone through deserted streets.

92. “Lyrique” is the final poem in the posthumously published album Kandinsky: 11 Tableaux et 7 poèmes. The entire album can be accessed online at https://archive.org/details/kandin00kand.

93. I am indebted to Natasha Lvovich for this observation.

94. A reproduction of the Klänge woodcut can be found at https://www.moma.org/s/ge/collection_ge/object/object_objid-26604.html.

95. Kandinsky, Complete Writings on Art, 183.


97. Letter to Münter from October 2, 1912, quoted in Hahl-Koch, Kandinsky, 179.

98. Kandinsky, Complete Writings on Art, 160.


101. Kandinsky, Complete Writings on Art, 191.

102. Ibid. As in the title Klänge, the word “sounds” does not necessarily refer to actual acoustic phenomena here, or the signifier of the verbal sign, but rather the “inner vibration” of the soul generated by a work of art.

CHAPTER THREE

1. Tsvetaeva also published a French self-translation of her poem “Kamennogrudyi,” which appeared in the Belgian journal Lumière in 1922 together with her translation of poems by Vladimir Mayakovsky, Osip Mandelstam, and Ilya
Ehrenburg. Unlike the French version of Mólodets, these are literal prose translations with no attempt to reproduce the formal features of the original. See Wim Coudenys, “‘Te poslednie vy mozhete ispravliat’ s tochki zreniia stilistiki’: Chetyre zabytkh frantsuzskikh perevoda Mariny Tsvetaevoi.” Revue des Études Slaves 66, no. 2 (1994): 411.


8. Marina Tsvetaeva, Sobranie sochinenii v semi tomakh, vol. 6: Pis’ma (Moscow: Ellis Lak, 1995), 236.


10. See Karlinsky, Marina Tsvetaeva, 207. To this day, Mólodets is unavailable in English. Aside from Tsvetaeva’s French version, the poem has also been translated into German. See Marina Cvetaeva, Mólodets: Skazka / Móodec: Ein Märchen, ed. and trans. Christiane Hauschild (Göttingen: Wallstein Verlag, 2004). The Russian text of Mólodets will be cited from Hauschild’s bilingual edition by indicating the line numbers.


12. Karlinsky, Marina Tsvetaeva, 207. The same assertion is repeated by Elizabeth Beaujour, who calls Le Gars a poem written “directly in French”


15. See Marina Tsvetaeva, “Poet o kritike,” in *Sobranie sochinenii*, 5: 287; and her letter to Anna Teskova, February 25, 1931, in *Sobranie sochinenii*, 6: 391.


18. Since Tsvetaeva did not name the poem’s source, Efim Etkind speculated in 1981 that “La Neige” was probably a pseudo-translation written directly in French (see “Marina Cvetaeva: Französische Texte,” *Wiener Slawistischer Almanach*, special volume 3 [1981]: 201). He later corrected this error in his article “‘Mólodets’: Original i avtoperevod,” *Slavia* 61 (1992): 283–84. However, the editors of Tsvetaeva’s collected works published in Moscow in the mid-1990s still claim that a Russian original for “La Neige” has never been found (see *Sobranie sochinenii*, 7: 639). They provide a Russian (re)translation of “La Neige” (first published in Iu. P. Kliukin, “Inoiazychnye proizvedeniia Mariny Tsvetaevoi,” *Nauchnye doklady vysshei shkoly* 4 [1986]: 70–71), which makes for rather interesting reading compared with Tsvetaeva’s original Russian text.


21. Neither of the two existing monographs on *Mólodets* discusses the French version of the poem: see Christiane Hauschild, *Häretische Transgressionen: Das Märchenpoem “Molodec” von Marina Cvetaeva* (Göttingen: Wallstein Verlag, 2004); and Tora Lane, *Rendering the Sublime: A Reading of Marina Tsvetaeva’s Fairy-Tale Poem “The Swain”* (Stockholm: Acta Universitatis Stockholmiensis, 2009). The most extensive comments on *Le Gars* are provided by Efim Etkind’s two articles (see note 18 above). A brief discussion (based on only a partial knowledge of *Le Gars*, which was then still unpublished) can also be found in Michael Makin’s *Marina Tsvetaeva: Poetics of Appropriation*, 309–15. Mikhail Gasparov discusses Tsvetaeva’s Franco-Russian metrical experiments in his article “Russkii Mólodets i frantsuzskii Mólodets: Dva stikhovvykh eksperimenta,”

24. Karlinsky, Marina Tsvetaeva, 10.
25. Ibid., 14.
28. Rainer Maria Rilke und Marina Zwetajewa: Ein Gespräch in Briefen, ed. Konstantin M. Asadowski (Frankfurt am Main: Insel Verlag, 1992), 76 (English translation in Letters: Summer 1926, 221). The quote imputed to Goethe is nowhere to be found in Goethe’s works. Perhaps Tsvetaeva is referring to an entry in Goethe’s diary in 1770: “Wer in einer fremden Sprache schreibt oder dichtet, ist wie einer, der in einem fremden Haus wohnt” (“He who writes or composes poetry in a foreign language is like someone who lives in a house not his own”). See Rainer Maria Rilke und Marina Zwetajewa, 235, fn. 134.
31. I am indebted to David Bethea for this observation.
33. Ibid.
34. The online Dictionnaire du moyen français defines “rouble” as an “instrument en fer, servant à creuser ou à aplanir.”
35. For example, the adjective “lointe” (103, 110), a variant of “lointaine” (far), seems to be Tsvetaeva’s own invention. Sometimes one wonders whether Tsvetaeva simply made a mistake that she probably would have corrected in the final page proofs, such as the expression “ma m’amie” (31), which is a contamination of “mon amie” in standard French and “ma mie” in folksy ballad style.
37. Quoted in Tsvetaeva, Mólodets/Le Gars, 280.
38. The word “tutolki,” apparently a mutation of “pritolki” (lintels), seems to be Tsvetaeva’s invention. Christiane Hauschild translates the word into German as “Schwellen” (thresholds), but I have not been able to find support for this in any Russian dictionary.
39. For a discussion of Tsvetaeva’s use of syllabotonic meters in *Le Gars*, see Gasparov, “Russkii Mólodets i frantsuzskii Mólodets.” Gasparov argues that a sort of convergence between Russian and French prosody happens in *Mólodets*. While the Russian original contains frequent metrical deviations and inversions that make it drift away from the syllabotonic toward a syllabic principle, the opposite phenomenon can be observed in Tsvetaeva’s French verse, which gravitates toward a syllabotonic system (273).


41. The two types of vampire are contaminated both in Afanasiev’s tale and in Tsvetaeva’s poem, but the French version makes this contamination more visible. It is evident that folkloric accuracy was as unimportant to Tsvetaeva as semantic accuracy in translation. She also conveys features of a werewolf in her character, which would be impossible in traditional folk belief, given that vampires are “undead” and werewolves are alive. See Hauschild, *Häretische Transgressionen*, 55.

42. E. V. Khvorostianova calls “love” the major taboo word in *Mólodets*. See “‘Zhest smysla’ (invariantnye struktury ritma kak semanticheskii printsip poemy M. Tsvetaevoi ‘Mólodets’),” *Wiener Slawistischer Almanach* 37 (1996): 53. This is not entirely accurate: the nobleman does use the word “love” in his marriage proposal (“Khochesh’ zhit’ so mnoi v liubovi?” v. 1174), but it is true that this is the only time the word occurs in the Russian text. It is never used between Marusia and the vampire.

43. Etkind, “‘Mólodets’: Original i avtoperevod,” 278.

44. For the sake of convenience, I will keep referring to the nameless male protagonist as “the vampire,” even though his identity is in fact more complex. In the second half of the poem, he seems to turn into a force of nature with elemental powers. For a discussion of the polymorphous nature of this character, see the chapter “Der Widerspruch in Gestalt des Mólodec” in Hauschild, *Häretische Transgressionen*, 53–58.

45. The neologism “serd’” combines “serdtse” (heart) with “seredina” (middle). For a discussion of this word, see Zubova, *Iazyk poezii Mariny Tsvetaevoi*, 163.

46. The noun “nourisse” does not seem to exist in French. My translation is based on the assumption that Tsvetaeva meant “nourrice.”

47. There are several *stolbik* constructions in the Russian version of *Mólodets*. For a discussion, see Lane, *Rendering the Sublime*, 97.


50. Ibid., 121.


53. Only half of the chapter titles remain the same in the French translation. They include three chapters in Part One, I. 2 (“Lesenka” / “L'Échelle” [The Ladder], I. 5 (“Pod porogom” / “Sous le seuil” [Under the Threshold], II. 1 (“Barin” / “Le Barine”), and two chapters in Part Two, II. 2 (“Mramorá” / “Marmoréa”) and II. 5 (“Kheruvimskáia,” with the expanded French title “Le Chant des anges (Priére dite ‘des Chérubins’” [The Chant of Angels: The Prayer Called “Of the Cherubs”]). The other five titles are completely different in French: I. 1, “Mólodets” becomes “Accordailles” (an archaic French term for “betrothal”), I. 3, “V vorotákh” (At the Gate) becomes “Sœur et frère” (Brother and Sister), I. 4, “Vtorye vorotá” (The Second Gate) becomes “Mère et fille” (Mother and Daughter), II. 3, “Syn” (The Son) becomes “L’Épousée” (The Married Woman), and II. 4, “Pirovan’itse” (The Feast) becomes “Les Compères” (The Partners, or Accomplices).


55. Karlinsky, Marina Tsvetaeva, 41.

56. Etkind, “‘Mólodets’: Original i avtoperevod,” 271.


58. This passage is omitted in the French version.

59. See the chapter “Der Mólodec als männliche Muse” in Hauschild, Häretische Transgressionen, 200–211.


63. The poem “Ce noir et blanc,” for example, is written in regular décasyllabes with the traditional grouping of 4 plus 6 syllables in each line. See ibid., 392.


66. Tsvetaeva’s French translation of “Besy” came out in a special publica-
Notes to Pages 107–109

tion devoted to the Pushkin jubilee in February 1937, while two more translations (“Pesnia predsedatelia” from Pir vo vremia chumy and “Niane”) appeared in La Vie intellectuelle in the same year. See Kliukin, “Pushkin po-frantsuzski,” 77, 79.

67. These translations can all be found in Marina Tsvetaëva, Tentative de jalousie et autres poèmes (Paris: La Découverte, 1986), 188–202. Perhaps there are more poems by Pushkin in Tsvetaev’s translation. According to Alexandra Smith, Tsvetaeva “translated at least 14 of Pushkin’s poems into French.” See The Song of the Mocking Bird: Puškin in the Works of Marina Tsvetaeva (Bern: Peter Lang, 1994), 152. An even higher number is given by Kliukin, who mentions that there may be as many as twenty-two translations (“Pushkin po-frantsuzski,” 74).

68. Tsvetaëva, Tentative de jalousie et autres poèmes, 204–16.


73. Ibid., 79.

74. The only known verse lines by Tsvetaeva written in German can be found in a letter to Pasternak on May 23, 1926, where, commenting on her relationship with Rilke, she included the following distich: “Durch alle Welten, durch alle Gegenden, an allen Weg-Enden / Das ewige Paar der sich-Nie-Begegnenden” (“Across all worlds, all landscapes, on all ends of the road / the eternal couple of those-who-never-meet”). Tsvetaeva adds that “this couplet came of itself, as all of it does,” constituting “a kind of sigh” (Letters: Summer 1926, 152). With
their ingenious sound play and composite rhyme, the two lines offer a tantalizing glimpse of what Tsvetaeva might have sounded like as a German poet.

75. Beaujour, Alien Tongues, 129.
76. See ibid., 53–54.
77. Ibid., 132 (Beaujour’s emphasis).
78. Makin, Marina Tsvetaeva: Poetics of Appropriation, 318.
79. This is the verdict of Olga Anokhina on Tsvetaeva’s French oeuvre expressed in the “Avant-propos” to the volume Multilinguisme et créativité littéraire, 8.

80. Mikhail Gasparov raises the interesting point that while the French public of the 1930s may have been put off by the syllabotonic meter of Tsvetaeva’s translations, today’s French readers are so used to free verse that they have forgotten their own syllabic tradition. In consequence, they may have become more tolerant of syllabotonic elements in French. See Gasparov, “Russkii Mólodets i frantsuzskii Mólodets,” 278.


CHAPTER FOUR


3. These texts are all available in Vladimir Nabokov, Selected Poems (New York: Alfred A. Knopf, 2012). Of course, a more complete collection of Nabokov’s English poetry would also have to include the poems written by his fictional heroes, such as John Shade’s “Pale Fire” and Humbert Humbert’s poems quoted in Lolita. However, as I will argue later, Nabokov’s practice of self-translation reveals an essential difference between the poems that he published under his own name (or the pen name Sirin) and those attributed to his invented characters.

poetry completely bypasses this issue. Citing the self-translated poems in English without providing the Russian original (as he does with the poems originally composed in Russian), Morris treats the self-translated text as a perfect substitute for the original. The question of how the English version might differ from the Russian source text is not addressed. Thomas Eekman’s article “Vladimir Nabokov’s Poetry,” in *The Language and Verse of Russia*, ed. Henrik Birnbbaum and Michael S. Flier (Moscow: Vostochnaia literaturnaia, 1995), 88–100, devotes one paragraph (97) to Nabokov’s self-translated poems. Eekman does not go beyond generalities (“the translations are more or less literal,” “the meter of each line is usually identical with or close to that of the original, although sometimes there is no meter at all,” “here and there a rhyme is maintained”). Barry Scherr is somewhat more specific, naming concrete examples of Nabokov’s varying translational approaches, and observing that Nabokov “clearly makes great efforts to maintain the sense of the original, even if it must come at the expense of a certain smoothness or elegance in the English” (“Poetry,” 621).


6. Ibid., viii.


8. The word “rugged” seems to have potential semantic connotations with the “robust” style that Nabokov described as the hallmark of his mature poetry, characterized by a “sudden liberation from self-imposed shackles” (*Poems and Problems*, 14).


17. For a discussion of this issue, see Roman Jakobson’s essay “Ob

18. In his Notes on Prosody, Nabokov writes that “on the whole the iambic tetrameter has fared better in Russia than in England,” given that the English version of the meter has become, in his opinion, “a hesitating, loose, capricious form” (52).

19. Omri Ronen observes a comparable technique in Nabokov’s rendering of Tютчев’s poem “Uspokoenie,” where the sound reiteration of the Slavic thunder god’s name Perun in the word “pernatyе” (the “feathered ones”) is represented anagrammatically by distributing the two halves of the name of Perun’s Germanic equivalent, Thor, to the ornithological species “thrush” and “oriole.” See Ronen, “The Triple Anniversary of World Literature: Goethe, Pushkin, Nabokov,” in Nabokov at Cornell, ed. Gabriel Shapiro (Ithaca, N.Y.: Cornell University Press, 2003), 180. Ronen claims that Nabokov eventually “abandoned such attempts to create equivalent substitutes in English for Russian lyric texts.” As the present example demonstrates, this may not entirely be the case.

20. In a teasing footnote, Nabokov confirms the connection with Lolita by denying it, stating that “intelligent readers will abstain from examining this impersonal fantasy for any links with my later fiction” (Poems and Problems, 55).


22. Pushkin’s poem “Rifma” (“Rhyme,” 1830), which is written in unrhymed elegiac distichs, may have provided a model of a poem about rhymes that does not rhyme.

23. Metrically speaking, line 7 is not imperfect, of course. The Russian version, with omitted stress on the third foot, is an example of what Nabokov, in his Notes on Prosody, calls “that facile and dangerous thing, the third-foot scudder,” presenting “the commonest line in Russian poetry, the pastime of the cruising genius and the last refuge of the poetaster” (71). As R. Dyche Mullins has shown, Nabokov uses a preponderance of omitted stresses on the penultimate foot to create an atmosphere of “Russianness” in the poems “An Evening of Russian Poetry” and “Pale Fire” (“Conjuring in Two Tongues: The Russian and English Prosodies of Nabokov’s ‘Pale Fire,’” Nabokov Online Journal 10–11 [2016/2017]: 58, 69–70). He does nothing of the sort in Poems and Problems, though. In the present example, to keep with Nabokov’s terminology, line 7 becomes a more rarefied “fourth-foot scudder” in English.

24. In his painstaking metrical analysis of all 999 lines of the poem “Pale Fire,” Mullins notes the “ruthless correctness of Nabokov’s English prosody” (“Conjuring in Two Tongues,” 15). He comes to the conclusion that while Nabokov may occasionally stretch the rules of English versification, he never
breaks them. This is emphatically not the case here, or elsewhere in Poems and Problems.

25. I am indebted to Alexandra Shapiro for this observation.
27. Nabokov, Selected Poems, 158.
29. Fedor Tiutchev’s poem “Den’ i noch’” (“Day and Night,” 1839), for example, displays a similar polar contrast between the diurnal and nocturnal world, with the night becoming the gateway for the experience of primordial chaos.

31. Ibid., 613. The English self-translation of the poem, mostly unrhymed except for the unusual identical rhyme words at the beginning, renders the striking truncated rhyme “sumerki-umer” in the final punchline as “recognize-died.”
33. Stanislav Shvabrin has pointed out that while Nabokov may have spurned unconventional metric forms in his own work, he was attentive to the prosodic innovations brought to Russian poetry by Tiutchev and the symbolists. See “. . . A Slob That Alters the Entire History of Russian Letters . . .’: Cincinnatus’s Plight, Tyutchev’s ‘Last Love,’ and Nabokov’s Metaphysics of Poetic Form,” Slavic and East European Journal 58, no. 3 (2014): 460. In that sense, the English self-translations offered Nabokov the chance to conduct his own experiments with “broken rhythms.”

38. To some extent, Nabokov does display his poems as canonical texts, as Richmond Lattimore has pointed out in his review of Poems and Problems: “The book is presented in the manner of a ‘classic,’ with line numbers for the Russian poems, introduction, some notes, and a ‘bibliography,’ which is not really that but a full record of previous publication” (Lattimore, “Poetry Chronicle,” 506).
42. Alexander Dolinin has argued that Nabokov did something similar in *Eugene Onegin* with occasional perfect “iambic clones.” These “repeated flashes of Pushkinian harmony,” according to Dolinin, “stick out of the surrounding jumble like the actual fragments of the virtual ideal translation never to be attained” (“Eugene Onegin,” in *The Garland Companion to Vladimir Nabokov*, 124). In reality, though, such perfect clones are quite rare in *Eugene Onegin* (see Trubikhina, *The Translator’s Doubts*, 127–28, citing a study by Liuba Tarvi).


45. Interestingly, Nabokov included these texts in the posthumously published collection of his Russian poetry, where they are printed with line breaks. See Vladimir Nabokov, *Stikhi* (Ann Arbor, Mich.: Ardis, 1979), 314–15, 317. For a discussion of the Onegin stanza in *Dar*, see Michael Wachtel, *The Development of Russian Verse: Meter and Its Meaning* (Cambridge: Cambridge University Press, 1995), 165–68. Wachtel’s observation that “Russia’s most celebrated apologist for literal translation was forced to reassess his position when the question arose in regard to his own poetry” (168) can be generalized beyond the specific example of the Onegin stanza in *Dar*.


48. As Stanislav Shvabrin shows in his recent monograph on Nabokov’s evolution as a translator, Nabokov continued to produce occasional “poetic” translations of other poets as well, in spite of his official adherence to literalism. They include his rendering of *The Song of Igor* and rhymed verse translations of poems by Remy Belleau, Henri de Régnier, Pushkin, Lermontov, and the Soviet bard Bulat Okudzhava. See the chapter “Beyond Eugene Onegin (1965–1977)” in Stanislav Shvabrin, *Between Rhyme and Reason: Vladimir Nabokov, Translation, and Dialogue* (Toronto: University of Toronto Press, 2019), 311–38.


CHAPTER FIVE

1. According to Arina Volgina’s count, Brodsky wrote a total of 540 poems in Russian and 46 in English. See Volgina, “Iosif Brodskii and Joseph Brodsky,” *Russian Studies in Literature* 42, no. 3 (summer 2006): 18. Nabokov published a few hundred poems in Russian (out of possibly thousands that he wrote) and
composed 23 poems directly in English (excluding the poems attributed to liter-
ary characters). In addition, he translated 39 of his Russian poems into English.

2. Brodsky’s poems written directly in English or self-translated into En-
glish, either alone or in collaboration with others, can all be found in Joseph
Brodsky, Collected Poems in English, ed. Ann Kjellberg (New York: Farrar,
Straus and Giroux, 2000).

3. For a comparison between Nabokov’s and Brodsky’s poetry, see David
Bethea, “Brodsky’s and Nabokov’s Bilingualism(s): Translation, American Poetry
and the Muttersprache,” Russian Literature 37, no. 2–3 (February–April 1995):
157–84. This article is also included in Bethea’s Joseph Brodsky and the Creation
Nabokov as a novelist but had a low opinion of his poetry, a stance reciprocated
by Nabokov’s own condescending attitude toward Brodsky’s work. See Bethea,
“Brodsky’s and Nabokov’s Bilingualism(s),” 177, n. 3; and Lev Loseff, Joseph
Brodsky: A Literary Life, trans. Jane Ann Miller (New Haven, Conn.: Yale Uni-

Library, Yale University. Quoted in Zakhar Ishov, “‘Post-Horse of Civilisation’: Joseph Brodsky Translating Joseph Brodsky: Towards a New Theory of Russian-


6. On this, see the interesting study by Nila Friedberg, English Rhythms in
Russian Verse: On the Experiment of Joseph Brodsky (Berlin: De Gruyter Mou-
ton, 2011).


8. “Naglaia propoved’ idealizma” (Interview with David Bethea on March
28–29, 1991), in Brodskii, Kniga interv’iu, ed. Polukhina, 589. Even though the
interview was conducted in English, the full transcript seems to be available only
in Russian translation.

9. “Real’nost’ absoliutno nekontroliruema,” Den’ za dnem, Tallinn, Septem-

10. Solomon Volkov, Conversations with Joseph Brodsky: A Poet’s Journey
through the Twentieth Century, trans. Marian Schwartz (New York: Free Press,
1998), 185–86.

of Civilisation,” 67.

12. The translation is kept at the Beinecke Library at Yale University.

Straus and Giroux, 1986), 357.


15. Ibid., 176.


19. The 2000 edition of Brodsky’s *Collected Poems in English* makes a clear editorial choice in that regard: all poems, whether they were written directly in English, self-translated by Brodsky, translated in collaboration with someone else, or translated by an extraneous translator with little or no input from Brodsky, are presented on an equal footing. A reader interested in these distinctions has to resort to the endnotes to find out. Even so, the nature and scope of Brodsky’s individual contribution to the collaborative translations or those edited by him remain unclear.


29. Ibid., 104.

30. Ibid., 106.


38. See the testimony by Irma Kudrova, “‘Eto oshelomliaet . . .’: Iosif Brodskii o Marine Tsvetaevoi,” in Iosif Brodskii: Tvorchestvo, lichnost’, 154. Of course, Brodsky would not have been able to appraise Tsvetaeva’s French (self-) translations since he didn’t know French.


40. Brodsky, Collected Poems in English, 414–16.


43. Brodsky, Collected Poems in English, 213.

44. The average word length in prose is 1.4 syllables in English and 3.0 syllables in Russian. See Jiri Levy, The Art of Translation, trans. Patrick Corness (Amsterdam: John Benjamins, 2011), 196.

45. See the discussion of this line in Liudmila Zubova, “Prilagatel’nye Brodskogo,” in Poeticheskii iazyk Iosifa Brodskogo: Stat’i (St. Petersburg: LEMA, 2015), 154.

46. Berlina, Brodsky Translating Brodsky, 192.

47. Ibid., 197.

48. As Eugenia Kelbert has noted, a large number of Brodsky’s poems written in English bear titles like “Song,” “Blues,” or “Tune,” or are composed in a song-like style. Kelbert interprets this decision as a consequence of Brodsky’s insistence on using rhyme. Since he was aware of the association of rhyme with comedy and popular song in modern English usage, Brodsky may have resorted to a conscious strategy: “Indeed, if your audience perceives the form that comes naturally to you as obsolete and song-like, why not use this perception to your own advantage and exaggerate its relevant aspects?” Kelbert, “Joseph Brodsky’s Supralingual Evolution,” 148.

49. Berlina, Brodsky Translating Brodsky, 194.


58. Not all Russian-English bilinguals have a high opinion of Brodsky’s self-translations, however. See, for example, the comments by the Russian-American poet Alexei Tsvetkov, who states that Brodsky “simply entered the cage of the beast and began to force his own rules on that beast.” Iakov Klots, Poety v Nu-n-yorke: O gorode, iazyke, diaspole (Moscow: NLO, 2016), 113.


60. See the discussion of “interlation” and bilingual vs. monolingual editions in the conclusion of this book.


CHAPTER SIX

1. I have discussed this phenomenon in my book Out of Russia: Fictions of a New Translingual Diaspora (Evanston, Ill.: Northwestern University Press, 2011), which deals with Russian emigrant novelists in France, Germany, Israel, and the United States.

2. A useful survey of the Anglophone Russian-American poetry scene in the first decade of the twenty-first century can be found in Matvei Yankelevich, “The Russians Are Coming! The Russians Are Coming! Field Notes on Russian-


8. Ibid., 20.

9. Ibid., 25.


11. Ibid., 50.

12. The acronym VDNKh stands for Vystavka Dostizhenii Narodnogo Khoziaistva (Exhibit of the Achievements of the National Economy), the name of a large fairground in northern Moscow that opened in 1939.


14. I am indebted to Gasan Guseinov for this observation.


19. Ibid., 27.
24. Ibid., 96.

**CONCLUSION**

7. Bethea, *Joseph Brodsky and the Creation of Exile*, 290–91 (Bethea’s italics). Tsvetaeva’s self-translation of *Mólodets* was not really “late in life,” but a similar argument could perhaps be made for her French translations of Mikhail Lermontov’s poems written in 1941 shortly before her death.
9. Ibid., 51.