
SUMMARY, No. 10 (85), 2009

2009 No. 10 issue is a cross-section of a modern literature of Belarus. It opens with a short preface by **Maryja Martysievič**, one of the issue editors, followed by a detailed transcript of a roundtable, attended by the editor of «Dziejasloŭ» journal **Barys Piatrovič**, philosopher **Valancin Akudovič**, publicist and writer **Viktar Marcinovič**, critic **Marharyta Alaškievič**, writers and translators **Maryja Martysievič** and **Pawał Kaściukievič**, writer **Uładzimir Arloŭ**, and poet, chairman of the Belarusian PEN Center **Andrej Chadanovič**. The roundtable was held together by ARCHE, 'Our opinion' and 'New Europe' web sites. The conversation was informal, full of inherent literary imagery.

The issue demonstrates some practical achievements of the theoreticians from the roundtable. **Andrej Chadanovič** publishes his collection of poems 'Counter: Poems for LJ', while **Maryja Martysievič** presents her 'Poetic Calendar'.

All the best young (in the Belarusian qualification of this word) names are present under this cover: **Valžyna Mort** with 'In the Pose of a Question Mark', the poet-slammer **Vital Ryžkoŭ** ('Sacred Truth'), **Francišak Anton Bryl** ('Identité'), and a mysterious **Salamieja Alon**.

Plus a translation of a poem by a Russian-Chuvash classic **Gennady Aigi**, made by **Arciom Arašonak** and **Dźmitry Dźmitryjeŭ**.

In the section «Prose» you find the excerpts from the novel by **Viktar Marcinovič** 'Paranoya' and from the yet unpublished 'Helm' by **Artur Klinaŭ**. 'Shestidesyatnik' stories by **Vinceś Mudroŭ**, writer from Navapołacak, adjoin the ironic short stories in the old Belarusian spirit by **Alaksiej Baciukoŭ** from Mahiloŭ, and a postmodernist pseudo-historical treatise by Homiel-based **Siarhiej Bałachonaŭ** ('Super-Mario from the Grand Duchy of Lithuania').

A short story by a Bosnian-Croatian writer **Miljenko Jergovič** was translated from Croatian by **Siarhiej Šupa**. A program tale by **J.R.R. Tolkien** 'Leaf by Niggle' was translated from English by **Ihar Kulikoŭ**.

In the «Experiment» rubric the reader will enjoy 'Transpality' — joint poetic exercises by **Taciana Kirylenka**. Poetic lines appear when the lines of the Belarusian alphabet are displaced in different directions.

«The Book» rubric is central to the issue. Here you find a new translation of **Lewis Carroll** 'Through the Looking-Glass, and What Alice Found There'. Poet and researcher of children's literature **Viera Burlak** made it.

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The artistic block is followed by theory. In the «Analytics» **Aleś Bratačkin** in his essay ‘The Old Marginal Belarusianness As a Non-Literary Problem’ looks into the critic of the books by **Alhierd Bacharevič**, **Jeva Viežnaviec** and **Maryja Martysievič** launched by the the representatives of the official literary establishment. **Darja Lemiechava** explores «The Culture of Drinking» in **Ihar Babkoŭ**’s novel ‘Adam Klakocki and his shadows’.

The section «Reviews» contains three texts. **Igor Gafarov** asks ‘Do We Need Eva Thompson’ reacting to the appearance of the Belarussian translation of her study ‘Imperial Knowledge: Russian Literature and Colonialism’ (Minsk: Medysont, 2009). Then goes the Belarussian translation of a review by **Fiona Sampson** ‘Bounce and Rebound. The Whip-Crack Language and Zig-zag Reality of a Young Poet from Belarus’, which analyzes the English edition of the book by **Valžyna Mort**, poet of the Belarussian descent who lives in the United States. (*Mort, Valzhyna. Factory of Tears. Tr. By Elizabeth Oehlkers Wright and Franz Wright. Copper Canyon Press*). Then **Cichan Čarniakievič** meticulously gnaws into the last collection of short stories by **Uładzimir Niaklajeŭ**.

And, finally, the rubric «Opinions» is dedicated to some marginal, albeit colorful phenomena of a modern literature. **Uładzimir Šabunievič** expresses his views on the phenomenon of poetry slam, which has recently flourished, in ‘The Institute of Noble Slammers, or Poetic Fights in Belarus’. **Kasia Kloš** presents her thoughts about the perception by readers of a visual component of the literary-artistic calendar ‘The End of the Words’. This calendar depicted — for the first time in history — nude Belarussian writers. Not so young and not so aesthetical. An interview with the calendar creators, **Maksim Žbankoŭ** and **Darja Sitnikava**, follows, as well as the interviews with independent publishers **Žmicier Kołas**, **Michaś Bašura**, **Arkadź Ruch**.