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# BELARUS

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## OUR WOMAN IS IN THE ORBIT

Belarusian Marina Vasilevskaya became the first female cosmonaut in the history of a sovereign country, having flown to the ISS in March as part of an international crew

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# ПОДПИШИСЬ, ЧТОБЫ НЕ ОТСТАТЬ ВО ВРЕМЕНИ!



«Беларусь.Belarus» — издание, рассчитанное на самую широкую читательскую аудиторию. Тематику публикаций в журнале определяет разнообразие представленных здесь рубрик: «Международное сотрудничество», «Реальная интеграция», «Партнерство», «Технологии завтрашнего дня», «Сделано в Беларуси», «Региональный контекст», «Компетентный собеседник», «Бизнес—среда», «Акцент», «Наука в авангарде», «Традиции и современность», «Личность в искусстве», «Туристические маршруты».

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Белорусскоязычное приложение «Голас Радзімы», которое также регулярно присутствует в журнале, — это публикации о богатой культурной палитре страны, ее памятных местах и достопримечательностях, о народных традициях, связях с соотечественниками за рубежом.

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# IN THE ISSUE



## 04 THE BASIS OF STABLE DEVELOPMENT

### 10 IT'S TIME TO COORDINATE ACTIONS



### 16 THE CIRCLE OF PARTNERS IS BECOMING WIDER

The Belarusian Universal Commodity Exchange took part in the China International Allfood Expo exhibition for the first time. This forum is one of the largest food exhibition forums in China.

## THERE IS A RECORD. BUT IT CAN BE UPDATED

LAST YEAR, BELARUSIAN MANUFACTURERS BEGAN SUPPLYING 134 NEW GOODS TO CHINA, THEREBY SETTING A RECORD TRADE TURNOVER BETWEEN THE TWO COUNTRIES. HOW WAS IT ACHIEVED? THIS IS WHAT AMBASSADOR EXTRAORDINARY AND PLENIPOTENTIARY OF BELARUS TO CHINA ALEKSANDR CHERVYAKOV SAID ABOUT THIS IN AN INTERVIEW WITH ONT TV CHANNEL.

# 19

# IN THE ISSUE

## 20 Prospects for expanding cooperation

The Belarusian Chamber of Commerce and Industry hosted a meeting between the Chairman of the BelCCI Mikhail Myatlikov and the Ambassador Extraordinary and Plenipotentiary of the Turkish Republic to the Republic of Belarus Güçlü Cem Işık and employees of the Turkish Embassy.

## 21 Presentation of export opportunities

Belarusian enterprises present their potential at two major exhibitions in the Republic of South Africa, Africa's Big 7 and SAITEX 2024



## 40 Larisa Rogacheva: "Local history is a priority..."

The country's library system, like libraries in general in Russia, and, obviously, throughout the post-Soviet space, is an environment that shows its attention to regional studies. Sometimes the term 'local library history' is also used. We decided to talk with the Head of the Local History Department of the Vitebsk Regional Library, Larisa Rogacheva, about what local history work and, in particular, local literary history means for the community of librarians in the Vitebsk Region.

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# IN THE ISSUE

## 54 Forward! To bright impressions!

About 500 talented craftsmen, artists and designers from all over Belarus took part in the traditional exhibition-fair of handicrafts, Charouny Mlyn, which was held in the Belexpo exhibition pavilion in Minsk

## 59 Dolls and people or Rising from the ashes

And why does someone make dolls and someone buys them? Why do both groups of people need this? And what is a designer doll? We briefly talked about this with designer, member of the Board of the Union of Designers of Belarus Anna Gruzhevskaya during the Charouny Mlyn exhibition-fair.

## 64 The main thing in life is love



## 86 IMPRESSIONS STAY FOR A LONG TIME





# THE BASIS FOR SUSTAINABLE DEVELOPMENT



**ON MARCH 15TH, THE COUNTRY  
CELEBRATED THE 30TH ANNIVERSARY OF  
THE CONSTITUTION OF SOVEREIGN BELARUS**

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Yes, there is a special date on the calendar in March: Constitution Day. This, without a doubt, important public holiday is a symbol of the country's independence, the centuries-old path of development of the state and society on our land. However, the constitution has a huge impact not only on the fate of the country, but also on the life of every person. It establishes a system of his rights and obligations, guarantees of their implementation. The right to work and rest, strong presidential power, preservation of historical truth and family values, peace and creation, evolutionary movement forward – all this is spelled out in the Basic Law, which was improved by the civil community, and when the republican referendum voted for changes in accordance with the spirit of the times and additions. And to comply with the Constitution means to respect the country and your people.



Judges of the Constitutional Court, persons who contributed to the formation of sovereign Belarus, representatives of political parties and public organisations, parliamentarians, and scientists were invited to a large-scale event at the Palace of Independence on this day. After all, the meeting was timed to coincide with that significant date when, 30 years ago, the countdown of a new stage in the history of modern Belarus, sovereign and politically independent, began, when the fundamental legal foundations for the development of the state and society were laid. “Think about it: 30 years ago. In the history of the world, of humanity, this is just a moment. But for us — those who have been building our country all these years — a whole life. Complex, contradictory, sometimes on the verge of possibilities, but certainly interesting and most importantly — life devoted without reserve to the beloved country. And on this path, the Constitution of Belarus has become our guideline, a truly people’s state-forming document, which was especially evident during the referendums,” Aleksandr Lukashenko said at the meeting. “We have something to remember, we have something to say to those who have been growing and maturing all this time, and today stands next to us, sharing responsibility for the future of Belarus.”

Among the meeting participants were representatives of different generations and different fields of activity. Each of them, over the years, directly or indirectly participated in the development and improvement of the first and only Constitution of sovereign Belarus, the introduction of its provisions into all areas of state and public life. “We have thousands and thousands of people behind us, equally active participants in the process,” said Aleksandr Lukashenko.

### The status of a ‘mature nation’ is undeniable

The President noted that along with the Basic Law, a generation of modern Belarusians also entered the history of the formation of national statehood. But at the same time, this most important document was not born on barren, empty soil. “I take care of continuity and have always said that without traditions there is no nation, no state. This is a matter of the continuity of this history of the people and the preservation of the cultural code,” Aleksandr Lukashenko emphasised. “This is a matter of our sacred connection with previous generations and those who come after us.”

The Head of State is convinced that Belarus may be a young state, but Belarusians are an absolutely mature nation. In his opinion, it is impossible to challenge this status. Just like the fact that the Constitution embodies the achievements of many eras. On the one hand, this document is almost the same age as sovereign Belarus. On the other hand, it is the result of centuries of experience in the development of legal traditions and state building on Belarusian soil. Therefore, the 30th anniversary of the Basic Law provides an occasion

to analyse the entire path travelled, especially now, when humanity is on the threshold of a global change of eras, just like a third of a century ago, the President noted.

### About historical facts that shape national identity

Aleksandr Lukashenko is also convinced that at the present stage it is extremely important not only to know, understand, but also to clearly voice historical facts that are part of the national identity of Belarusians, “Constantly repeat both for ourselves and for those who follow us.” According to him, there are many such facts, all of them are important. In his speech at the meeting, the President addressed some of them.

In particular, the tradition of the Polotsk Assembly was mentioned, a piece of which, of course, in the opinion of the Head of State, is in the Basic Law of Belarus. From today’s perspective, this tradition may not seem the most democratic. The fact is that only men took part in the national gathering, but these were representatives of the simple people. And at critical moments in history, they decided who to rule, who to trade, and who to fight with. In modern language, it was at the meeting that the most important decisions on strategic development were made — not by the will of one person, the prince, but with the consent of the residents, Aleksandr Lukashenko recalled.

The Head of State noted that historical parallels can be drawn between the ancient assembly and the Belarusian People’s Congress. Powers similar to those they had then are now constitutionally reserved for the delegates of the Belarusian People’s Congress. “They also did this with the







consent of the people — by an absolute majority of votes. In fact, by doing so they created a mechanism that in the future will not allow the authorities to break away from the people,” the President of Belarus noted. And he emphasised, “We have put a constitutional barrier against the so-called elitism, rejected by Belarusians at the genetic level from the very time when our ancestors found themselves under the rule of the Lithuanian and Polish elites, having lost the traditions of popular government.”

### **The period in the Grand Duchy of Lithuania, the Polish-Lithuanian Commonwealth and the Russian Empire — what trace remains in the legal tradition of Belarus**

“There was a lot of noise around the statutes of the Grand Duchy of Lithuania already in our time. Yes, for that period they were progressive (these statutes) and significantly influenced the development of legislation in all European states,” the President noted. “But in history these documents remained as laws, reflecting the interests of exclusively rich and noble people, further aggravating social inequality. Of course, not in form, but in fact. I will say nothing about the Constitution of the Polish-Lithuanian Commonwealth, where in principle there was no place for guarantees of the rights of our people,” the Head of State continued the

development of his thoughts. And the period of our lands being part of the Russian Empire, according to Aleksandr Lukashenko, did not leave any serious mark on the Belarusian legal tradition.

### **The principle of social justice or that ideologically and conceptually the Basic Law of Belarus is the successor to the Constitution of the SSRB**

The President considers it important to remember that ideologically and conceptually the Constitution of sovereign Belarus is the successor to the Constitution of the Socialist Soviet Republic of Belarus — a revolutionary, progressive and, most importantly, fair document. And he clarifies that then, in 1919, for the first time in world history, the natural resources of the native land were recognised as the property of the entire people. It was the Soviet Constitution, also for the first time in history, that outlawed the exploitation of man by man and thereby protected the life and dignity of people, regardless of ethnic origin, social status and religion. This is the principle of social justice, which was supported by all Soviet constitutions, which we have preserved as fundamental in our lives, Aleksandr Lukashenko emphasised.

### **How we were able to build a management hierarchy from scratch**

We were talking, of course, about the 1994 Constitution adopted by the Supreme Council, and in this regard it was impossible not to mention borrowing the experience of advanced countries. “Remember, then we generally ran after the advanced countries of the world, copying them,” said the President. “Several decades later, we realised that there was no need to run after them, we saw the true face of these countries, their true ‘democracy’. Only the blind don’t see this.”

The most important attributes of a democratic system, such as the separation of powers, legality in the activities of government bodies, additional guarantees for the implementation of human rights and freedoms — all this was reflected in the text of the then Constitution of Belarus. The Constitutional Court was created to control the constitutionality of normative acts. The protection of constitutional order has become the most important element of the political system. “Following the Basic Law, we built a balanced and effective management hierarchy practically from scratch. Not right away. Not without emotions. And not without attempts by foreign ‘assistants’ to take control of the process,” added the Head of State. “Today, if we talk about the Constitution, we see a document reflecting our national interests. But this is today.”



Many present in the hall probably must have remembered what happened when the amendments to the 1994 Constitution were written and discussed, what happened on the streets, in the corridors of power, where there was also a struggle. Parliamentary republic, no country yet. That is, there was no ideology of national development, no goals for this development had been set. No control system. Mechanisms for interaction between different structures had not been developed. “And in such realities, in fact, the country was governed by 360 deputies, including me. Absolutely vague responsibility, I saw this from the inside,” recalled Aleksandr Lukashenko. And he argued that few of those people’s representatives were really worried about the fact that people in production had not received wages for months, and shelves in stores were empty. At the same time, with the total poverty of the population, the country had natural resources and impressive production potential. And convenient conditions were created for the privatization of this wealth by Western capital: the country was a mess, and Belarusians had not yet had time to think about national interests, about the essence of sovereignty. Almost no one among the people reasoned in such categories: some thought about how to feed children, others thought about how to preserve jobs and positions, the Head of State noted. What chances did we have to preserve our cultural, economic, political subjectivity? The question is rhetorical, Aleksandr Lukashenko concludes.

However, on this holiday, the President did not continue the conversation about the features of that difficult historical period, “I will not delve further into the details. Many of you saw all this, as people say, we went through it, you know.”

### The people made their choice

Speaking about the period of formation of modern Belarus, Aleksandr Lukashenko once again expressed words of gratitude to the Belarusian people, ‘who believed us, romantics, supported us in referendums and ultimately stopped the scenario prepared for us of the permanent destruction of the nation and national statehood’. The decisions made by the people reflected the whole essence of the historical moment, which spanned a third of a century. This course of events also revealed the essence of the national character of Belarusians — reasonable, responsible, far-sighted, the Head of State believes.

From the perspective of today, the President asked a number of rhetorical questions, the answers to which are obvious. What were we wrong about when we accepted the best experience of constitutional construction into our lives and refracted it through the experience of our ancestors? And what did we do wrong in defending our history,



values, traditions? Our historical memory? According to him, all the transformations came from life, were dictated by time. “We always consulted with people. And the people responded to the challenges posed to the country by going to referendums, voting in elections. They responded with an absolute majority of votes. And by observing the law. Everything is more than democratic,” emphasised Aleksandr Lukashenko. And he concluded that biased politicians were imposing on society a scheme of systemic chaos and virtual anarchy — the form of a parliamentary republic. But the people made a choice in favour of a strong government.

The President also mentioned attempts to divide the people along linguistic and ethnic lines, but Belarusians acted as a united people in support of the state status of two languages. “They wanted to cut us off from our roots, discrediting the Soviet past, but people, realising that they were the heirs of the heroic generation of winners, returned to the symbols of a great era,” recalled Aleksandr Lukashenko. “Belarusians were dragged into all sorts of alliances in order to break friendly and close integration ties, primarily with Russia, but the people did not allow it. And where are now those who broke away from the East Slavic family?”

Belarusians themselves created their history and also wrote their laws themselves, which was one of the reasons why for a third of a century they have been experiencing informational, political, and economic pressure from the outside. “All this time behind the border, only the lazy did not call Lukashenko a dictator and an authoritarian President. Okay, let them. What is important is what we

have as a result: unsquandered national wealth, preserved sovereignty, security and peace in our native land, the growth of the well-being of our citizens. Peace and quiet for ordinary people,” said the Head of State.

### Real achievements in facts

As for improving the Basic Law in 2021-2022, this was also the response of the Belarusian people to the challenges of the time. People, according to the President, saw that the risks of losing the institution of the traditional family, our moral principles, and historical memory had increased, and they placed these values under protection at the highest level — the level of the Basic Law. Naturally, Aleksandr Lukashenko believes, everyone understands that it is not enough to spell out guarantees, liability, powers, and so on in legal innovations. We need to make them real practice. This is what is happening in Belarus — everything that was promised 30 years ago is being fulfilled, because there is someone to ask and someone to answer, the Head of State emphasised. Everyone’s right to a decent standard of living is constitutionally enshrined. And these are not declarations, but our real policy and real achievements, the President said and cited a number of specific facts. Over three decades, the monetary income of the population has grown more than nine times (compared to the mid-1990s), and wages — 12 times. “You remember what kind of hyperinflation we had after the collapse of the Soviet Union. Today its level does not exceed 6%,” noted Aleksandr Lukashenko.

The provision of housing for citizens is growing: the number of square meters per resident has increased by 1.6 times.

Belarus has one of the lowest levels of poverty among its population. And not only among the CIS countries, but also among the states of the European Union. Since the beginning of the 1990s, the country has reduced this figure by 10 times and significantly reduced the unemployment rate. “Today we are no longer talking about unemployment. We are talking about the labour shortage,” noted the Head of State.

Belarus belongs to the countries with a high level of human development. Belarusians are recognised as a highly intelligent nation, including according to data from various structures. “All this data is not ours, but theirs — our enemies,” Aleksandr Lukashenko emphasised.

The country is investing rationally in innovations and technologies of the future, thereby increasing the competitiveness of the Belarusian economy. The Belarusian nuclear power plant was built, the first stage of construction of the Belarusian National Biotechnology Corporation was successfully completed. Mass production of new products has been mastered: passenger cars, electric buses and electric trains, unmanned mining dump trucks. New metro lines are being built and constantly put into operation.



We are rational in financial matters and do not allow our debts to accumulate and be passed on to future generations. Our national debt does not exceed 32% of gross domestic product. It is no secret that in a number of highly developed countries this figure is several times higher, the Head of State made a comparison.

The country’s agricultural sector is modern and highly productive, thanks to which Belarus is among the top 5 exporters of dairy products and is among the world leaders in meat production per capita (one of the top ten). Almost 65% of Belarusian industrial products are exported. Such dynamics of development of sovereign Belarus hardly corresponds to the plans and expectations of those who call the country ‘not democratic enough’, the President concluded. And he makes a categorical conclusion, “We now understand what democracy is for them. We remember what it means to be a ‘democratic’ country in the eyes of this very West, as it was in the early nineties, to be weak, poor, humiliated. Then to run, like some of our neighbours, through squares and streets, changing power like gloves, to live according to the signal from Washington... And if you choose between the favour of Western Europeans politicians and the quality of life of Belarusians, our national dignity and sovereignty, then the choice is obvious.”





### Truth is born in dialogue

At the meeting dedicated to the 30th anniversary of the Constitution, its participants assessed the stage they had passed and shared their vision of the future of the country. Those who stood at the origins of the creation of sovereign Belarus and active participants in today's political process. The President commented on the speeches, assessed the period passed and outlined tasks for the future.

Today there are many effective managers in the country. At the same time, the Head of State draws attention to a very important point. In his opinion, it is necessary to build a system not for the transfer of power from Lukashenko to Petrov, Sidorov... No. But for the coming to power of a new generation. Yes, the country will still improve and change. The main thing that the President hopes and aims for is that 'careful, smart people with life experience' will come to power. Aleksandr Lukashenko emphasises, "This is the most important principle — the evolutionary principle."

The Head of State added that in 1996, when the question of adopting additions and changes to the Constitution was put up for referendum, he, like most politicians of that time, still had a little experience. But when making this or that decision, the President 'stood on the ground' and looked forward: what would follow this or that step? Hence his wise advice, "When you don't know what to do, go to people. They will tell you... Our generation must do everything so that the new generation that comes to power moves carefully, without breaking anything."

During the meeting, they also touched upon the role of the Belarusian People's Congress, which received constitutional powers following the results of the 2022 referendum. The Head of State emphasises that the country's leader will have to take into account the decisions of this people's council,

"The People's Congress is serious people's constitutional control over all processes in the country. And the President, no matter what kind of President he or she is, will have to take into account the decisions that will be made at the Belarusian People's Congress. My task now is to prevent this conflict." According to Aleksandr Lukashenko, the Belarusian People's Congress, as a collective mind, will choose the optimal development option, because if it is only one person, no matter who he or she is, it is unclear whether he (or she) can cope or not, "Therefore, without interfering with the President, the People's Congress must carefully find its place in our social structure. This is what you and I must do. We will talk about this at the next Belarusian People's Congress."

Aleksandr Lukashenko also addressed experienced people, asking them not to deviate from this process. The President is confident that we need to talk to the younger generation sincerely and openly.

The Head of State agreed that it was necessary to develop a state ideology, "And, of course, we will discuss at the highest level — at the Belarusian People's Congress — the concept, perhaps. Perhaps some specific plans. Or maybe this theory is entirely a state ideology. But I have always said that there is no hurry here. What is new must be implemented without hesitation. But there shouldn't be any mistakes. This state ideology must capture the entire people. Are we ready to say that we have ideas for this ideology? Don't know. First of all, you must convince me of this. If I am convinced, I am ready to go ahead and organise the process." According to Aleksandr Lukashenko, some biblical postulates, laws, Christian values, as well as the current Constitution could become a pillar for our ideology.

Aleksei Fedosov

# IT'S TIME TO



# COORDINATE ACTIONS



**For Belarus, it is necessary to intensively and effectively develop deposits, extract and process minerals. This task was set by Aleksandr Lukashenko at a meeting on the state and development of the republic's mineral resource base and the expansion of geological exploration work, including hydrocarbon raw materials. The President drew attention to the fact that all minerals are the national treasure of the country, a strategic reserve belonging to the people, and only the people. We are talking about potassium, about oil, about fresh water (an invaluable resource on the planet lately), and much more.**

At the meeting, the special importance of our own mineral resources was noted, since they are the key to sovereignty and stable economic development. In general, about five dozen different types of minerals have been identified in Belarus. And in terms of the provision of some of them, the country is among the top ten among European countries. However, Aleksandr Lukashenko demands that we not allow complacency. That's why the meeting was called to review what problems there are and in what areas the work needs to be strengthened: "...And find solutions to the most problematic and insufficiently worked out issues. There are many of them. Although, of course, we have very successful industries," said the Head of State.

### **Work better and with better quality**

By the way, the state of the mineral resource base and its further development was already discussed at a similar meeting eight years ago, and instructions were given when the new Minister of Natural Resources and Environmental Protection was appointed in 2017. "Then we told you that in Belarus the natural resources that are on the surface have been well studied. But we don't know everything about what's underground. Therefore, we need to increase geological exploration work," said the Head of State.

Yes, the first thing the President drew attention to at the beginning of this meeting was the level of oil production

in Belarus. It is worth recalling that in Soviet times it was about 8 million tons per year, and according to some sources it reached 9 million tons. Experts present at the meeting confirmed this information. Then the Head of State asked a reasonable question: why has the level of oil production decreased significantly to date and what opportunities are there to increase it? "Everyone knows our natural, geological conditions in Belarus. We produced nine million tons (let's say eight) of oil, today we produce approximately 2 million tons (associated gas, etc.). What's the matter? They explain to me: they pumped everything out. I don't believe it," said Aleksandr Lukashenko.

It was noted that Belorusneft has a monopoly in the oil sector in the country. The company really does a good job and has advanced competencies. However, according to the President, an alternative assessment of the state of affairs in this area was also needed, especially with regard to the exploration of new industrial reserves of 'black gold'. Experts rightly assert that there are reserves and potential in this area, and this is confirmed by the annual increase in proven reserves. Yes, not all of them are easy and economically feasible to extract, given the geological conditions of the oil occurrence. We are not talking about extracting to the detriment of ourselves, Aleksandr Lukashenko emphasised, but the main task is to work better and with higher quality. Not thoughtlessly, but look for



new deposits wherever possible and allocate the necessary resources. Moreover, there are examples in neighbouring countries, in particular in Russia, when, under similar conditions, fields are nevertheless developed and oil is produced. It is important that tension is felt in this joint work of all responsible officials, and that everyone does the maximum that depends on him.

### Calculation for an integrated approach

According to the information received by the President, today the industrial reserves of Belarusian oil amount to about 45 million tons. During 2016-2023, they increased by 14 million tons, including 2.5 million tons in 2023 alone, which is a record. over the past 40 years. This means we are onto something, the Head of State is sure, concluding that the use of new technologies, increasing the volume of seismic exploration and drilling have made it possible, starting in 2017, to ensure an increase in oil production by an average of 20 thousand tons per year. However, Aleksandr Lukashenko considers such a pace insufficient and focuses on an integrated approach in this direction. What are the prospects for developing wells and what will we do with hard-to-recover reserves? How many years in advance are geological exploration plans written? Do you have enough in-house specialists and equipment? The President asked a number of questions.

Speaking about the development of the country's mineral resource base, the Head of State noted both positive examples

and drew attention to a number of identified shortcomings that require a response from responsible officials. According to the President, the work of Belaruskali, which has become a global brand, deserves a positive assessment. It has its own well-functioning system — from the exploration of new deposits to the production of fertilizers.

But Aleksandr Lukashenko criticised the development of deposits in the country for the lack of unified control. As the President noted, the Government claims that the state programme 'Environmental Protection and Sustainable Use of Natural Resources' for 2016-2020 has been successfully implemented. The next one is currently in the works. At the same time, there is still no unified control over field development. Today, many departments have the right to use subsoil. And, of course, everyone looks after their own interests exclusively, the Head of State noted, demanding that measures be taken to change the situation.

### Growth drivers have long been known

Aleksandr Lukashenko also addressed specific issues on the topic of improving geological exploration to the Academy of Sciences: For example, do scientists have new methods, programmes and breakthrough technologies? "Our common goal is not only to make products with the maximum use of domestic raw materials. There are three pillars, three growth drivers that will allow us to develop further. These are efficiency, import substitution and export," the President said.



The Head of State drew special attention to the inadmissibility of unreasonable mediation and the import into the country of products that are already produced in Belarus. As he put special emphasis on strengthening the quality of work: "Let's agree that in the Year of Quality all approaches to the quality of work should be reviewed. If there are systemic problems that require my intervention, speak up. Decisions will be made immediately." The President summarised that there are no and cannot be secondary topics in economics, because the sovereignty of the country and the well-being of the people depend on its stability. This, the Head of State is convinced, is the most important.

Some people believe that Belarus has received very few minerals and natural resources — except that we have fresh water, potassium salts and a small amount of oil. However, this is not the case. Belarus has a fairly strong raw material base, and the names of some minerals will certainly be a revelation to many. But do we always manage this wealth competently and economically? How effectively and efficiently are we developing deposits? That is why it was important for the President to hear not self-reports about

### What's in the silver suitcase

General Director of the Belorusneft company Aleksandr Lyakhov did not come to the meeting empty-handed. As journalists joked, presidents walk around with a 'nuclear suitcase', and the head of an oil producing and refining company carries a silver one. Aleksandr Lyakhov said that he brought with him geological material — those parts of rocks recovered from wells that accumulate oil. For what? In order to demonstrate how the conditions for oil production in Belarus have changed. It turns out that while 50 — 60 years ago these were porous rocks, today it is possible to extract oil from rocks that have low capacitance-filtration characteristics. In order for these rocks to produce oil, it is necessary to perform hydraulic fracturing and build horizontal wells, which is what Belorusneft is doing today. "This is the future," emphasises the General Director of Belorusneft. An important clarification: this technology is sometimes twice as expensive as the vertical one. At the same time, the country has all the competencies for such types of work, and the company has the necessary scientific and practical base.

## FIGURES AND FACTS

**About 50 types of minerals with significant reserves have been identified in Belarus, which puts our country among the top ten leading countries in Europe in terms of certain indicators.**

■ **With existing production volumes, the republic is provided with an industrial reserve of potassium and rock salts, dolomite, clay, sand for more than 100 years, peat for 70 years, groundwater, building stone and tripoli for more than 50 years. These natural resources are replenished with new reserves every year.**

■ **Over the past seven years, an increase in industrial reserves has been ensured: oil — about 14 million tons, potassium salts — 783 million tons, basalts — 54 million tons, chalk rocks for cement — about 8 million tons, glass sand — 15 million tons.**

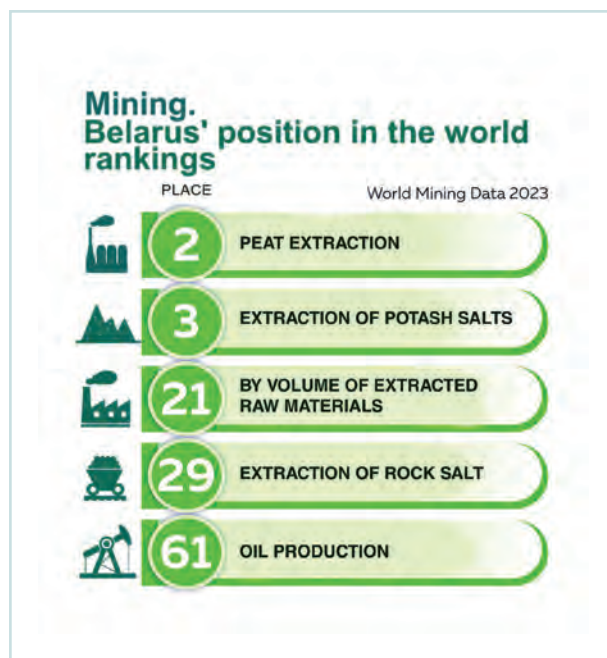
■ **The development of local mineral resources increased by 2.9 times compared to 2016.**

■ **In 2023, the level of production of potassium salts was 170% (compared to the level of 2022), sand for glass — 115%, building stone — 113%, facing stone — 101%. In general, the production volume of the mining industry in 2023 amounted to 104.3% of the 2022 level.**

■ **There is a steady trend in import reduction: if in 2017 6.9 million tons of mineral raw materials were purchased, then in 2023 — 1.15 million tons.**

the work done, but to look at the future. It is necessary to understand where and what needs to be drilled, what minerals and in what quantities we will extract tomorrow. Moreover, we must act not as temporary workers, but with concern for the next generations. Aleksandr Lukashenko emphasised, "All minerals are our national treasure. Strategic reserve belonging to the people. And only the people... The country always needs its own mineral resources. They are the key to sovereignty and stable economic development. This is even more relevant now, when sanctions pressure against Belarus is increasing every year... What we have must be managed competently and wisely."

In a conversation with journalists, the General Director of Belorusneft outlined the main result of the meeting. In his opinion, this is a continuation of the expansion of geological exploration work for hydrocarbons on the territory of Belarus. The main aspect is focused on drilling new wells; the task has been set to increase the volume of drilling work as a further step in increasing oil production in the country. Aleksandr Lyakhov notes that it is difficult to talk about the ceiling of oil production in Belarus, because experts proceed from the data they have. The immediate goal of oil production in Belarus is two million tons. To do this, it is necessary to gradually increase the volume of drilling



### CHRONICLE OF OIL PRODUCTION

The idea that the country might have mineral deposits, including oil, was substantiated in 1933 by mining engineer and geologist Aleksandr Rozin.

■ In August and October 1933, the first industrial inflows of oil were received in Belarus.

■ In 1998, the 100 millionth ton of oil was produced since the start of exploitation of Belarusian fields.

■ In June 2015, the deepest well in Belarus, the first Predrechitskaya, was drilled. Its actual depth was 6,755 meters.

■ In 2019, it was 55 years since commercial oil reserves were discovered in Belarus; during this time, 85 fields appeared, of which 61 were operational in 2019.

■ In 2022, a new field and deposits were discovered in the Gomel Region in several zones of the Pripyat trough.

work both this year, which is being done by the Belorusneft company, and in 2025.

### There is real wealth in the depths

Nature in Belarus is rightfully considered the calling card of the country. But it not only pleases the eye, but also brings good income. The most important component of the economy is the rich reserves of mineral resources. In the context of sanctions pressure and the rupture of trade and economic cooperation with unfriendly countries, the provision of domestic mineral raw materials is becoming increasingly important. After all, by extracting our own mineral resources, we ensure the economic security of Belarus and reduce its dependence on other countries in terms of imports. About 50 types of minerals identified by geologists provide the country with leading positions in world rankings. In addition, with existing production volumes, Belarus is provided with industrial reserves of potassium and rock salts, dolomite, clay and sand for more than 100 years, with reserves of peat for 70 years, and with building stone and tripoli for more than 50 years. Here are just a few visual numbers. Today, the country has 22 deposits of quartz sands, 32 deposits of refractory clays, 20 deposits of dolomite, including one deposit of dolomite, which is used for glass production, and four deposits of kaolin. Sand is mined in 1,987 deposits.

The country's raw material reserves served as the basis for the creation of large export-oriented mining and processing enterprises. Their names are well known. Belaruskali, Belorusneft, Belarusian Cement Plant, Krasnoselskstroyaterialy, Krichevcementnoshifer, Granit, Dolomite.

According to experts, the production capacity of the republic's industrial enterprises, including enterprises for the extraction and processing of mineral raw materials and mineral products, provides about a quarter of the gross national product. Last year alone, geologists transferred for development 47 explored deposits of sand, sandy loam, loam, peat, potassium salts, oil and associated gas, refractory clay, sapropel, and mineral waters. By the way, last year the Government identified an impressive list of deposits for the new development of gypsum, anhydrite, rock salt, phosphorites, dawsonite, bauxite ores, basalts and tuffs, as well as kaolin. All this will allow enterprises to refuse to import raw materials and save millions, which will be spent on development.

And one more important point. By involving new deposits in the development, new enterprises are created in the regions, and the production capabilities of existing plants are increased. And this means new jobs, increased revenue, tax revenues, production of new types of products and expansion of the range.





### Know how to manage things like a boss

One observation that experts make. Despite the fact that in recent decades, in general, the world economy has seen an increase in the share of industries producing intellectual and information products, there is no tendency to reduce the need for mineral raw materials and mineral raw materials products. But other things being equal, the presence of rich and diverse natural resources gives countries additional competitive advantages.

Today Belarus is no less rich in mineral resources than, for example, Italy, Spain or Bulgaria, and much richer than countries such as Japan, Belgium, the Czech Republic or Switzerland. And the huge reserves of fresh and mineral groundwater not only cover our own needs for domestic and drinking water supply, but also potentially represent a significant export resource in the medium term.

Yes, Belarus is among the top ten European countries in terms of mineral resources. The currently explored reserves of mineral resources make it possible to fully meet the country's needs for potassium and table salts, lime and cement raw materials, ceramic and refractory clays, construction sands and sand and gravel materials, building stone, fresh and mineral groundwater.

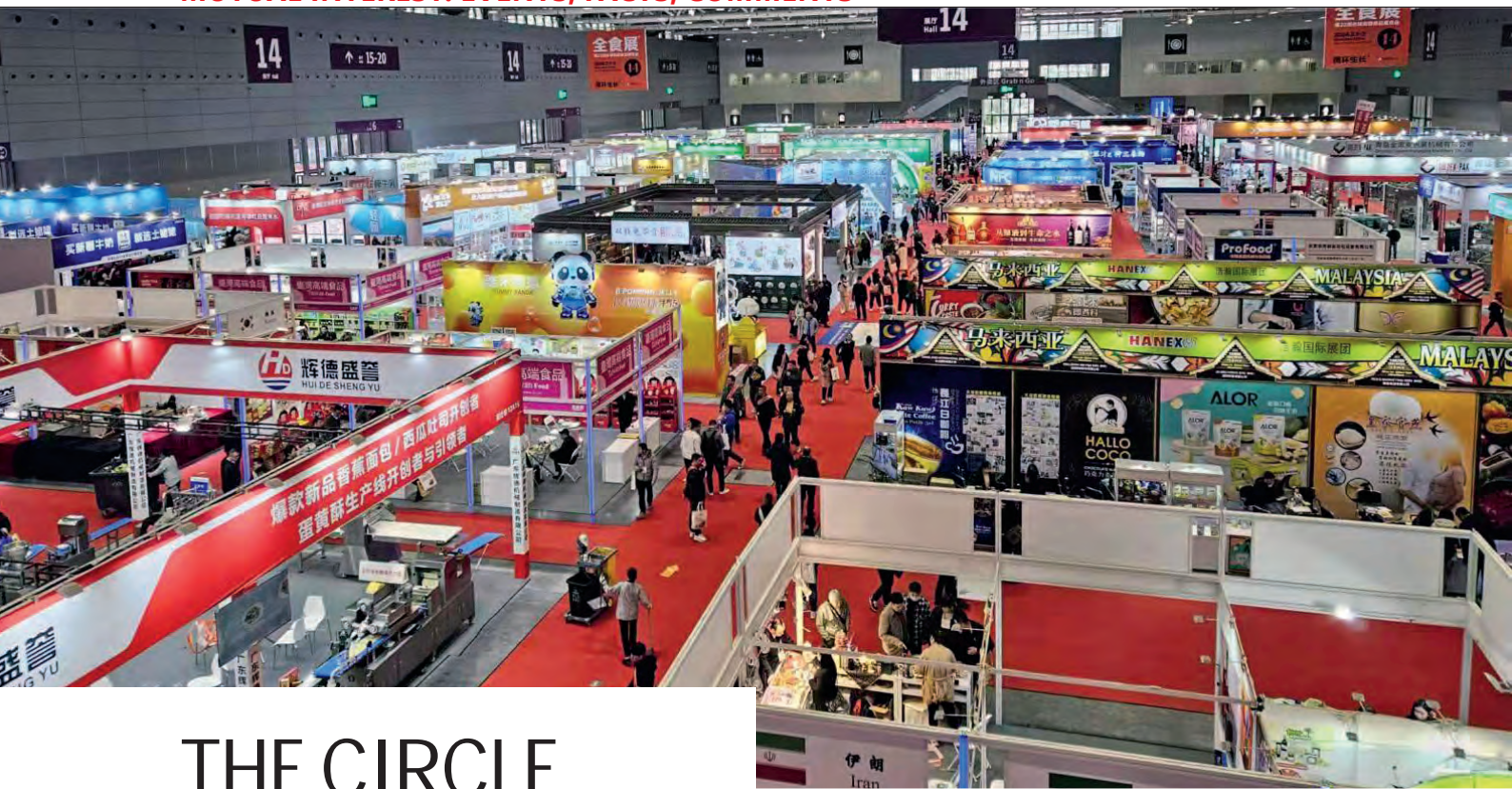
Thus, Belarus is a fairly non-poor country, if assessed by the presence of minerals. But in any business, and in the extraction and processing of resource potential in particular, it is necessary not only to rationally use

the existing infrastructure, but also to make significant investments in something that will then, over a long period of time, produce returns that are many times greater than the initial costs.

The so-called concession cooperation has significant potential for attracting strategic investments. In accordance with Article 13 of the Constitution and Article 5 of the Subsoil Code, the country's subsoil is the exclusive property of the state. They cannot be the subject of pledge, purchase and sale, contribution to the authorized capital, or the subject of alienation in any other form. Possession, use and disposal of subsoil in the national interests is carried out through authorized state bodies within the limits of their competence. At the same time, in order to attract extra-budgetary sources of financing for new infrastructure projects and the development of natural resource deposits, the Law of the Republic of Belarus 'On Concessions' was adopted, providing for the temporary transfer by the state of rights to own and use subsoil to other entities. During the validity of this document, several attempts were made to transfer them into concession. However, due to the fact that the objects were either quite complex to implement, or the state did not have a serious need for their development, concession agreements were not widely used. Today, it seems appropriate for the Government, taking into account modern realities, to increase activity in this direction.

Vladimir Khromov





## THE CIRCLE OF PARTNERS IS BECOMING WIDER

**The Belarusian Universal Commodity Exchange took part in the China International Allfood Expo exhibition for the first time. This forum is one of the largest food exhibition forums in China.**

This time the exhibition was held in Shenzhen (Guangdong), bringing together more than one and a half thousand food manufacturers from all over the world. BUCE presented its capabilities to increase the export of Belarusian agricultural products to the Chinese market and expand the circle of exchange trading participants from this country.

During the event, the BUCE delegation held meetings with the management of more than 50 Chinese companies on the procurement of domestic meat and dairy products, sugar and rapeseed oil. And also for the supply of machinery and equipment for the food industry to Belarus. As a result of the negotiations, agreements were reached on the accreditation of buyers of skimmed-milk powder, whey powder and beef at BUCE. In addition, Chinese manufacturers of packaging lines, freezers, pasteurizers and beverage bottling systems have shown interest in our exchange platform. Applications for the sale of this equipment are planned to be placed on the BUCE industrial

and consumer goods platform, where an electronic import substitution service has been operating specifically for enterprises in the real sector of the economy since 2022.

At the same time, the Commission on Prepared Food Products under the China Food Association Prefabricated Food Committee will assist the BUCE representative office in Shanghai in informing Chinese business entities about the possibilities of using the exchange mechanism. Promising areas of cooperation with this organisation were also discussed on the sidelines of the China International Allfood Expo.

Currently, 167 Chinese residents are accredited at the Belarusian Universal Commodity Exchange. Since the beginning of this year, they have concluded exchange transactions totalling \$26.1 million. This is 3.5 times more than for the same period in 2023. Through BUCE, mainly woodworking products were supplied to the PRC, and products made of ferrous and non-ferrous metals were imported.



# THE PARK LIVED UP TO EXPECTATIONS

**Great Stone is developing dynamically. This was stated by Deputy Minister of Economy Alesya Abramenko during a visit to the Belarusian-Chinese industrial park near Minsk. The event was key in summing up the work of free (special) economic zones last year.**

According to the Deputy Minister, sufficient attention is paid to the development of the park at all levels, and the project fully lives up to the expectations placed on it. The total amount of taxes paid to the budget since the beginning of the activities of residents and the joint company amounted to more than \$120 million. This is three times more than the government spends on infrastructure. Last year, the main indicators of residents continued to grow. Compared to 2022, production volume increased by 1.6 times, revenue by 1.5, and the amount of taxes, fees and charges paid by park residents by 1.8. Exports of goods increased not so significantly, but the trend is positive.



During her visit to the park, Alesya Abramenko got acquainted with a number of existing production and infrastructure facilities, including the production sites of park residents Rontek Machine Tools LLC, which is implementing a project for the production of program-controlled machines, ZUMLION BEL-RUS LLC, which produces construction equipment, truck cranes, road cleaning equipment, the Expert+ medical centre, which provides services in the field of dentistry, cosmetology, and traditional Chinese medicine.

The Deputy Minister of Economy also took part in the registration ceremony of the new resident of the park — Zavod Gerkon LLC. The company plans to implement a project for the production of automotive electrical and electronic systems. These products will be in demand by domestic flagships of mechanical engineering — Minsk Automobile Plant, BELAZ, Minsk Tractor Works, the Deputy Minister emphasised, “We have serious hopes for this project and believe in its success.”

# OPPORTUNITIES FOR NEW IDEAS

**At the initiative of the Belarusian Chamber of Commerce and Industry and the representative office of the Hong Kong Trade Development Council (HKTDC), the Hong Kong 2024 — Opportunities and Cooperation seminar was organised**

The event, which took place at the BelCCI site and via videoconference, was attended by more than 170 representatives of Belarusian enterprises interested in using the potential of Hong Kong as one of the largest financial and trade centres in the world, a platform for entering the markets of China and other countries in the Asia-Pacific region. The seminar was intended to promote the further development of business ties between Belarusian and Hong Kong companies, to present opportunities for joint projects in various industries,

and to become a platform for the exchange of experience, ideas, and contacts.

Consul General of the Republic of Belarus in the Hong Kong Special Administrative Region of the People's Republic of China Tatyana Kharlap and Head of the HKTDC Representative Office in the EAEU, Georgia, Azerbaijan and Moldova, Senior Advisor in Russia, the CIS and the Baltic States of Invest HK, Executive Director of Russian — Hong Kong Business Cooperation Association Leonid Orlov presented to the Belarusian business community the prospects for interaction with Hong Kong business in 2024, the possibilities of the special administrative region of China as a global logistics centre, a centre of technology and innovation, as well as the advantages of using international exhibitions, conferences and other B2B services of the Hong Kong Trade Development Council as a tool for entering Asian markets. Director of the Belarusian IT company Soft Sky Development LLC Dmitry Nor spoke about the successful experience of cooperation with Hong Kong companies in the field of technology.

Upon completion of the presentations, the event continued in the format of business networking, where representatives of Belarusian companies had the opportunity to ask the speakers questions about the development of relations with partners in Hong Kong.

# HIGHLY RATED FOR QUALITY

**Participants from 127 countries were brought together by the largest international exhibition of food and beverages Gulfood 2024. From February 19th to 23rd in Dubai (UAE), the world's leading brands presented popular products and current new products. The participants of the international forum included a representative team of Belarusian companies.**



With the support of the national operator — the Belinterexpo exhibition company of the Belarusian Chamber of Commerce and Industry — a specialised Belarus exposition was organised at the exhibition. The Taste of Nature, which allowed visitors to evaluate the quality products of the Republic of Belarus.

As part of the exposition, enterprises producing dairy products demonstrated a wide range of natural products. Among the new products presented are lactose-free lines, powdered dairy products made using advanced technologies, cakes with reduced fat and sugar, elite cheeses and much more.

During the international forum, the Belarusian delegation held a series of B2B meetings and negotiations with foreign partners.



# THERE IS A RECORD. BUT IT CAN BE UPDATED

**Last year, Belarusian manufacturers began supplying 134 new goods to China, thereby setting a record trade turnover between the two countries. How was it achieved? This is what Ambassador Extraordinary and Plenipotentiary of Belarus to China Aleksandr Chervyakov said about this in an interview with ONT TV channel.**



So, during the interview two figures were mentioned: \$7.7 billion and \$8.4 billion. Which statistic is correct? Both one and the other, explained Aleksandr Chervyakov. It turns out that our specialists always use their Belarusian statistics to conduct a certain analysis and assessment of foreign trade turnover. But by and large, both figures are correct. The difference between Belarusian and Chinese statistics lies only in different methods, approaches and time of recording. The Ambassador gave an example. Cargo is shipped from China, say, in mid-December. It ends up in Chinese exports. But it comes to us already in February. This is already next year. And we have it in our statistics for next year. This gap has always been there. Plus price factors influence.

It is worth noting that the export of domestic goods over the past year increased by 20 percent compared to 2022. Both our enterprises and the Government are now systematically working on the Chinese market. Sales are growing. But the potential for cooperation, the Ambassador clarifies, is higher. Aleksandr Chervyakov, in addition, explained in detail which Belarusian goods are most in demand in China. If we talk about the structure of exports, chemical products are in the lead. These are various types of mineral fertilizers and so on. Second place goes to food and agricultural products. This is our milk, livestock products, beef. The next place is for woodworking products, rapeseed oil.

The diplomat also reported that Minsk supplied Beijing in 2023 for the first time. In total, Belarusian exports consist of 332 commodity items. So, last year 134 new product items were introduced, "Among them, I would note canned meat. We began supplying ice cream, wheat flour, and dry mashed potatoes. We supply lifting machines,

animal feed and so on." The Ambassador drew attention to the fact that the Chinese market is very difficult for any manufacturer to enter. This is due to quite a lot of competition. Companies from all over the world are present there. Very high demands from Chinese buyers. Naturally, products must come to the Chinese market of very high quality at an affordable price.

As you know, this year the Chinese side plans to build a stadium and a swimming pool of the most modern level in Belarus. In this regard, Aleksandr Chervyakov shared what Belarusian buildings will appear in China, "The issue of creating a cultural centre of Belarus in Beijing is being considered. We still hope that we will open it. This will give us completely different advantages, because the work will take place in China, in Beijing, constantly. A restaurant serving Belarusian cuisine opened last year. You can try our dishes in Beijing."

In conclusion, the Ambassador of Belarus to China spoke about expectations from bilateral cooperation between the countries in 2024, "I would not like to get ahead of events. But this year will be no less eventful than the last. The only thing I can say is that we plan to hold a fairly large-scale economic forum in Minsk with the participation of the regions of China and Belarus."

Of course, you need to be well prepared for the forum. Various exhibitions are planned. Representatives of the Minsk and Grodno regions are expected to attend events in China as guests of honour.

# PROSPECTS FOR EXPANDING COOPERATION

**The Belarusian Chamber of Commerce and Industry hosted a meeting between the Chairman of the BelCCI Mikhail Myatlikov and the Ambassador Extraordinary and Plenipotentiary of the Turkish Republic to the Republic of Belarus Güçlü Cem İşik and employees of the Turkish Embassy.**

During the meeting, Mikhail Myatlikov spoke about the key areas of work of the BelCCI to promote international relations of Belarusian enterprises, support business circles, as well as the experience of interaction with Turkish partners. The parties considered the prospects for expanding cooperation between Belarusian and Turkish enterprises, possible areas for further interaction, including business visits and events.



## USEFUL FOR BUSINESS



**An official delegation led by Foreign Minister Sergei Aleinik paid a working visit to the capital of Zimbabwe to hold the first meeting of the Joint Standing Commission on Cooperation between the Republic of Belarus and the Republic of Zimbabwe.**

The Zimbabwe-Belarus business forum, Building a Strong Partnership: Using a Common Vision of a Sustainable Future, was held in Harare with the participation of the First Vice-President of Zimbabwe Constantino Chiwenga, representatives of the relevant ministries, departments and business circles of the two countries.

During her speech at the plenary part of the forum, the Head of the Exhibition Department of the Belinterexpo exhibition enterprise, Anna Prineslik, informed the event participants about the development of cooperation through the chambers of commerce and industry of Belarus and Zimbabwe, the preparation of a large-scale Made in Belarus exposition at a multi-sectoral international exhibition

Zimbabwe International Trade Fair (ZITF), which will be held in Bulawayo from April 23rd to April 27th, 2024, as well as about Belarusian enterprises and industry trends planned to be presented at the upcoming exhibition. In addition, she invited Zimbabwean business circles to visit Belarus and take part in the international specialised exhibition Belagro-2024. Open communications with the Zimbabwe National Chamber of Commerce make it possible to constructively plan work on interaction between the business circles of the two countries in organising their participation in business visits, conferences, seminars, exhibitions and fairs held in the Republic of Belarus and the Republic of Zimbabwe, emphasised the Head of the Exhibition Department of Belinterexpo Anna Prineslik.



## PRESENTATION OF EXPORT OPPORTUNITIES

### Belarusian enterprises present their potential at two major exhibitions in the Republic of South Africa, Africa's Big 7 and SAITEX 2024

From June 11th to June 13th, 2024, the Sandton Convention Centre (SCC) in Johannesburg will host the South African region's largest international exhibitions simultaneously. The participation of domestic companies with the Made in Belarus exposition determines the promising representation of our products in the region.

In 2023, Africa's Big 7 and SAITEX exhibitions brought together more than five and a half thousand participants from 40 countries. During the exhibition forums, 431 categories of products were presented with 3014 different items. Key collective booths were presented by Uzbekistan, Malaysia, India, Canada, Morocco, China, USA, Pakistan, Indonesia, Egypt, Saudi Arabia.

In 2013 and 2015, the national exposition of our country was demonstrated at the Africa's Big 7 and SAITEX exhibitions. Taking into account the active interaction of Belarus with the BRICS member countries and the expansion of business partnerships within the organisation, the Made in Belarus exposition is a key link in the promotion of domestic products and goods in South Africa and the region as a whole.

The formation of a pool of participants from the Belarusian side for the general exposition Made in Belarus at the Africa's Big 7 and SAITEX exhibitions this year is organised by the Belinterexpo enterprise of the Belarusian Chamber of Commerce and Industry.

## WHAT DOES A TOURIST HAVE FOR TOMORROW?

**The international exhibition-fair of tourism services, Vacation-2024, will be held in Minsk on April 18th—20th. The event is organised by BelExpo National Exhibition Centre, the Ministry of Sports and Tourism and the National Tourism Agency.**

This year the tourism services fair will be held for the 26th time, BelExpo reported. The exhibition will take place at the Minsk Arena in the building of the speed skating stadium. Belarus will be represented by all regions, the collective booth will be presented by Minsk. The foreign participants include representatives of Cuba, Uzbekistan, and Turkmenistan. The Russian Federation will be represented by 16 regions, including the Nizhny Novgorod, Chelyabinsk, Kaliningrad, Vladimir, Smolensk regions, the republics of Bashkortostan, Dagestan, Karelia, and the city of St. Petersburg. In total, the exhibition is expected to gather more than 300 exhibitors. Each participant prepares surprises and entertaining content for visitors at their booths.

A large number of round tables and sessions are planned on current topics. One of the key events of the business program will be the Russian-Belarusian Tourist Congress.



# THE BOOK IS STILL HELD IN HIGH ESTEEM



**The 31st Minsk International Book Fair was an important event not only in the cultural, but also, without exaggeration, in the socio-political life of the country. The main topics of the current book forum are the 80th anniversary of the liberation of Belarus from fascism, the 30th anniversary of the first presidential elections in the sovereign history of the state, as well as the Year of Quality.**

**T**he large-scale book fair, as always, took place at the BelExpo exhibition centre. Interestingly, this year the number of its visitors may become a record, Information Minister Vladimir Pertsov announced the event at the opening ceremony of the forum, “In 2023, more than 60 thousand people visited the exhibition-fair. This is a good figure and may become larger given the amount of literature presented. A high-quality, colourful, information-rich book is a demand of modern society. It’s nice that Belarusian publishing houses are able to respond to this demand in full.”

## **One of the most successful in Europe**

We will note this clear feature: the Minsk International Book Fair is becoming more and more popular. This is evidenced by the fact that this year for the first time the

exhibition organisers were faced with the problem of lack of space. Because, as the Minister of Information noted the day before, large expositions were announced from regular participants and guests of the forum, who decided to expand their representation.

In general, over the thirty years of existence of the Minsk International Book Fair, 60 countries of the world managed to take part in it. Over the years, the forum’s honorary guests were Serbia, China, Russia, Kazakhstan, Armenia, Venezuela, the USA, France, and Great Britain. This year the Islamic Republic of Iran became the central exhibitor. Publishers and writers from 20 countries also took part in the exhibition. By the way, a representative of Egypt, the famous writer, publicist, and political figure of Doha Mustafa Assy, visited Belarus for the first time.

The stability and regularity of the Minsk exhibition is the key to its popularity among foreign publishers. Vladimir Pertsov explains this as follows, “There are only a few



exhibitions that are held consistently, year after year, despite sanctions or COVID restrictions. Our exhibition is one of the most successful and popular on the European continent.” According to the Minister of Information, Belarus is one of the leaders in the statistics of Europe and the CIS in terms of book production — 2.15 books per inhabitant of the country. This is a good indicator. And while in 2023 slightly fewer books were published (19 million copies), the circulation of one publication has increased significantly. This means that we find and release those books that are more popular. While previously a circulation of 500 or 1,000 copies was already a success, now the average circulation is 2,500 copies. And, for example, the book *Genocide of the Belarusian People*, far from being a commercial publication, has already been published in more than 20 thousand copies. And it sells out, it is in demand not only by the libraries of the education system, the Ministry of Culture, and enterprises: people buy it in stores, Vladimir Pertsov emphasised.

The popularity of this kind of publications among readers was explained by Valery Tolkachev, head of the investigative team investigating the criminal case of the genocide of the Belarusian people. He spoke about the concept that the authors adhered to when preparing their books, “The main thing for us is authenticity. Publications are based on facts, not speculation. Here are excerpts from the testimony of witnesses to those events, and archival information. Thus, in 2022, the project became the winner of the national Art of the Book contest. In 2023 it received the Grand Prix of the Moscow International Book Fair. We are proud of it because it was created by employees of the prosecutor’s office.”

Meanwhile, joint projects of the Ministry of Justice, the Prosecutor General’s Office and BELTA were presented at the exhibition. The publication Archives. Nothing but the Truth presents new identified archival materials testifying to the crimes of the Nazis and their accomplices against civilians in the occupied territory of the BSSR during the Great Patriotic War. The book *The Last Witnesses* includes the stories of young prisoners of fascist concentration camps, recorded by investigators during the investigation by the Prosecutor General’s Office of the criminal case of the genocide of the Belarusian people.

### In times of information confrontation

The book remains the only unshakable source of reliable information. This opinion was shared by the Minister of



■ Information Minister Vladimir Pertsov during the opening of the International Quarter at the XXXI Minsk International Book Fair.

Information Vladimir Pertsov during the opening of the International Quarter at the 31st Minsk International Book Fair. “I am sincerely pleased to welcome you to our already traditional event: the opening of the International Quarter of the 31st Minsk International Book Fair. This is a good sign, especially in the era of the Internet, when it has become the main link between people and when, in addition to all the good that it brings, building bridges, the Internet often performs an evil mission, spreading false, unreliable and even harmful information about our countries, peoples and historical truth. In such a period of information confrontation, the book remains the only unshakable source of reliable information, historical truth, artistic truth, telling about the life, culture, way



of life and economy of our countries,” said Vladimir Pertsov.

He expressed gratitude to the participants who came to the exhibition and confirmed its international status. I especially thanked the Islamic Republic of Iran for agreeing to become the Central exhibitor of the exhibition, as well as the Russian Federation and the People’s Republic of China for their extensive displays. Vladimir Pertsov added that temporary difficulties in the form of transport and logistics restrictions only rally people around this book and faith in kindness and improve humanitarian ties between peoples.

In general, experts note the public’s interest in publications related to political processes and the history of the country. For example, in the three included in the Taste of Colour Revolutions series. In publications, leading political scientists, analysts and publicists from more than 20 countries showed their vision of the phenomenon. Perfected in dozens of other states, ‘colour revolutions’ turned out to be untenable in Belarus. Why? This question was answered by experts who worked on the project. A series of books was prepared by the analytical centre ECOOM together with the Belarus Segodnya publishing house. The Director of the Centre, Sergei Musienko, noted that the books literally went to the people, “The popularity among the audience is understandable. Texts, design, visuals — everything is

at the highest level. The best authors from all over the world worked on the publications — from Australia to Vietnam. What is particularly valuable is that their independent view made the project unique.”

### An unprecedented rush was noticed

New releases and favourite classics for every taste from different countries — this is what we can say about the book forum, which took place at the BelExpo exhibition complex. At the national stand, which symbolised the capital’s Victory Square, an exposition of Belarusian publishing houses was presented on a large scale. Traditionally, large stands were shown by guests from Russia. Almost two thousand books were brought by Chinese publishers, representatives of Egypt came to the exhibition for the first time, and Iran became the central exhibitor this time.

In the Books from Russia. Moscow Book display, 39 publishing houses were represented. The main emphasis is the non-fiction genre, children’s and educational literature, publications dedicated to cultural heritage and traditions, works of classics and modern authors. In general, the current fair in Minsk has caused an unprecedented stir among Russian publishing houses: in addition to old friends who annually present their projects at the Belarusian site, the organisers note a massive influx of new publishing houses that have not





previously participated in the forum. And even though many of them are small, they occupy a certain niche in book publishing: it is no secret that it is in the portfolios of small publishing houses that truly interesting and rare books can be found that cannot be purchased anywhere else.

Every year, the expanses of the exhibition pavilion are increasingly occupied by book products, emphasised the Chairman of the Union of Writers of Belarus Ales Karlyukevich, "In our country, rich in book traditions, there is a book to suit everyone's taste. The presence of Russian publishing houses is impressive. In total, about five thousand exhibitors brought a variety of new products that expand our understanding of history, education and culture. Many books on historical and patriotic topics related to the theme of the Great Patriotic War are presented."

### Themes that dominate the exhibition

At the grand opening of the International Quarter, Minister of Information Vladimir Pertsov thanked the participants from 20 countries who came to the exhibition, "The opening of the International Quarter is a good sign, especially in the era of the Internet, when it has become the main connecting link between people. But in addition to building bridges, the Internet often fulfils an evil mission, spreading false, unreliable and

even harmful information about our countries, peoples and historical truth. In such a period of information confrontation, the book remains the only unshakable source of reliability." The minister noted that the participation of various states is especially significant in the era of transport and logistics restrictions. But these are only temporary difficulties that rally around this book.

This year Belarus celebrates the 80th anniversary of its liberation from the Nazi invaders. This theme is the dominant one at the exhibition.

The Belarusian people and Belarusian diplomacy have always been and remain peace-loving, emphasised Deputy Foreign Minister Igor Nazaruk. Obviously, he believes that the world is going through difficult times, going through processes of deep transformation. Some world players are trying to slow down the process of formation of a multipolar world order, trying with all their might to retain political, economic, and cultural dominance. In the intense political competition, speculation around key value guidelines is becoming increasingly sophisticated. Aware of these threats, Belarus understands how much the fate of the whole world depends on the development of a creative agenda, which is important to fill with unifying meanings and projects.

One of these initiatives is the International Quarter, designed to demonstrate that the world is beautiful in

## POPULARITY IS UNDERSTANDABLE



its diversity. Cultural, religious, linguistic and other differences do not interfere with the pursuit of common fundamental values and ideals. So, you can learn more about countries where you have not yet been able to visit through books about attractions. The Ambassador of Pakistan to Belarus Sajjad Haider Khan presented a colourful illustrative publication about his state. *Shades of Pakistan: A Guide in Pictures*, he is sure, will inspire residents of Belarus to visit this country. Each page will take readers on a journey that details its geographic gems. Igor Nazaruk added that the Belarusian people and Belarusian diplomacy have always been and will remain peace-loving. This is not least due to the fact that we know and carefully preserve our history. Igor Nazaruk also noted that the exhibition-fair launched the online photo project *Invincible Belarus*, created by the famous Belarusian historian Vladimir Likhodedov with the support of the National Historical Museum and the Ministry of Information of Belarus, and invited everyone to familiarize themselves with the unique photo exhibition on the website of the Ministry of Foreign Affairs. "Let this project be an occasion for each of us to once again think about the lessons of the past and what we can do today for our common better future, working on mistakes. It is obvious that the world is going through difficult times, going through processes of deep, historical transformation. Individual world players are trying to slow down the process of formation of a multipolar world order, trying with all their might to retain political, economic, cultural dominance. They are trying to present us with neglect of international law and the imposition of certain subjective rules that

are not confirmed by anyone or anything as a new norm. In the intense political competition, speculation around key value guidelines is becoming more and more sophisticated. Aware of these threats, Belarus understands how much the fate of the whole world depends on the development of a creative agenda, which is important to fill with unifying meanings and projects. One of such initiatives is the International Quarter, designed to demonstrate that the world is beautiful in its diversity, and not in utilitarian code. When you get acquainted with its stands, this truth becomes practically tangible, as does the understanding that cultural, linguistic, religious and other differences do not interfere with our desire for common fundamental values and ideals," the Deputy Minister of Foreign Affairs emphasised.

The central exhibitor of the exhibition in Minsk, Iran, presented about 500 books about its culture and history. The organisers, participants and guests were greeted by the Ambassador Extraordinary and Plenipotentiary of the Islamic Republic of Iran to the Republic of Belarus, Alireza Sanei, according to whom books and reading contribute to the improvement of human society and are an effective factor in the development of dialogue and mutual understanding between peoples.

It was also very 'hot' in the children's part of the book fair. The organisers came up with an exciting programme for children of different ages. These are tournaments of experts, quests, quizzes, performances, games. And most importantly, the book presentations took place with the participation of children's writers, who not only talked amusingly about the publications, but left an autographed wish on the book they liked.





### Don't be cut off from events

As always, the overture to the opening of the exhibition, which sets the tone for the entire book forum, was the Writer and Time symposium, which was held at the National Library of Belarus. "I am sincerely glad that we are growing with new thoughts and ideas," noted Deputy Minister of Information of the Republic of Belarus Igor Buzovsky. "This year, the site of the book fair is widely represented by countries far and near abroad: for us this is very responsible and very important in connection with well-known geopolitical events, with the processes that are taking place in the world, with the revaluation of values that we are all observing and which described, among other things, by writers." The symposium was dedicated to the theme 'Partnerships for the Future'.

Yes, the main themes of the 31st book exhibition were the 80th anniversary of the liberation of Belarus from the Nazi invaders — a topic that next year will smoothly transition into the celebration of the 80th anniversary of the Great Victory, as well as the Year of Quality and the 30th anniversary of the adoption of the Constitution of the Republic of Belarus. All these dates and events are reflected in the design of the main stand. "We cannot be cut off from the events that are taking place in the country," commented Igor Buzovsky. "The 80th anniversary of the liberation of Belarus is a significant event, and we will try to focus on it. We invited all publishing houses, regardless of their form of ownership, and all book distributors to present at our stand books about the Great Patriotic War that are sold on the territory of the Republic of Belarus." There are traditionally many events on the sidelines of the book fair, which often go far beyond the boundaries of





## POPULARITY IS UNDERSTANDABLE



BelExpo. So this time, an evening of poetry by Belarusian and Russian authors was held at the House of Writers. On the same day, at the Bolshoi Theatre of Belarus, before the performance of the opera *The Flying Dutchman*, there was a lecture by the famous Russian musicologist, Editor-in-Chief of the Young Guard publishing house Maria Zalesskaya, the author of a biography of Richard Wagner, which was published in the legendary series *The Lives of Remarkable People*.

### The project turned out to be international

And now about the prizes. The exhibition honoured the winners of the 63rd national Art of Books contest. The publication *Taste of Colour Revolutions*, prepared by the ECOOM Analytical Centre together with Belarus Segodnya Publishing House, received the Grand Prix of the competition in the Triumph category (with the

presentation of a memorial sign-symbol 'Big Golden Tome' and a diploma named after Francysk Skaryna). Sergei Musienko's idea to write a book about 'colour revolutions' arose in 2020, when such a threat loomed over Belarus. It brought together authors from 20 countries — from Argentina to Vietnam, "A huge feeling of gratitude to everyone who participated in the project, which turned out to be international. We tried to find authors who know this problem deeply. Their independent view made the project unique. The book went to the people. The popularity among the audience is understandable. Texts, design, visuals — everything is at the highest level." The best book designer in the Craftsmanship category was the Head of the Illustration Preparation Department of the Belarus Segodnya Publishing House, Maksim Shnip. The Zvyazda Publishing House also received many prizes for publishing books on current topics.





### Learn more about history and modernity

The ceremony of signing a cooperation agreement on the publication of a book about Minsk in the series One Hundred Cities on the Silk Road was held between the Mastatskaya Litaratura publishing house and the Administration of the People's Republic of China for the Publication and Dissemination of Literature in Foreign Languages. Ambassador Extraordinary and Plenipotentiary of the People's Republic of China to Belarus Xie Xiaoyong noted that the signing of the agreement is another solemn event of humanitarian cooperation between China and Belarus. "One Hundred Cities on the Silk Road was the world's first large-scale series of books containing urban biographies, focusing on the description of famous cities both inside and outside China along the Belt and Road. This series of books is dedicated to spreading the history of the Belt and Road into the new era, showcasing the cultural heritage of cities along the Silk Road, and promoting the mutual spread of Chinese and foreign cultures through the careful selection of historical materials and artistic expression," said Xie Xiaoyong. By the way, to date, more than 60 biographies of Chinese and foreign cities have been published. "A book about

Minsk will strengthen its influence as one of the cities of the Silk Road. Belarus is an important transport hub for the Belt and Road Initiative, and its capital, Minsk, is its most representative and exemplary city. This book will tell in colourful language about the long cultural history of Minsk, the diverse appearance of the city, comfortable living conditions of people and share a historical and geographical description, thereby helping the Chinese people to fully recognize the open, tolerant and hospitable character of the city, friendly, optimistic and enterprising spirit Minsk residents, as well as socio-economic development and cultural and ideological changes in Belarus," added Xie Xiaoyong. In his opinion, the book will help strengthen cooperation between countries in the tourism sector, attracting people from different parts of the world to enjoy the beauty and charm of the city. Director of the Mastatskaya Litaratura publishing house Aleksandr Badak, in turn, said that the book about Minsk will be successfully presented in the capital. And since it is published in translation into both Chinese and English, foreign readers will be able to learn more about the centuries-old history of Minsk and its modern life.

Vladimir Velikhov



# «Мне вельмі падабаюцца вершы Максіма Танка...»

Кітайскі перакладчык  
Гу Юй аднолькава  
захоплены рускай  
і беларускай літаратурамі

# “我真的很喜欢 马克西姆· 唐克的 诗……”

中国翻译家谷羽先生同样热  
衷于俄罗斯和白罗斯文学

З Гу Юем, русістам, перакладчыкам, прафесарам Нанькайскага ўніверсітэта (Цянцзінь, Кітайская Народная Рэспубліка), мы пазнаёміліся параўнальна нядаўна. Рыхтавалі адно з выданняў для паэтычнай серыі «Светлыя знакі: паэты Кітая», якая выходзіць у Мінску пры падтрымцы Міністэрства інфармацыі Рэспублікі Беларусь на беларускай і кітайскай мовах. Патрэбен быў кансультант па творчасці сярэдневечных паэтаў Паднябеснай. Прафесар Другога Пекінскага ўніверсітэта замежных моў доктар філалагічных навук Чжан Хуэйцзінь параіла звярнуцца да Гу Юя, ахарактарызаваўшы яго як аўтарытэтнага перакладчыка рускай паэзіі. Заўважыла пры гэтым, што перакладчык добра ведае рускую і ўсе ўсходнеславянскія літаратуры, а яшчэ – тое, што быў знаёмы з народным паэтам Бела-



■ Гу Юй  
■ 谷羽

# 我

们不久前才认识俄语学家、翻译家、南开大学（天津）教授谷羽先生。我们编写了《光明迹象：中国诗人》诗歌系列中的一本书，该系列诗歌在白罗斯共和国新闻部的支持下在明斯克以白罗斯文和中文出版。因此需要一位中国中世纪诗人的作品顾问。北京第二外国语学院教授张惠芹，称谷羽教授是俄罗斯诗歌的著名翻译家。她同时指出，谷羽教授熟悉俄罗斯和其他东斯拉夫国家的文学，而且接触过白罗斯民族诗人马克西姆·唐克，翻译了他的诗歌。我们的友谊就是这样开始的，新的创意举措也随之诞生。谷羽先生的翻译成就之规模令人印象深刻。我们想在与中国翻译的对话中首先主要谈一下这一点。

-- 尊敬的谷羽先生，您对俄罗斯文学的爱好是怎么开始的？

-- 大学一年级俄语课本有篇课文《友谊》。后来知道了那是选自柯罗连科的中篇小说《盲音乐家》的片段。这本小说的译者是我们的老师臧传真先生。我从图书馆借了这本书，对照课文阅读，臧先生译得准确、生动、流畅，让我无比佩服，大大提高了我学习俄语的兴趣。

升到三年级，开设了俄罗斯文学选读，任课教师曹中得，毕业于莫斯科大学新闻系，他的俄语说得很好，他上课给我们介绍普希金、莱蒙托夫、涅克拉索夫、费特、阿赫玛托娃、叶赛宁、伊萨科夫斯基的诗歌作品，引起了我对俄罗斯诗歌的兴趣。记得我翻译的第一首俄罗斯诗歌是伊萨科夫斯基的《候鸟飞去了》。

-- “候鸟飞翔/在蓝色秋日的远方，——/飞向炎热的国度，/而我与你相伴，/永远的祖国！/我永远的祖国！/我不需要土耳其海岸，/我不需要非洲……”还有白罗斯和俄罗斯，不同世代的人都知道这首歌……

-- 而这首歌也让我印象深刻……曹中得老师的父亲是著名翻译家曹葆华。他的夫人有俄罗斯血统，难怪曹老师对俄罗斯文学那样喜爱，他用俄语朗诵俄罗斯诗歌总是那样声情并茂，神采飞扬。

-- 您翻译了亚历山大·索尔仁尼琴、尤里·库兹涅佐夫、尼古拉·鲁勃佐夫、亚历山大·库什涅尔等作家的作品……俄罗斯文学很像世界海洋。在这个无国界的空间中，您个人的翻译兴趣是如何发展的？

-- 翻译什么作品，带有一定的偶然性。可能从报纸杂志上看到了一些诗歌作品，引起了自己的兴趣，就着手翻译。像尤里·库兹涅佐夫和尼古拉·鲁勃佐夫的诗歌作品就是这样翻译的，然后投寄给《当代国际诗坛》得以发表。有的作品是出版社约稿，然后开始翻译，比如，索尔仁尼琴的长诗《小路》，是新经典出版社编辑陈丰给我写信，签订合同后，用了两年多时间翻译。波波夫写的《利哈乔夫传》，是刘文飞教授建议我翻译的。萨基扬茨

русі Максимам Танкам, перакладаў яго вершы. Так завязалася наша дружба, нарадзіліся новыя творчыя ініцыятывы. Масштабы перакладчыцкіх здзяйсненняў Гу Юя ўражваюць. Пра гэта і хацелася б найперш расказаць у нашым дыялогу з кітайскім перакладчыкам.

– Шаноўны спадар Гу Юй, з чаго ўсё ж такі пачалося ваша захапленне рускай літаратурай?

– У падручніку рускай мовы для першага курса, з якім я пазнаёміўся студэнтам, быў тэкст пад назвай «Дружба». Ужо пасля я даведаўся,



■ Захапленне рускай літаратурай пачалося з гэтай кнігі  
■ Для рускай мовы і для рускай літаратуры ў гэтай кніжцы

што гэта быў урывак з аповесці Уладзіміра Караленкі «Сляпы музыкант». На кітайскую мову аповесць пераклаў наш выкладчык – Дзан Чуаньджэнь. Я ўзяў гэтую кнігу ў бібліятэцы, і чытаў тэкст з падручніка, параўноўваючы з перакладам. Дакладны, вобразны і лёгкі для чытання пераклад спадара Дзана выклікаў у мяне захапленне і значна павысіў маю зацікаўленасць да вывучэння рускай мовы.

На трэцім курсе ў нас з’явіўся прадмет па чытання рускай літаратуры. Выкладаў яго Цаа Джундэ, выпускнік факультэта журналістыкі Маскоўскага дзяржаўнага ўніверсітэта імя М. В. Ламаносава. Ён вельмі добра гаварыў па-руску. На занятках ён знаёміў нас з паэ-

тычнай творчасцю Пушкіна, Лермантава, Някрасава, Фета, Ахматавай, Ясеніна і Ісакоўскага. Гэта і абудзіла ў мяне зацікаўленасць да рускай паэзіі. Памятаю, што першым рускім вершам, які я пераклаў, быў верш Ісакоўскага «Летят перелетные птицы».

– «Летят перелетные птицы/В осенней дали голубой, –/Летят они в жаркие страны,/А я остаюсь с тобою,/Родная навеки страна!/Родная навеки страна!/Не нужен мне берег турецкий,/И Африка мне не нужна...» І ў Беларусі, і ў Расіі гэтая песня вядомая не аднаму пакаленню...

– І мяне яна ўразіла... Бацька выкладчыка Цаа Джундэ – вядомы перакладчык Цаа Баахуа. А яго жонка – руская. Не дзіўна, што спадар Цаа так любіць рускую літаратуру. Вершы на рускай мове ён заўсёды чытаў з пачуццём і прыўзнятым настроем.

– Сярод перакладзеных вамі на кітайскую мову – творы Аляксандра Салжаніцына, Юрыя Кузняцова, Мікалая Рубцова, Аляксандра Кушнера... Руская літаратура – нешта кшталту сусветнага акіяна. Як сфарміраваліся вашы асабістыя перакладчыцкія прыхільнасці ў гэтай бязмежнай прасторы?

– Ёсць пэўная доля неспадзяванасці, выпадковасці ў тым, якія творы перакладаюцца. Мне маглі ў газеце ці часопісе патрапіцца на вочы вершы, якія мяне зацікавілі, і я пачынаў іх перакладаць. Так атрымалася з вершамі Юрыя Кузняцова і Мікалая Рубцова, яны пасля былі надрукаваны ў «Сучаснай міжнароднай паэзіі». Пераклад некаторых твораў ініцыявалі выдавецтвы. Напрыклад, пра паэму Салжаніцына «Дарожка» мне напісаў рэдактар выдавецтва «Новая класіка» Чэнь Фэн. Праца над гэтай паэмай заняла болей двух гадоў пасля падпісання дамовы. Біяграфію Дзмітрыя Ліхачова, напісаную Паповым, прапанаваў перакласці прафесар Лю Вэньфэй. «Марына Цвятаева: жыццё і творчасць» Анны Саакянц (гэта тры



тамы! 860 000 іерогліфаў!) папрасіў перакласці рэдактар Шанхайскага выдавецтва «Бэйбэйтэ чубань вэньхуа гунсы» Вэй Дун. Ён ведаў, што я люблю перакладаць паэзію, а ў гэтай біяграфіі шмат паэтычных фрагментаў. На пераклад кнігі пайшло два з паловай гады. Адноўчы я спытаў спадара Гаа Мана пра пераклад гэтай кнігі. Ён тады задаўся пытаннем, колькі людзей прачытае такую тоўстую кнігу пасля таго, як яе перакладуць? Дваццаць? Для мяне сталася нечаканасцю, што пасля публікацыі трохтомніка болей трыццаці чалавек напісалі рэцэнзіі, да ўсяго астатняга мы атрымалі добры водгук ад некаторых паэтаў. Дзякуючы гэтай кнізе я нават пасябраваў з некалькімі паэтамі – Хань Янь, Цзя Кэ і Лін Юэ.



■ "Выбраныя вершы Максіма Танка" надрукаваны ў Кітаі ў 1958 г.



■ 《唐克诗选》1958年在中国出版

Пасля біяграфіі Цвятаевай мяне запрасілі перакласці «Успаміны дачкі» Арыядны Эфрон. Адказным рэдактарам быў таксама Вэй Дун. Я сказаў Вэй Дуну, што ўжо пераклаў для іх болей мільёна знакаў тэкста біяграфій і мемуараў. І ці не маглі б яны знайсці магчымасць надрукаваць перакладзены мною зборнік вершаў. Вэй Дун, як сапраўдны сябар, пайшоў мне на сустрэчу і прыдумаў серыю «Паэзія Расіі». У ёй былі выдадзены адра-

зу чатыры паэтычных зборнікі ў маіх перакладах: «Выбраныя вершы А. Пушкіна», «Выбраныя вершы А. Фета», «Выбраныя вершы К. Бальманта», «Выбраныя вершы В. Брусава» (Выдавецтва Гуансійскага педагагічнага ўніверсітэта – «Гуансі шыфань дасюэ чубаньшэ», 2014). Агульную прадмову да гэтай серыі напісаў вядомы расійскі вучоны Уладзімір Венямінавіч Агеносаў. Дарэчы, на кітайскую мову быў перакладзены падручнік па літаратуры пад яго рэдакцыяй.

– Але ўсё ж такі аснову ў вашых перакладчыцкіх працах займае класіка... Падзеяй у кітайскім кнігавыданні стала ваша кніга перакладаў «Лірыка кахання Пушкіна», выдадзеная ў Пекіне

«Марына • Філітава»: «Жыццё і творчасць» (тры томы, 86 тысяч слоў), гэта Шанхай Бейтэ культурна-выдавецкай кампаніі, якая перакладае і выдае творы, якія мне падабаюцца. Я ведаў, што ён любіць перакладаць паэзію, а ў гэтай біяграфіі шмат паэтычных фрагментаў. На пераклад кнігі пайшло два з паловай гады. Адноўчы я спытаў спадара Гаа Мана пра пераклад гэтай кнігі. Ён тады задаўся пытаннем, колькі людзей прачытае такую тоўстую кнігу пасля таго, як яе перакладуць? Дваццаць? Для мяне сталася нечаканасцю, што пасля публікацыі трохтомніка болей трыццаці чалавек напісалі рэцэнзіі, да ўсяго астатняга мы атрымалі добры водгук ад некаторых паэтаў. Дзякуючы гэтай кнізе я нават пасябраваў з некалькімі паэтамі – Хань Янь, Цзя Кэ і Лін Юэ.

Пасля біяграфіі Цвятаевай мяне запрасілі перакласці «Успаміны дачкі» Арыядны Эфрон. Адказным рэдактарам быў таксама Вэй Дун. Я сказаў Вэй Дуну, што ўжо пераклаў для іх болей мільёна знакаў тэкста біяграфій і мемуараў. І ці не маглі б яны знайсці магчымасць надрукаваць перакладзены мною зборнік вершаў. Вэй Дун, як сапраўдны сябар, пайшоў мне на сустрэчу і прыдумаў серыю «Паэзія Расіі». У ёй былі выдадзены адра-

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 -- **но, ваша перакладчыцкая праца займае класіка... Падзеяй у кітайскім кнігавыданні стала ваша кніга перакладаў «Лірыка кахання Пушкіна», выдадзеная ў Пекіне**

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 -- **но, ваша перакладчыцкая праца займае класіка... Падзеяй у кітайскім кнігавыданні стала ваша кніга перакладаў «Лірыка кахання Пушкіна», выдадзеная ў Пекіне**

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诗歌翻译家。会议结束，我还有幸认识了高莽。

**-- 戈宝权先生和高莽先生翻译了马克西姆·唐克的诗歌。1958年白罗斯诗人的诗集在中国出版。**

-- 对我来说，遇见这些大师有左右前途的意义。回学校不久就收到了高莽老师的来信。这样我就参与了《苏联当代诗选》的翻译。后来去北京又认识了人民文学出版社的孙绳武先生，卢永福先生，他们主编《普希金诗选》，也给了我参与翻译的机会。后来他们俩和高莽先生主编《小白桦诗库》，也约请我参加，这就是诗库当中的《一切始于爱情》那本诗集，序言是高莽老师新的。我对于这些前辈师长一直心怀感激，是他们引导我走上了诗歌翻译的道路。

**-- 您也翻译了克雷洛夫寓言……这是十八世纪末十九世纪初的作品……克雷洛夫这种古老的讽刺作品对于现代中国读者来说能看得懂吗？**

-- 我翻译的《克雷洛夫寓言集》，1983年由黑龙江人民出版社出版，那是我翻译的克氏寓言的第一本译本。后来我把克雷洛夫寓言九卷集全部译成了汉语，2003年由燕山出版社出版。2019年人民文学出版社采用了由我翻译的《克雷洛夫寓言全集》，还选编了一本供中小学学生阅读的少儿版。2019年印了20000册，至今已经印到了52000册。可见这两个译本是受到读者喜爱的译著。我想附带说明的一点是：原来的克雷洛夫寓言全集都认为是九卷203篇。这次人民文学出版社的版本是208篇，增加了5篇。这是李方仲先生为我提供的资料。李方仲是李霁野先生的儿子，北京外国语大学俄语专业毕业，曾在中国驻俄罗斯大使馆工作多年，他从俄语报刊上收集到这些克雷洛夫散逸的作品，增补到克雷洛夫寓言全集当中，我对李老和方仲兄的帮助，一直铭记在心。我翻译克雷洛夫寓言，还把手稿给藏传真先生和陈云路老师审阅，他们提出了宝贵的修改意见，帮助我的译本逐步趋向完善。克雷洛夫寓言在中国一直受到重

佩кина, дзе быў на нарадзе, ён прывёз мне зборнік баек Івана Крылова ў перакладзе У Яня. Спадар Лі сказаў мне: «Гэтую кнігу пераклалі з англійскай мовы, у арыгінале байкі – у вершах, але пераклала іх як прозу. Паспрабуй перакласці гэтыя байкі з рускай мовы як вершы». Пасля двух гадоў карпатлівай працы я пераклаў зборнік баек Івана Крылова «Асёл і салавей», кніга выйшла ў выдавецтве «Хэйлунцзян жэньмінь чубаньшэ» (Хэйлунцзянскае народнае выдавецтва) у 1983 годзе.

У красавіку 1980 года я ўдзельнічаў у канферэнцыі Уханьскага ўніверсітэта, прысвечанай паэзіі У. У. Маякоўскага. Там я пазнаёміўся з такімі вядомымі перакладчыкамі паэзіі, як Гэ Баацяюнь, Юй Чжэнь і Фэй Бай. Пасля заканчэння мерапрыемства мне таксама пашчасціла сустрэць Гаа Мана.

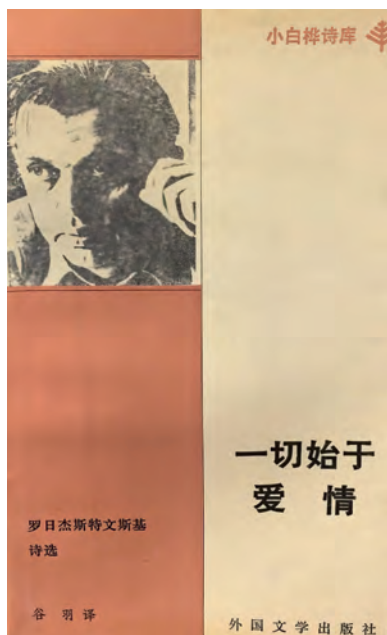
**– І Гэ Баацяюнь, і Гаа Ман – перакладчыкі вершаў Максіма Танка на кітайскую мову. Кніга беларускага паэта выйшла ў Пекіне ў іх перакладах яшчэ ў 1958 годзе...**

– Для мяне сустрэча з гэтымі майстрамі перакладу ў нейкай ступені лёсавызначальная... У хуткім часе пасля вяртання ва ўніверсітэт я атрымаў ліст ад Гаа Мана. Так я стаў адным з перакладчыкаў «Анталогіі сучаснай савецкай паэзіі». Пазней, у Пекіне, я пазнаёміўся з выдаўцамі Сунь Шэн'у і Лу Юнфу з выдавецтва «Жэньмінь вэньсюэ чубаньшэ» («Народная літаратура»). Яны рэдагавалі «Выбраныя вершы А. Пушкіна» і прапанавалі мне таксама паўдзельнічаць у якасці перакладчыка. Следам за тым, Сунь Шэн'у, Лу Юнфу і Гаа Ман рэдагавалі серыю «Малая паэтычная калекцыя «Бяроза», і запрасілі мяне да ўдзелу ў гэтым творчым праекце. Якраз у гэтай серыі і выйшаў зборнік «Усё пачынаецца з любові». Прадмову да яго напісаў Гаа Ман. Я вельмі ўдзячны маім старэйшым калегам – маім настаўнікам, якія вялі мяне па шляху паэтычнага перакладу.

**– Вы расказалі аб працы над перакладам баек Крылова... Васямнаццаце – першая палова дзевятнаццастага стагоддзя... Ці зразумелая сучасным кітайскім чытачам сатыра Крылова, якая ідзе з даўно мінулых дзён?**

– Мой пераклад «Зборніка баек Крылова» быў надрукаваны выдавецтвам «Хэйлунцзян жэньмінь чубаньшэ» (Хэйлунцзянскім народным выдавецтвам) у 1983 годзе. Гэта быў першы зборнік баек Крылова ў маім перакладзе. Пазней я пераклаў на кітайскую мову дзевяцітомны зборнік баек Крылова, які выйшаў у выдавецтве «Яньшань чубаньшэ» у 2003 годзе. У 2019 годзе выдавецтва «Жэньмінь вэньсюэ чубаньшэ» («Народная літаратура»), абапіраючыся на перакладзены мною «Поўны збор твораў баек Крылова», падрыхтавала дзіцячае выданне для навучэнцаў пачатковай і сярэдняй школы. У 2019 годзе тыраж склаў 20 000 экзэмпляраў, а на сённяшні дзень ужо аддрукавана 52 000 экзэмпляраў. Відаць, што гэтыя перакладныя выданні карыстаюцца папулярнасцю ў чытачоў. Трэба патлумачыць, што ў першапачатковым дзевяцітомным поўным зборы баек Крылова надрукавана 203 байкі. Аднак у выданні, падрыхтаваным «Жэньмінь вэньсюэ чубаньшэ» («Народная літаратура») – 208 твораў, на 5 болей. Гэтыя тэксты мне прадаставіў Лі Фанджун – сын Лі Цзіе. Ён закончыў Пекінскі ўніверсітэт замежных моў па спецыяльнасці «руская мова», шмат гадоў працаваў у пасольстве Кітая ў Расіі. Лі Фанджун сабраў з рускіх першых выданняў асобныя творы І. Крылова і дадаў імі поўны збор твораў баек Крылова. Я заўсёды буду памятаваць дапамогу, якую мне аказалі бацька і сын – Лі Цзіе і Лі Фанджун. Рукапіс з маімі перакладамі баек Крылова я таксама аддаваў на рэцэнзію Дзян Чуаньчжэню і Чэнь Юнху, якія ўнеслі каштоўныя парады па дапрацоўцы і крок за крокам дапамагалі майму перакладу стаць лепшым.





■ Зборнік вершаў Роберта Раждзественскага "Усё пачынаецца з любові" ў перакладзе Гу Юя  
■ 《一切始于爱情——罗日杰斯特文斯基诗选》（谷羽译）

Яшчэ адной прычынай цікаўнасці ў Кітаі да баек Крылова з'яўляецца ўключэнне некаторых яго баек у падручнікі для пачатковай і сярэдняй школы, таму і вучні, і бацькі звяртаюць увагу на творы гэтага аўтара. Канешне, чытачоў прыцягваюць і мастацкія характарыстыкі твораў: алегарычная рэалістычная іронія Крылова. Спадчына Крылова стаіць на ўзроўні з творчасцю Эзопа і Лафонтэна, ён уваходзіць у тройку самых вядомых байкапісцаў свету.

– Вечным, калі так можна выказацца, пісьменнікам для краін сацыялістычнай арыентацыі з'яўляецца Максім Горкі. У Азію яго кнігі ўпершыню прыйшлі болей ста гадоў назад. Пэўна, з часін Лу Сіня, Горкі шмат разоў перакладаўся і ў Кітаі... Не страшна было брацца за пераклады твораў Горкага напрыканцы ХХ стагоддзя ці на пачатку ХХІ стагоддзя?

– Прызнаюся, для мяне Максім Горкі – вялікі пісьменнік, якога я вельмі паважаю. Ён выйшаў з дна грамадства, у раннія гады страціў

бацьку, перажыў шмат нястач, і толькі дзякуючы ўпартай працы і самадукацці дамогся поспеху. Гэта не можа не выклікаць захапленне. Яго імкненне да пастаяннай вучобы заўсёды было для мяне крыніцай матывацыі настойліва займацца мастацкім перакладам.

Сярод калег па літаратурнаму перакладу ў Цяньцзіні ў мяне ёсць некалькі добрых сяброў – Лю Луньчжэнь і Ван Цзяньфу, з якімі я час ад часу кантактую. У сярэдзіне 1990-х гадоў па запрашэнню выдавецтва «Бэйюэ чубань» мы пераклалі трылогію М. Горкага «Дзяцінства», «У людзях» і «Мае ўніверсітэты». Мы былі вельмі шчаслівыя такой магчымасці: я пераклаў «У людзях», Ван Цзяньфу – «Мае ўніверсітэты», а «Дзяцінства» пераклаў Яа Мінью з Пекіна. Лю Луньчжэнь пераклаў «Маці», гэты твор шмат разоў перавыдаваўся. Трылогія атрымала добрыя водгукі чытачоў.

– Вы добра былі знаёмыя з такімі русістамі, як Гэ Баацюань, Гаа Ман. Якія ў іх перакладчыцкай практыцы галоўныя ўрокі можна ўзяць сёння?

– Займаючыся мастацкім перакладам, я аднойчы напісаў Гэ Баацюаню і папрасіў парады. Гэ Баацюань адказаў мне і парэкамендаваў болей чытаць і настойліва практыкавацца. Яго акуратныя і выразныя іерогліфы зрабілі на мяне глыбокае ўражанне.

Як я ўжо казаў, мне пашчасціла быць знаёмым з Гаа Манам. Кожны раз, калі я бываў у Пекіне, абавязкова з ім сустракаўся. Гаа Ман адрозніваўся жыццярэдасным характарам, шырокай душою ў адносінах з людзьмі. Ён быў перакладчыкам, рэдактарам, пісьменнікам, мастаком і паэтам. Стасункі з ім прынеслі мне многа карысці. Гаа Ман падарыў мне болей трыццаці кніг. Па яго запрашэнню я таксама ўдзельнічаў у зборніках, якія ён рэдагаваў: «Анталогія сучаснай савецкай паэзіі», «Анталогія лірычных вершаў савецкіх паэтэс», «Поўны збор лірычных

вершаў», і яшчэ адна кніга, якая была прысвечана перакладам. Гэта не можа не выклікаць захапленне. Яго імкненне да пастаяннай вучобы заўсёды было для мяне крыніцай матывацыі настойліва займацца мастацкім перакладам.

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--可以说，所谓社会主义国家的永恒作家是马克西姆·高尔基。他的书籍在亚洲国家开始翻译已经有一百多年了。也许，从鲁迅的时代开始，高尔基的作品在中国时不时地被翻译……在二十世纪末和二十一世纪初翻译高尔基的作品不害怕吗？

-- 我承认，马克西姆·高尔基是我特别敬重的大作家，他出身于社会底层，早年丧父，经受了很大苦难，靠顽强的毅力自学成才，令人敬佩。他刻苦读书的精神，一直是激励我从事文学翻译的动力源泉。

在天津文学翻译界，我有几个好朋友，比如刘伦振、王健夫，时有交往。上世纪90年代中期，应北岳出版约请，我们翻译高尔基的三部曲《童年》《在人间》《我的大学》。当时我们都很高兴，我翻译的是《在人间》，王健夫翻译《我的大学》，《童年》的译者是北京的姚明友。刘伦振翻译的《母亲》。这套书曾经多次再版。在读者中反响不错。

-- 您认识了著名的俄语学者戈宝权先生和高莽先生。他们的翻译实践有哪些值得借鉴的地方？



■ Зборнік баек "Асёл і салавей" Івана Крылова ў перакладзе Гу Юя  
■ 《驴子和夜莺》克雷洛夫寓言选集（谷羽译）

-- 我从事文学翻译，曾经给戈宝权先生写信求教，戈宝权先生给我回信，鼓励我多读书，勤实践，他写的小字清秀整洁，给我留下了深刻的印象。

我前面说过，认识高莽，是我的幸运。我每次去北京，一定去拜访高莽。他性格开朗，待人宽厚，勤于创作，多才多艺。他是译者、编审、作家、画家、还是诗人。跟他交往，受益多多。他赠送我的书有三十多本。他主编《苏联当代诗选》《苏联女诗人抒情诗选》《普希金抒情诗全集》《苏联小诗选》，都写信让我参与。他跟苏联诗人罗伯特·罗日杰斯特文斯基认识，也译过这位诗人的几十首诗。我翻译了这位诗人的一百多首诗，提出两个人出一本《罗日杰斯特文斯基诗选》。高莽老师跟我说，你需要出一本自己翻译的诗集。那一年正好我去列宁格勒大学进修，他为这本诗集写了序言。因此，每当我看到《一切始于爱情——罗日杰斯特文斯基诗选》这本书，就会情不自禁地怀念高莽老师。

俄罗斯汉学家李福清是南开大学特聘教授，21世纪初，他经常来南开大学讲学，我们经常见面。有一次李先生跟我说，有一部厚重的学术著作值得翻译，就是高尔基世界文学研究所集体编撰的《世纪之交的俄罗斯文学，1890—20世纪20年代初》。李先生建议我参加这部书稿的翻译，我跟他谈，我翻译了巴尔蒙特和勃留索夫的诗集，可以翻译跟这两个人相关的章节。李先生帮助敦煌文艺出版社联系到版权。后来这家出版社的社长刘兰生特意来天津请我主持翻译这部书稿。我当时感到力不从心，就给高莽老师打电话，希望他来主持翻译，我给他当助手，组织译者队伍。高莽老师跟我说，你都退休了，该做件大事了。在这种情况下，我只能请求他为我们当顾问，并为这部书稿画插图，高莽老师立刻答应了。高莽老师不仅帮助我们解答疑难问题，还为这部书稿画了38幅作家诗人肖像，为这部书稿增色不少。

令我永远难忘的是，四卷本俄罗斯白银时代文学史出版后，高莽

versaў А. Пушкіна» і «Малая анталогія савецкай паэзіі». Гаа Ман быў знаёмы з рускім савецкім паэтам Робертам Раждзественскім і пераклаў некалькі дзесяткаў яго вершаў. Я таксама пераклаў болей ста вершаў гэтага паэта і прапанаваў Гаа Ману выдаць кнігу «Выбраныя вершы Роберта Раждзественскага», складзеную з яго і маіх перакладаў. Гаа Ман сказаў, што лепей выдаць зборнік, куды ўвойдуць толькі мае пераклады. Якраз у той год я паехаў на стажыроўку ў Ленінградскі ўніверсітэт. Гаа Ман напісаў прадмову да гэтага зборніка вершаў. Таму ўсялякі раз, калі я чытаю кнігу «Усё пачынаецца з любові – Выбра-



■ Гу Юй - адзін са складальнікаў зборніка "Танскія строфы"

■ 《唐词》读本

ныя вершы Р. Раждзественскага», думкі адносяць мяне да Гаа Мана. Расійскі кітаязнаўца Барыс Рыфцін, спецыяльна запрошаны прафесар Нанькайскага ўніверсітэта, на пачатку новага стагоддзя часта прыязджаў у Нанькайскі ўніверсітэт з лекцыямі, і мы неаднойчы сустракаліся. Ён неяк сказаў, што ёсць вялікая навуковая праца, якую варта перакласці, – «Руская літаратура на мяжы стагоддзяў. 1890-я – пачатак 1900-х гг.», укладзеная калектывам Інстытута сусветнай літаратуры імя А. М. Горкага. І Барыс Львовіч прапанаваў мне паўдзельнічаць у перакладзе гэтай ма-

награфіі. Я адказаў, што пераклаў паэтычныя зборнікі Бальманта і Брусава і магу перакласці раздзелы, звязаныя з гэтымі двума паэтамі. Рыфцін дапамог выдавецтву «Дуньхуан вэнь чубаньшэ» (Дуньхунскае выдавецтва літаратуры і мастацтва) вырашыць пытанні, звязаныя з аўтарскімі правамі. Пазней Лю Ланьшэн, дырэктар гэтага выдавецтва, спецыяльна прыехаў у Цяньцзінь, каб папрасіць мяне ўзначаліць пераклад гэтай кнігі. Я палічыў, што мне аднаму не справіцца і патэлефанаваў Гаа Ману з разлікам, што ён узначаліць гэтую працу, а я стану яго памочнікам. Гаа Ман сказаў, што паколькі я ўжо выйшаў на пенсію, прыйшоў час зрабіць нешта вялікае, значнае. Мне нічога не заставалася, як папрасіць яго быць нашым кансультантам і намаляваць ілюстрацыі да гэтай кнігі, на што Гаа Ман адразу ж адказаў згодой. Спадар Гаа не толькі дапамог нам знайсці адказы на складаныя пытанні, але і намаляваў 38 партрэтаў пісьменнікаў і паэтаў, што дадало кнізе новых фарбаў.

Я ніколі не забуду, як пасля выхаду ў свет чатырохтомнай «Гісторыі рускай літаратуры Сярэбранага веку» Гаа Ман нанова напісаў 38 партрэтаў пісьменнікаў і паэтаў і даслаў іх мне на захоўванне, сказаўшы, што ў будучыні, пры выданні паэтычных зборнікаў, гэтыя партрэты можна выкарыстоўваць у якасці ілюстрацый! Я быў крануты да глыбіні душы, гэта нават цяжка апісаць словамі. У наш час карціны, напісаныя ў жанры гахау, у залежнасці ад паметру, могуць ацэньвацца ад некалькіх тысяч да некалькіх дзесяткаў тысяч юаняў. А Гаа Ман зусім дармова перадаў мне 38 партрэтаў. Гэты выпадак зрабіў на мяне глыбокае ўражанне, і я вельмі ўдзячны настаўніку Гаа. Яго прамалінейнасць, бескарыслівасць і самахварны характар назаўсёды застануцца для мяне ўзорнымі і вартымі захаплення.

– Вы, як і Гаа Ман, адкрылі для кітайскага чытача і народнага



*паэта Беларусі Максіма Танка...  
Ці дапамагае вам у працы над  
перакладамі твораў беларускіх  
аўтараў ваш каласальны вопыт  
русіста?*

– Як я ўжо казаў, з лістапада 1988 года па снежань 1989-га я на працягу года вучыўся ў Ленінградскім універсітэце. У ліпені 1989 года я прыязджаў у Мінск для сустрэчы з Максімам Танкам. Да паездкі ў Савецкі Саюз я ўжо перакладаў вершы гэтага паэта і друкаваў іх у перыёдыцы. Калі я сустрэўся з Танкам, яму было 77 гадоў, а мне 49... Танк успомніў сваю камандзіроўку ў Кітай 1957 года, з дэлегацый і савецкіх пісьменнікаў. Самым запамінальным момантам для яго стала паездка па толькі пабудаваным Уханьскім мосце праз раку Янцзы. Ён прыйшоў да статуі паэта Цзюй Юаня на Усходнім возеры ў горадзе Ухань, аддаў даніну павагі мастаку Цзі Байшы ў Пекіне і прысвяціў яму свае вершы. Тады Максім Танк пазнаёміўся з Гаа Манам, з якім ліставаўся і падтрымліваў дружбу на працягу многіх гадоў.

Мне вельмі падабаюцца вершы Максіма Танка. Сям'я, дружба, каханне і настальгія па родных мясцінах – гэта тэмы, на якіх паэт факусіруецца ў сваіх творах. Яго вершы ўзятыя з жыцця, паэт звяртаецца да тэмаў прыроды, асяроддзя існавання чалавека. На мой погляд, Максім Танк – гэта выдатны нацыянальны паэт Беларусі, і для мяне вялікі гонар і ўдача пазнаёміць кітайскіх чытачоў з перакладамі яго вершаў.

– *Вы стажыраваліся ў Санкт-Пецярбургскім універсітэце... Такая сустрэча з Расіяй дапамагла вам яшчэ мацней спасцігнуць рускую літаратуру?*

– Я восьм гадоў вывучаў рускую мову, а пасля застаўся выкладаць ва ўніверсітэце. І гадавая стажыроўка ў Ленінградскім універсітэце мела для мяне важнае значэнне. Маім навуковым кіраўніком у Ленінградскім універсітэце быў прафесар Гер-

ман Васильєвіч Філіпаў. Ён займаўся вывучэннем рускай паэзіі, а таксама з'яўляўся членам Саюза пісьменнікаў СССР. Герман Васильєвіч падтрымліваў маё імкненне больш кантактаваць з паэтамі і кітаязнаўцамі. І прадаставіў мне кантактную інфармацыю па многіх паэтах і перакладчыках. Гэта дазволіла мне наведаць Маскву і пазнаёміцца з Рымай Казакавай, Навэлай Матвеевай, Расулам Гамзатавым, Робертам Раждзественскім, Юрыем Кузняцовым і іншымі паэтамі, я перакладаў іх вершы для «Анталогіі сучаснай савецкай паэзіі».

У Ленінградзе я пазнаёміўся з кіта-  
язнаўцамі Л. Меншыкавым, пра-  
фесарам Я. Серабраковым, Я. Тар-  
чынавым і іншымі паэтамі, з  
А. Кушнерам, В. Шэфнерам, галоў-  
ным рэдактарам часопіса «Звезда».  
Тады ж у супрацоўніцтве з рускімі  
сябрамі я пачаў перакладаць на ру-  
скую мову сучасную кітайскую паэ-  
зію. З сабою ў Ленінград я прывёз  
кнігу «Выбраныя творы «туманнай  
паэзіі». Былі перакладзены вершы  
Бэй Даа, Ман Кэ, Чэ Цсяньдзі і  
іншых аўтараў, а таксама паэтаў  
старэйшага пакалення – Нью Ханя,  
Дзэн Джо, Лу Лі, Шаа Яньсяна...  
У 1989 годзе, калі Генеральны са-  
кратар ЦК КПСС Міхаіл Гарбачоў  
наведаў Кітай, болей 30 вершаў  
у маім перакладзе былі надрукава-  
ны ў газетах «Смена», «Ленінград-  
ский рабочий», часопісе «Звезда».

У 1989 годзе, у час паездкі ў Маскву, я гасячыяў у вядомага пісьменніка пісьменніка Сяргея Міхалкова. Мне давялося перакладаць яго дзіцячыя вершы і байкі. Міхалкоў падарыў мне тры кнігі з дарчымі надпісамі, у тым ліку сваю аўтабіяграфію і зборнік баек. І якраз тады ён сказаў, што ў снежні ў Маскве пройдзе Сусветная канферэнцыя ПЭН-клуба дзіцячых пісьменнікаў, і там будзе прадстаўнік Кітая, галоўны рэдактар часопіса «Дзіцячая літаратура» Ван Ідзі. І паколькі я вучуся ў Ленінградзе, мяне таксама запрашаюць прыняць удзел. Такім чынам, у мяне з'явілася яшчэ адна магчымасць пашырыць свае

老师重新绘制了38幅人物肖像寄给我保存，他告诉我说，以后你出版诗集，可以用来做插图！我的感动，难以用语言形容，在我们这时代，国画家的绘画作品，都是以平尺论价，少则几千，多则上万，高莽老师却无偿地送给我38幅人物肖像，这件事，让我刻骨铭心，感激不尽。他的光明磊落，慷慨无私的品格，永远是我景仰的典范。

-- 您和高莽先生给中国读者介绍了白罗斯人民诗人马克西姆·唐克……您作为俄语学者的丰富经历对您翻译白罗斯文学有帮助吗？

——前面说过，1988年11月至1989年12月我到列宁格勒大学进修一年。1989年7月，我去明斯克拜访诗人马克西姆·唐克。在我出国之前，已经翻译了这位诗人的诗歌，并且已经在报刊发表。我见到诗人唐克的时候，他已经77岁高龄，当时我49岁。唐克回忆了他跟随苏联作家代表团访问中国的经历，乘坐火车驶过刚刚建成的武汉长江大桥是最难忘的时刻。他在武汉东湖瞻仰了诗人屈原的雕像，在北京拜谒了画家齐白石的墓，并且留下了相关的诗作。唐克那时候认识了高莽，他们有书信来往，保持了多年的友谊。

我喜欢唐克的诗，亲情、友情、爱情、乡情，是他关注的主题，他的诗源自生活，关注人的生存环境，关注大自然。我认为唐克是白俄罗斯杰出的民族诗人，能把他 的诗翻译介绍给中国读者是我的荣誉和幸运。

-- 您在圣彼得堡大学曾经实习……与俄罗斯的这种接触是否让您更好的了解俄罗斯文学？

——我学习俄语前后八年，后来留校任教，有机会到列宁格勒大学进修一年对于我说来具有特别重大的意义。我在列宁格勒大学进修的导师是盖尔曼·瓦西里耶维奇·菲里波夫教授。他对俄罗斯诗歌研究有素，还是苏联作家协会会员。他支持我多跟诗人和汉学家接触交往。并提供了诗人的联系电话。这样我就有机会去莫斯科，拜访了诗人丽玛·科扎科娃、璩维拉·马特维耶娃、拉苏尔·伽姆扎托夫、罗伯特·罗日杰斯特文斯基、尤

里·库兹涅佐夫等等，因为我翻译过他们的诗歌作品，全都收进了《苏联当代诗选》。

我在列宁格勒，先后认识了汉学家孟列夫（缅希科夫）、谢列布利雅科夫教授、庞英、陶奇夫（陶尔奇诺夫）、齐一得等，还认识了诗人库什涅尔、舍甫涅尔，《星》杂志的编辑。

当时我跟俄罗斯朋友合作，开始把中国当代诗译成俄语。我去进修的时候，随身带着《朦胧诗选》，当时翻译了北岛、顾城、芒克、车前子等人的诗，也翻译了老一辈诗人牛汉、曾卓、鲁藜、邵燕祥等人的作品。1989年正好戈尔巴乔夫访华，我翻译的有30多首译诗先后发表在《接班人报》《列宁格勒工人报》和《星》杂志上。

1989年有一次去莫斯科，我拜访了著名作家谢尔盖·米哈尔科夫，我翻译过他的儿童诗和寓言诗，他送给我三本书签字留念，其中有他的《寓言诗集》和《自传》。那一次他跟我说，12月份莫斯科将举办世界儿童作家笔会，中国有一位代表，是《儿童文学》杂志主编王一地。你在列宁格勒进修，我们也邀请您来参加。这样我就多了一次机会，当时下榻在乌克兰宾馆，不仅认识了一些儿童文学作家，还有幸去金环线苏兹达里等地游览参观。

**-- 我们是否可以说中国文学翻译和俄罗斯现代文学研究正在经历复兴？**

-- 中国翻译俄罗斯文学作品有两次高潮，一是上世纪50年代初，当时大量译介苏联作品。代表性的译著是郭沫若和费德林合作主编的《中国诗选》四卷集。第二次高潮是1980至90年代初，当时出版了许多俄罗斯经典作家和诗人的多卷集，比如《普希金七卷集》《莱蒙托夫五卷集》，我有幸参与了这些文集的翻译。此外还有果戈里、屠格涅夫、托尔斯泰、托斯陀耶夫斯基等著名作家的多卷集，出版这些名著的除了北京的人民文学出版社，上海译文出版社，南京译林出版社，还有河北教育出版社、广西漓江出版社，以及广州的花城出版社。那时出版的名著，印数也很可观。现在回想起来，既兴奋，又惋惜，那样的岁月一去不复返了。



■ Гаа Ман і Гу Юй  
■ 高莽和谷羽

кантакты, сувязі. Мяне размясцілі ў гатэлі «Україна», я не толькі пазнаёміўся з некаторымі дзіцячымі пісьменнікамі, але і пабываў у Суздалі, іншых гарадах Залатога кола. Гэтыя сустрэчы засталіся ў памяці на ўсё жыццё.

**– Ці можна гаварыць пра тое, што мастацкі пераклад у Кітаі ў дачыненні рускай літаратуры, перажывае свой Рэнесанс?**

– У Кітаі было два пікі зацікаўленняў да перакладу твораў рускай літаратуры. Першы прыйшоўся на пачатак 1950-х гг., калі была перакладзена і прадстаўлена вялікая колькасць савецкіх твораў. Рэпрэзентатыўным перакладным зборнікам таго часу можна лічыць чатырохтомнік «Анталогія савецкай паэзіі» пад рэдакцыяй Го Мажо і Фэй Дэліня. Другі кульмінацыйны момант – перыяд з 1980-х да пачатку 1990-х гадоў, калі было выдадзена нямала шматтомных збораў твораў рускіх класічных пісьменнікаў і паэтаў. Напрыклад, сямітомны збор твораў А. Пушкіна і пяцітомны збор твораў М. Ю. Лермантава, дзе таксама прадстаўлены і мае пераклады. А яшчэ з’явіліся шматтомныя зборы твораў М. Гогаля, І. Тургенева, Л. Талстога, Ф. Дастаеўскага і іншых вядомых пісьменнікаў, якія выходзілі не толькі ў выдавецтвах «Жэньмінь вэньсю чубаньшэ» («Народная літарату-

ра») (Пекін), «Шанхай івянь чубаньшэ» («Перакладная літаратура») (Шанхай), «Наньцзін ілінь чубаньшэ» (Нанкін), але і ў выдавецтвах «Хэбэй цзяаю чубаньшэ», «Гуансі ліцзян чубаньшэ» і «Хуачэн чубаньшэ» (Гуанчжоу). У той час тыражы вядомых твораў, якія выходзілі ў перакладзе на кітайскую мову, былі досыць высокімі. Зараз, азіраючыся назад, я адначасова і ўсхваляваны, і шкадую, што тыя гады сыйшлі назаўсёды.

**– Што б вы параілі маладым перакладчыкам Расіі, Беларусі ў іх жаданнях адкрываць кітайскую літаратуру?**

– Я займаюся мастацкім перакладам вось ужо болей паўвека, набыў пэўны вопыт і вылучыў пэўныя ўрокі. На мой погляд, пераклад мастацкай літаратуры – вельмі практыка-арыентаваная праца, якая патрабуе цярпення, сур’ёзнага падыходу і настойлівасці, і толькі шляхам набірвання вопыту і дзякуючы ўласнай упартасці можна ўзвысіць якасць і ўзровень перакладу. Мастацкі пераклад – гэта той выпадак, калі колькасць пераходзіць у якасць. Адчуванні ад перакладу ў сто тысяч іерогліфаў адрозніваюцца ад ўражанняў, калі ты пераклаў усяго дзесяць тысяч іерогліфаў. А калі ў скарбонцы перакладаў звыш мільёна знакаў, вы быццам у іншае вымярэнне патрапляеце.



У Кітаі сярод перакладчыкаў рускай літаратуры нямала вядомых імёнаў, для нас прыкладамі для пераймання былі Цаа Цзінхуа з Пекінскага ўніверсітэта, Гэ Баацюань з Акадэміі грамадскіх навук і Юй Джэнь з Усходне-Кітайскага педагагічнага ўніверсітэта ў Шанхаі. Перакладчыкі болей маладога пакалення – Лань Ін'нянь, Цаа Ін, Гаа Ман, Ча Лянджэн, Фэй Бай, Гу Юньпу і Фэн Чунь, таксама ўнеслі выдатны ўклад у развіццё перакладу рускай літаратуры. Іх наступнікам, маладым перакладчыкам, варта звярнуць увагу на пераклады гэтых мэтраў, уважліва з імі азнаёміцца і следаваць іх прыкладу.

Акрамя гэтага, я хацеў бы данесці да маладых перакладчыкаў, што, павышаючы ўзровень рускай мовы, нельга забывацца пра пастаяннае паляпшэнне сваіх навыкаў у кітайскай мове.

Пры перакладзе літаратурнага твора трэба шматкратна і вельмі ўважліва перачытваць тэкст, а перакладаць зыходзячы з разумення, ніколі пры гэтым не варта спяшацца.

Пры перакладзе паэзіі, калі арыгінальны твор адносіцца да метрычнага вершаскладання, лепей усяго перакладаць у метрычны верш, а не ў свабодны, вольны, паколькі гэта можа ўвесці чытачоў у зман, яны падумаюць, што ары-

гінальны твор уяўляе сабою свабодны верш.

Пры перакладзе традыцыйнай кітайскай паэзіі на рускую мову, магчымым шляхам з'яўляецца супрацоўніцтва паміж кітайскімі і рускімі вучонымі, такім чынам магчыма прадэманстраваць ўзаемадапаўняючыя перавагі і атрымаць выдатны рэзультат. У мяне быў вопыт сумеснай працы з рускім перакладчыкам Сяргеем Торапцавым над выданнем сямі кітайска-рускіх анталогій для чытання паэзіі Кітая: «Вершы Лі Бо», «Паэзія дынастыі Тан», «Сунскія «цы», «Паэзія юаньцзюй», «Сучасная кітайская паэзія» (першая і другая часткі) і «Жаночая паэзія» (Выдавецтва Цяньцзінскага ўніверсітэта, 2020 год).

І апошняе, на што хацеў бы звярнуць увагу: не варта забываць урокі папярэднікаў. Спадар Лі Цзіе сказаў мне аднойчы, што пры перакладзе вершаў патрэбна ўлічваць два моманты: па-першае, пераклад павінен быць вартым аўтара арыгінальнага твора, а па-другое, ён павінен быць вартым павагі чытачоў. Ад сябе я хацеў бы дадаць яшчэ два пункты: па-трэцяе, быць вартым выдавецтва, а па-чацвёртае, – вартым уласнага сумлення.

Алесь Карлюкевіч,  
Вераніка Карлюкевіч.

Пекін – Мінск



**-- | 您对俄罗斯和白俄罗斯热衷于研究中国文学的年轻翻译家有什么建议？**

-- 从事文学翻译半个多世纪，积累了一些经验和教训。我的认识是，文学翻译是一项实践性很强的工作，需要耐心、认真和持之以恒的精神，只有日积月累，坚持不懈，才能提高翻译质量和水平。文学翻译，需要量的积累，你翻译10万字，跟你翻译1万字的感觉有很多不同，当你的翻译超过100万字的时候，会进入另一个境界。

中国俄语翻译界，有不少著名的翻译家，北京大学的曹靖华先生，社科院的戈宝权先生，上海华东师范大学的余振先生，都是我们的楷模。年龄稍小一点的，如蓝英年先生、草婴先生、高莽先生、查良铮先生、飞白先生、顾蕴璞先生、冯春先生，在俄罗斯文学翻译领域，都做出了自己的杰出奉献。从事俄语文学翻译的后来者，应该重视他们的译著，好好学习，认真借鉴。我想告诉年轻译者几句话：在提高俄语水平的同时，切记不断提高汉语的水平和能力。

翻译一部文学作品，一定要反复细读文本，在理解的基础上进行翻译，不要赶进度。

翻译诗歌，如果原作是格律诗，最好以格律诗译格律诗，不要把格律诗译成自由诗，那样对读者会造成误导，让他们以为原作就是自由诗。

把中国的传统诗歌译成俄语，中国和俄罗斯学者合作，是可行的办法，优势互补，互利双赢。我跟俄罗斯翻译家谢尔盖·托罗普采夫合作出版了《汉俄对照中诗歌读本》七本书：《李白诗读本》《唐诗读本》《宋词读本》《元曲读本》《中国当代诗读本》（1、2）和《女诗人诗读本》，（天津大学出版社，2020）。

最后一点是不忘前辈的教导。李零先生告诉我，译诗要精琢细磨，记住两条：一要对得起作者，二要对得起读者。我还想增加两条：三要对得起出版社，四要对得起自己的良心。

阿列斯·卡尔柳克维奇、维罗妮卡·卡尔柳克维奇（韦兰妮）

北京 – 明斯克

# “ЛІМ” НАДРУКАВАЎ ТВОРЫ КІТАЙСКІХ СТУДЭНТАЎ

Традыцыяй стала публікацыя вершаў кітайскіх студэнтаў, якія вучацца на факультэце журналістыкі Беларускага дзяржаўнага ўніверсітэта, у перакладзе на беларускую мову ў выданнях Выдавецкага дома “Звязда” – газэце “Літаратура і мастацтва” і часопісе “Беларусь”

Чарговай падборцы папярэднічала сустрэча з маладымі паэтамі, будучымі публіцыстамі, журналістамі ў рэдакцыі газэты “Звязда”. Удзел у сустрэчы з беларускага боку прынялі дырэктар – галоўны рэдактар Выдавецкага дома “Звязда”, старшыня Саюза пісьменнікаў Беларусі Алесь Карлюкевіч, загадчык кафедры літаратурна-мастацкай крытыкі факультэта журналістыкі БДУ доктар філалагічных навук Людміла Саянкова, загадчык аддзела культуры газэты “Звязда”, паэт, прэзаік, перакладчык Людміла Рублёўская.

На сустрэчы Людміла Рублёўская прапанавала кітайскім студэнтам ўгадаць, якія сімвалы як птушкі і кветкі ёсць у Беларусі і Кітаі. Го-сці сышліся на тым, што ў Беларусі гэта – бусел і васілёк, а ў Кітаі – півоня і чапля з чырвонай каронай. У выніку маладыя творцы частку сваіх новых вершаў прысвяцілі гэтым сімвалам, а таксама сяброўству паміж нашымі народамі. А яшчэ юных паэтаў Кітая, як і іх паплечнікаў у беларускім асяроддзі, хвалююць такія тэмы, як каханне і мроі, спазнанне жыцця і сяброўства, з’явы прыроды (найперш – беларуская зіма!). У выніку сустрэчы, супольнай працы і нарадзілася падборка вершаў кітайскай моладзі, якая ў пераўвасабленні Людмілы Рублёўскай і была надрукавана ў газэце “Літаратура і мастацтва”.

Кэ Вэй Вэй, У Юйцзін, Ло Хэсіцзы, Цінь Вэньхаа, Ма Цзінвэй, Лі Цзячэн, Чжан Тун Чжэнь, Лю Сяаюй,

Сюй Цзяньфэй, Фу Сінпін, Ху Сяаюй, Гао Куай, Сюй Цзялун, Чжу Цзы, Сунь Хаамін, Шэнь Цзыцзюнь, Ян І – сямнаццаць творцаў падзяліліся сваімі думкамі і развагамі, сваімі ўражаннямі, мастацкімі вобразамі, якія вынайшла іх сьвядомасць.

*Аднойчы гукнулі струны.  
Кожны з нас можа мяняцца,  
Гэта яшчэ адзін выклік,  
Ты гатовы яго прыняць?  
Жыццё – гэта вершы,  
Прышласць – туман,  
А спрыяльны свет – гэта мары.  
Сустрэнемся ў прышласці.  
Пераадолеўшы ўсё да драбніц.  
Нам трэба прайсці перашкоды.*

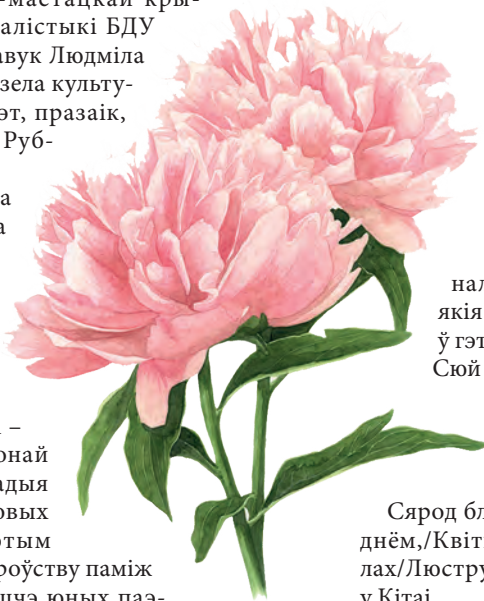
“Сустрэнемся ў прышласці” – гэтыя радкі належаць Сюй Цзялун. Аўтар шукае шляхі, якія павінны вывесці на шырокія прасторы... І ў гэтым пошуку, будзем спадзявацца, і ў памяці Сюй Цзялун заўжды знойдзецца месца Беларусі.

Хтосьці з маладых творцаў не забыўся ў сваіх вершах пра родныя правінцыі і гарады. Як, напрыклад, Ло Хэсіцзы: “Журавель у чырвонай кароне/Танчыць/

Сярод блакітных хваль./Півоня квітнее сонечным днём,/Квітнее і васілёк./Бусел ляціць, і ў яго крылах/Люструецца Цінчуань”. Цінчуань – горад, павет у Кітаі.

Творы згаданых маладых паэтаў, як і вершы іх калег, якія Людміла Рублёўская раней пераклала на беларускую мову, будуць выдадзены асобнай кнігай у серыі “Светлыя знакі: паэты Кітая”. Раней у гэтым творчым праекце пабачылі свет кнігі Ван Вэя, Лі Бо, Ду Фу, Ай Ціна, Лі Цінчжаа, Ван Гачжэня, Вэнь Ідо, Сюй Чжыма і іншых класікаў, а таксама сучасных паэтаў Кітая.

Мікола Берлеж





*Larisa Rogacheva:*

# “LOCAL HISTORY IS A PRIORITY...”



**THE COUNTRY'S LIBRARY SYSTEM, LIKE LIBRARIES IN GENERAL IN RUSSIA, AND, OBVIOUSLY, THROUGHOUT THE POST-SOVIET SPACE, IS AN ENVIRONMENT THAT SHOWS ITS ATTENTION TO REGIONAL STUDIES. SOMETIMES THE TERM 'LOCAL LIBRARY HISTORY' IS ALSO USED. WE DECIDED TO TALK WITH THE HEAD OF THE LOCAL HISTORY DEPARTMENT OF THE VITEBSK REGIONAL LIBRARY, LARISA ROGACHEVA, ABOUT WHAT LOCAL HISTORY WORK AND, IN PARTICULAR, LOCAL LITERARY HISTORY MEANS FOR THE COMMUNITY OF LIBRARIANS IN THE VITEBSK REGION.**

*“Can we say that in the local history work of the Vitebsk Regional Library named after V. I. Lenin local literary history is highlighted separately?”*

“Yes, in the local history work of the regional library, local literary history is highlighted separately. It is safe to note that literally all departments of our library are engaged in this. This includes a local history bibliography, organization of meetings with writers, numerous book exhibitions, and various electronic projects.”

*“In general, in your personal understanding, what is local literary history?”*

“In my opinion, local literary history is the study and popularization of the creativity of both famous compatriot writers and local writers, journalists, the history of literary associations that gave impetus to the development of many of our writers, in general, the study of the literary life of the region, the treasures of folk art of one's own region as the foundations of our language and literature, the study of local places associated with the names of writers from far and near abroad.”

*“Who does the library focus on today in maintaining the memory of writers of the Vitebsk Region?”*

“Of course, first of all, we do not miss the anniversaries of writers from the Vitebsk Region. Piatrus Brouka, Ryhor Baradulin, Genadz Buraukin, Uladzimir Karatkevich, Vasil Bykau, Eudakia Los, Vera Viarba, Yanka Sipakou – these and other names of natives of Ushachi, Orsha, Tolochin

districts and other parts of the region belong to the whole of Belarus.

By creating literary evening events dedicated to this or that creator, we try to emphasise and find their connection with the Vitebsk Region. For example, remembering the People's Writer of Belarus Kandrat Krapiva, it should be noted that during the Great Patriotic War the Second Belarusian Theatre from Vitebsk and the writer's family were evacuated to Uralsk, and in 1943 the premiere of the drama *Trial by Fire* based on the play by Kandrat Krapiva took place. Since 1944, the National Academic Drama Theatre has been named after the People's Writer of Belarus Yakub Kolas. All theatre productions are staged in the Belarusian language, many performances are staged based on the works of our classics, theatre artists always actively participate in our events. Speaking about the theatre, I would like to mention Valery Maslyuk not only as a theatre figure, but also as a talented poet, author of the collection of poems *The Path* (1983), the book *I Will Have Time, I Will Have Time to Do Everything...* (2002).

For many years now there has been a library project *Local History Meetings*, within the framework of which we not only organise meetings with our local historians, but also remember those who, through their works, projects, and participation in public life, made a significant contribution to the culture of the Vitebsk Region and the whole of Belarus. Poet and public figure David Simanovich, teacher, poet, literary critic Anatoly Konopelko, journalist, writer Vladimir Khazansky... There are many of these

names. We try not to forget them. There are always poems by Oleg Saltuk, Boris Belezhenko, Vladimir Popkovich, Yevgenia Malchevskaya, Maina Babariko read in the library... Books by local writers who today live and work in the regional centre and in various districts of the Vitebsk Region are presented at many book fairs.

In the full-text part of our annual *Calendar of Significant and Memorable Dates of the Vitebsk Region*, we try to include information on literary local history of the Vitebsk Region. Thus, in January, the 100th anniversary of the birth of Artyom Bakhankov, a linguist, author of many scientific works on vocabulary and dialectology, and a native of the Polotsk District, was celebrated. For April, we included information about a native of Vitebsk, writer, screenwriter Aleksandr Tverskoy. The June pages of the calendar are dedicated to the poet Nikolai Semashko, a native of the Polotsk District, who died during the defence of Orsha in 1941. In July, the 115th anniversary of the birth of the Soviet Pushkin scholar, philologist, cultural scientist, and native of Lepel Boris Meilakh is celebrated. By the way, thank you very much, Ales Nikolayevich, for the interesting information about him, which we found in your book *Light of the Motherland: Meetings with Fellow Countrymen* (2021). Nichipor Pashkevich, whose 100th birthday will be celebrated in December, a fighter and a commissar of the partisan detachment during the Great Patriotic War, was a literary critic, native of the Tolochin District.

In 2024, the 100th anniversary of our compatriot, People's Writer of Belarus Vasil Bykau will be celebrated. During the year, we will host a book review exhibition *Creator of the Military Epic*, a series of electronic exhibitions *Soldier of Victory Vasil Bykau* has been developed, a round table and other events are planned for this anniversary."

**"How close is the connection between the regional library in the development of local history, literary local history, in particular, with the district libraries of the region?"**

"Local history is a priority area of work for libraries; work with local writers is carried out in all libraries in the region. The regional library, as a methodological centre, accumulates this work, carries out methodological control and supports the activities of public libraries in the region. Interesting thematic projects on local literary history can be seen on the websites of many libraries. A literary salon dedicated to the life and work of the poet, translator, member of the Writers' Union of Belarus, honorary citizen of the Gorodok District Vladimir Skorinkin has been opened on the website of the Gorodok centralised network of public libraries. There is also the Literary Gorodok virtual resource and an electronic project dedicated to Konstantin Verenitsyn and the poem *Taras on Parnassus*. The website of the Orsha Centralised Library System contains the local history project *Discover Your Native Land*, dedicated to Yanka Sipakou, as well as the local history database *The Pride of the Orsha District – the*

*Trofimov Writers*. The Verkhnedvinsk Central Regional Library is named after Taras Khadkevich, conducts research and collects materials about the writer. And there are quite a lot of examples of this nature.

The Liozno Central Regional Library does a lot of work on the local literary history. The library's website presents the Literary Map of the Liozno District, the folk amateur literary association, Under the Lampshade, operates here, and video programs *Literary Sunday* are made. For the 14th year now, the festival of amateur poets and composers *Songs of Strawberry Forests* has been held, which has grown from a district to a regional one.

For twenty-two years now, members of the Wings folk literary and musical association of the centralised library system of Novopolotsk have been loudly declaring themselves. In total, there are 72 literary and artistic associations operating in the libraries of the Vitebsk Region, in which about a thousand lovers of the literary word take part.

Every year, regional libraries participate in the regional and republican stages of the Library – Centre of National Culture competition and present the results of their local history research activities in the Scientific Research Activities category.

We are also grateful to our colleagues for responding to invitations to take part in regional library evening events dedicated to local writers and for sharing photographs and other materials about local writers with us."

**"Once upon a time, at the beginning of the twentieth century, the theory of 'cultural nests' was put forward in Russia... Academician Nikolai Piksarov published the book *Regional Cultural Nests*. Which areas of the Vitebsk Region, in your opinion, can be considered literary nests of the Vitebsk Region or Belarus as a whole?"**

"In each district we have our own honorary row of names of great writers! Therefore, if not a big 'nest', then certainly all districts of the Vitebsk Region can consider themselves 'small nests'.

In my opinion, the concept of a 'literary nest' is most often not assigned to a specific region, and can be discussed in a limited period of time. This is Vitebsk during the 'Vitebsk Parnassus' of the first half of the 19th century, which Gennady Kiselev also wrote about in his works. This, of course, is Ushachi and Orsha districts of the second half of the twentieth century. At the same time, the Polotsk District is timeless, forever the cradle of our state, culture and literature."

**"Does the regional library have any contacts with museums related to the history of literature of Vitebsk and the Vitebsk Region? I mean state and public museums."**

"Unfortunately, the Vitebsk Literary Museum, with which we once worked closely, closed in 2011; its collection is stored in the Vitebsk Regional Museum of Local Lore. But there is no separate exhibition about writers from the Vitebsk Region. When preparing temporary exhibitions dedicated



## PROJECTS

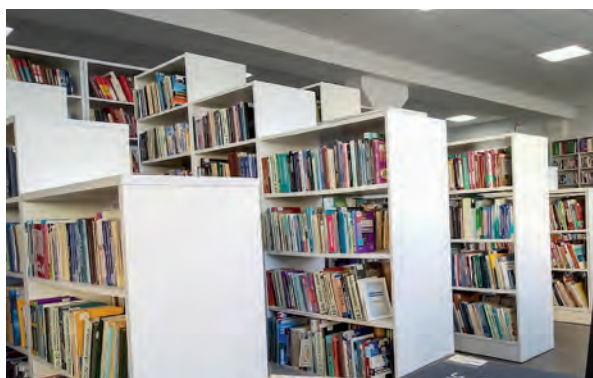
to Belarusian writers, we always help the museum, first of all, by providing publications of individual authors from different years and collections of works for exhibitions. When employees of regional museums contact us, we, in turn, always share information or materials with them, and sometimes we need to ask for help. Recently, these have been relations with the Liozno Military-Historical, Glubokoye Historical and Ethnographic Museums, the Polotsk Historical and Cultural Museum-Reserve, and the Museum of the History of the Zaronovo District.”

**“What, in your opinion, is missing for the broader development of literary local history in the region, in the country?”**

“It’s hard to say what’s missing here: if there is a desire to engage in literary local history, there are no obstacles. Perhaps it is worth highlighting local history and local literary history in regional and national literary competitions.

It is necessary to help in the publication of local history literature, starting from the district level. I know that there are problems with this. We often organise exhibitions dedicated to all areas of the Vitebsk Region, and it is immediately clear that if local historians and local authors are supported in the region, many publications can be presented. Most local writers and local historians in the regions still publish books at their own expense, in very small editions, one might say, handicraft. It’s good if there is an understanding that the book, at least one copy of it, should be transferred to the regional library – it will be preserved forever, will not be lost, and will enter scientific circulation.

The Vitebsk Region has a well-developed system of school local history, organised by one of the researchers of literary local history, a passionate local historian, Oleg Kurzhalov. The staff of the department and I have more than once taken part in the work of the jury of competitions for students’ local history research works at the Vitebsk Regional Palace of Children and Youth. We often see very good, detailed, interesting research there, and we want there to be some kind of continuation after the competitions, so that their publications appear, collections of the best works are published, and reach the reader.



The most interesting television project, *Home to the Unknown*, was organised out by the Vitebsk television and radio company. Traveling to different places in the Vitebsk Region, the authors of the project talk about their features, interesting moments, celebrities... It would be good if the project had a continuation, and maybe it would go in the direction of *Literary Vitebsk Region*.

**“Which local historians of the Vitebsk Region would you single out as researchers most interested in the local literary history?”**

“Lyudmila Khmel'nitskaya studies the literary life of the Vitebsk Region in the first half of the 19th century, explores the works of Tadeusz Lada-Zablotsky, Aleksandr Rypinsky, Artyom Verigo-Dorevsky. Senior Vitebsk local historian Arkady Podlipsky spoke at our Local History Meeting” with the lecture *Literary Life of Vitebsk at the Beginning Of The Twentieth Century*, has many publications on literary local history of Vitebsk, and recently published a book about a native of Vitebsk, the author of Hottabych Lazar Lagin. Doctor of Historical Sciences, Professor Arkady Rusetsky did a lot of work on the study of the literary Vitebsk Region, publishing a number of books telling about the work of our writers in 1918–1991.

A thorough reference book *Writers of the Postavy District* was published by teacher and local historian Igor Prokopovich. Witold Ermalyonok from Miory is the creator of several museums in Miory Secondary School No. 3, including the Museum of Books and Printing. Aleksandr Baranovsky also included information about the writers in his guides *They Were Born in the Senno District* and *Bound by Fate with the Senno District*.



Probably, in each of the districts of the Vitebsk Region there is a researcher of literary life who is interested in local history. This is evidenced by numerous literary collections dedicated to certain regions, uniting local artists of different generations under one cover. Noteworthy are the collections of writers from the Polotsk region from the *Literary Vocation* series, which are published regularly. Basic publications *Our Small Motherland: Sharkovshchina – 515*, *On the Horseshoe of the Dvina: Literary Miory District*, published not so long ago. Behind all the enormous work on compiling such collections are people who care about the literary heritage of their region – these are journalists, librarians, teachers... We will be very grateful such regional collections are sent to the regional library.. The local history department stores various publications of literary associations of the Vitebsk Region from different years.

In addition, on November 21st –22nd, 2024, the tenth scientific and practical conference Vitebsk Region will be held at the Vitebsk Regional Library. As always, we invite everyone who is interested in the history of their homeland to take part in the conference. The problem areas of the conference include literary local history, linguistics, and folkloristics. Moreover, in each of the collections of conference materials there are reports specifically on local literary history. You can also read them on the library website in the Publications section, where electronic versions of the collections are posted.”

**“Local history bibliography... Is it given enough attention in the library, in your department?”**

“Yes, in the Vitebsk Regional Library named after V.I. Lenin, much attention is paid to local history bibliography. The Local History Department of the library deals with local history bibliography. This is the work we do every day. In the

electronic catalogue of the library, the Local History database is separately highlighted, which currently contains almost 170 thousand bibliographic records. In addition, the department has a large local history card file ‘Vitebsk Region’, containing a variety of information about various aspects of life in the region in historical retrospect. Working with sources (encyclopaedic, reference, periodicals, books by local historians of the Vitebsk Region and Belarus) allows you to create various local history electronic resources and supplement them with new information.

In addition to information about the history, economy, nature and cultural life of the areas of the Vitebsk Region, the electronic information resource of the library *Privdvinye*

*Region: History and Modernity* contains information about famous natives of the region: heroes of the Soviet Union, heroes of socialist labour, writers, artists and famous people in different areas of activity.

The local electronic resource *Memory of the Vitebsk Region* is constantly updated, on the basis of which our *Calendar of Significant and Memorable Dates of the Vitebsk Region* was created. In the electronic database *Afghanistan. Without the Right to be Forgotten* you can, for example, find information about a member of the Union of Writers of Belarus, internationalist warrior Valery Marchenko, whose 70th birthday we will celebrate in September. Historical and patriotic project *Liberation of the Vitebsk Region. 1943–1944* contains not only information about the chronicle of the liberation of cities and villages, introduces military formations and the main offensive operations that took place on the territory of the Vitebsk Region, the activities of partisan formations, legendary underground fighters and combat brigades, but also a good local history bibliography on all sections.

Employees of the Local History Department create various series of electronic exhibitions dedicated to Belarusian writers. On the library website in the Anniversary Year section you can see exhibitions about Yanka Kupala and Yakub Kolas, Ivan Melezh, Ivan Shamyakin, Uladzimir Karatkevich, Ryhor Baradulin, Vasil Bykau, Anatoly Vertinsky, Maksim Garetsky, David Simanovich... The Vitebsk land is rich in talents and very hospitable, so there is enough work on literary local history not only for librarians, but for everyone who wants to do it. All that remains is to wish all of us success in the field of local history and the implementation of our plans.”

Interviewed by Kastus Ladutko



# ЛІТАРАТУРНАЯ КАРТА ТАЛАЧЫНШЧЫНЫ

## LITERARY MAP OF TOLOCHIN DISTRICT

Завітаўшы аднойчы ў Талачын, пазнаёміўшыся з Анатолем Шнэйдарам, мясцовым краязнаўцам, а яшчэ раней – партыйным работнікам, я прыкіпеў да гэтай старонкі. Пра Анатоля Антонавіча расказаў у карэспандэнцыі “Падарожжа ў талачынскі Галівуд” у газеце “Советская Белоруссия” у ліпені 2003 года... Пасля і сустрэч нямала было з талачынскім краязнаўцам, збіральнікам памятак пра родныя мясціны, і ліставаліся мы з ім... І па крупінках стараўся збіраць звесткі пра літаратурную гісторыю края... А яшчэ часта да мяне ў рэдакцыю завітвае кандыдат філасофскіх навук, уладжэнец Талачынскага раёна Рыгор Чаславаіч Лянькевіч, аўтар і ўкладальнік многіх гісторыка-краязнаўчых прац, руплівы працаўнік па збіранні гістарычнай памяці пра легендарны Друцк...

Так паступова і нараджалася літаратурна-краязнаўчае падарожжа па аднаму з націкавейшых куточкаў Віцебшчыны. Давайце спярша зазірнём у сам Талачын, які вядомасць сваю мае з 1433 года. Паселішча як горад уваходзіла ў склад Друцкага княства. Праз сто гадоў Талачын – ужо гандлёвае мястэчка Аршанскага павета. З XVII стагоддзя належаў Сапегам. Магдэбургскае права атрымаў 4 кастрычніка 1644 года. З 1772 года – у складзе Расійскай імперыі... Літаратурным следам з’яўляецца наведванне Талачына 23 жніўня 1777 года рускім пісьменнікам Дзянісам Фанвізіным, які ехаў праз мястэчка за мяжу. Аформіўшы патрэбныя паперы, праз вёску Славені, паштовую станцыю Маляўка, выправіўся ў далейшую дарогу. Пад час вандроўкі веў своеасаблівы “часопіс”, старонкі яго ў выглядзе лістоў адпраўляў у Пецярбург і Маскву.

Having once visited Tolochin, having met Anatoly Shneider, a local historian, and even earlier a party worker, I became attached to this place. I spoke about Anatoly Antonovich in the correspondence *Journey to Tolachin Hollywood* in the newspaper *Sovetskaya Belorussia* in July 2003. After this, there were many meetings with Tolochin local historian, a collector of memories of our native places, and we corresponded with him... And he tried to collect bit by bit information about the literary history of the region... And Grigory Cheslavaich Lenkevich, a candidate of philosophical sciences, a native of the Tolochin District, author and co-author of many historical and local history works, a diligent worker in collecting historical memories of the legendary Drutsk, often comes to me...

This is how a literary and local history journey gradually began through one of the most interesting corners of the Vitebsk Region. Let's first look at Tolochin itself, known since 1433. The settlement as a city was part of the Drutsk Principality. A hundred years later, Tolochin is already a trading city of Orsha Powiat. Since the 17th century it belonged to the Sapiehas. It received Magdeburg rights on October 4, 1644. Since 1772 – a part of the Russian Empire... A literary trace is the visit of Tolochin on August 23rd, 1777 by the Russian writer Denis Fonvizin, who was passing through the city to foreign countries. Having completed the necessary papers, he set off through the village of Sloveni and the postal station Malyavka. During the trip, he kept a kind of 'journal', and sent its pages in the form of letters to St. Petersburg and Moscow.

In the pre-war years, the Belarusian national poet Pimen Panchenko lived in Tolochin as a child; his father worked

У даваенныя гады ў дзяцінстве ў Талочыне жыў народны паэт Беларусі Пімен Панчанка, яго бацька працаваў лесаводам. У творчай спадчыне Пімена Емяльянавіча (1917–1995) ёсць верш “Ода Талачыну”. “Талачанцы – не злачынцы,/Добрых спраў яны зачынцы:/Ад гарэлкі не шалеюць,/Сеюць лён,/Жывуць з алеем./А дзяўчынкі-талачынікі,/Як вясновыя хусцінкі, –/Кветкамі прыбраныя,/Вечна закаханыя:/То ў цябе, то ў мяне –/Шчасце дзевак не міне./Каб сустрэцца з нашай любкай,/Не ў Бабры ты злазь,/Не ў Крупках,/Трэба ў Коханаве злезці –/Спадабаешся нявесце. А далей – пшэчкам/З ільняным мяшэчкам:/Не шануем важны чын,/А шануем Талачын”. Твор быў упершыню надрукаваны ў часопісе “Полымя” у кастрычніку 1987 года. Аўтары даведніка “Літаратурныя мясціны Беларусі” А. Мальдзіс, Л. Кулажанка, С. Сачанка сцвярджаюць, што сусветна вядомы рускі празаік і паэт Канстанцін Сіманаў “верагодна, праязджаў праз Талачын у 1943...” Бо вёска, пра якую ідзе размова ў адным з вершаў у радку “Ты помніш, Алёша, изба под Борисовом...”, знаходзіцца пад Талачыном. У кнізе “Розныя дні вайны” Канстанцін Міхайлавіч сведчыць пра тое, як яны з Аляксеем Сурковым вярталіся з-пад Барысава, праехалі мост праз раку Бобр: “Па дарозе, стаміўшыся і канчаткова запыліўшыся, заехалі ў нейкую вёсачку каля дарогі”. У Аляксея Суркова – наступны ўспамін: “Трапілі мы ў г. Талачын. Тут, пад Талачыном, у вёсцы ўсё і адбывалася, пра што напісана ў вершы”. А вось той верш з першых дзён Вялікай Айчыннай вайны:

*Ты знаешь, наверное, все-таки Родина –  
Не дом городской, где я празднично жил,  
А эти проселки, что дедами пройдены,  
С простыми крестами их русских могил.  
Не знаю, как ты, а меня с деревенской  
Дорожной тоской от села до села,  
Со вдовьей слезой и с песней женской  
Впервые война на проселках свела.  
Ты помнишь, Алеша: изба под Борисовом,  
По мертвому плачущий девичий крик,  
Седая старуха в салопчике плисовом,  
Весь в белом, как на смерть одетый, старик.  
Ну что им сказать, чем утешить могли мы их?  
Но, горе поняв своим бабьим чутьем,  
Ты помнишь, старуха сказала: – Родимые,  
Покуда идите, мы вас подождем.  
«Мы вас подождем!» – говорили нам пажити.  
«Мы вас подождем!» – говорили леса.  
Ты знаешь, Алеша, ночами мне кажется,  
Что следом за мной их идут голоса.*

Канстанцін Сіманаў (1915–1979) – пісьменнік і грамадскі дзеяч. Герой Сацыялістычнай Працы (1974), лаўрэат Ленінскай прэміі (1974) і шасці Сталінскіх прэмій (1942, 1943, 1946, 1947, 1949, 1950). Узнагароджаны трыма ордэнамі Леніна, ордэнам Чырвонага Сцяга, двума ордэнамі Айчыннай вайны I ступені, ордэнам “Знак Пашаны”. Удзельнік баёў

as a forester. In the creative heritage of Pimen Emelyanovich (1917 — 1995) there is a poem *Ode to Tolochin*. “Tolochin residents are not criminals, / They are the initiators of good deeds: / They don’t go crazy from vodka, / They sow flax, / They live with butter / And the girls’ handkerchiefs / Like spring handkerchiefs, – / Decorated with flowers, / Eternally in love: / Now with you, now with me – / The happiness will not pass the girls by. / To meet your beloved, / Leave not in Bobr, / Not in Krupki, / But in Kokhanovo – / The bride will like it. And then – on foot / With a linen bag: / We do not respect high ranks, / But we respect Tolochin.” The work was first published in the magazine *Polymya* in October 1987.

The authors of the guidebook *Literary Places of Belarus* A. Maldis, L. Kulazhenko, S. Sachenko claim that the world famous Russian prose writer and poet Konstantin Simonov ‘probably passed through Tolochin in 1943...’. After all, the village discussed in one of the poems in the line ‘Do you remember, Alyosha, the hut near Borisov...’ is located not far from Tolochin. In the book *Different Days of the War*, Konstantin Mikhailovich testifies to how he and Aleksei Surkov were returning from Borisov, passing the bridge over the Bobr River, “On the way, tired and completely dusty, we stopped in a village not far from the road.” Aleksei Surkov has the following memories, “We reached the city of Tolochin. Here, near Tolochin, in the village, everything that is written about in the poem happened” And here is a poem from the first days of the Great Patriotic War:

*You know, probably, after all, the Motherland is  
Not the city house where I lived as on holiday,  
But these country roads that our grandfathers passed through,  
With simple crosses from their Russian graves.  
I don’t know about you, but I have met such  
Road melancholy from village to village,  
Widow’s tears and a woman’s song  
For the first time, when the war took me to the country roads.  
Do you remember, Alyosha: a hut near Borisov,  
A girl’s dead cry,  
A grey-haired old woman in a corduroy cloak,  
All in white, as if dressed to death, an old man.  
Well, what could we tell them, how could we console them?  
But, understanding grief with her woman’s instincts,  
Do you remember the old woman said, “Darlings,  
While you go, we will wait for you.”  
“We will wait for you!” the pastures told us.  
“We will wait for you!” said the forests.  
You know, Alyosha, at night it seems to me  
That their voices are following me.*

Konstantin Simonov (1915 – 1979) was a writer and public figure. Hero of Socialist Labour (1974), laureate of the Lenin Prize (1974) and six Stalin Prizes (1942, 1943, 1946, 1947, 1949, 1950). He was awarded three Orders of Lenin, the Order of the Red Banner, two Orders of the Patriotic War of the first degree, and the Order of the Badge of Honour. A participant in the battles at Khalkhin Gol... On the first day of the Great Patriotic War, the poet and journalist was drafted into the Red Army. And as a correspondent for *Izvestia*, he was seconded



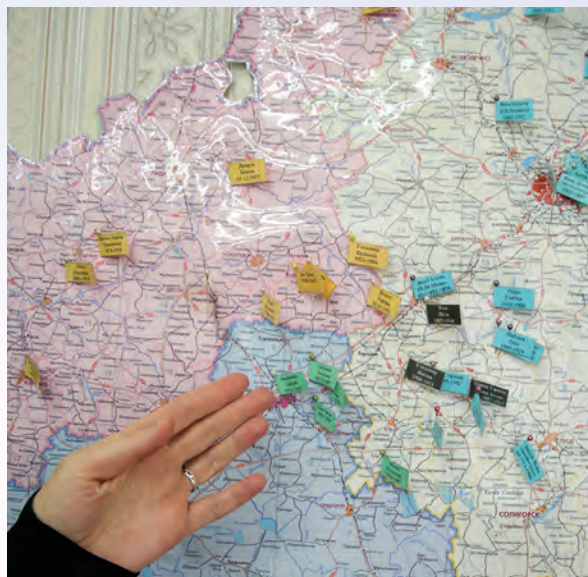
## LOCAL STUDIES

на Халхін-Голе... У першы дзень Вялікай Айчыннай вайны паэт і журналіст быў прызваны ў Чырвоную Армію. І як карэспандэнт «Известий» быў прыкамандзіраваны да рэдакцыі газеты 3-й арміі «Боевое знамя». Штаб арміі размяшчаўся ў Маладзечна. Штабы карпусоў і дывізій, асобныя часці – у Гродна, Сухаволі (сённяшняя Польшча), Парэччы (пад Гродна)... І дабрацца туды ў першыя дні вайны ўжо не было ніякіх магчымасцяў. Фашысты наступалі даволі імкліва, часці і злучэнні Рабоча-Сялянскай Чырвонай Арміі траплялі ў акружэнне... Сіманаў быў пераведзены ў фронтавую газету «Красноармейская правда» Заходняга фронту... І друкаваўся як нарысіст, як непасрэдна сведка гарачых падзей на лініі фронту – у «Известиях»... Падзеяй стала публікацыя нарыса «Горячий день» з фотаздымкамі знішчаных нямецкіх танкаў на Буйніцкім полі, пад Магілёвам... Канстанцін Сіманаў і ў пасляваенны час бываў у Беларусі, напісаў сцэнарыі кінафільма «Бессмертный гарнизон» пра Брэсцкую крэпасць. Свой прах пісьменнік завяшчаў развець над Буйніцкім полем...

Аляксей Суркоў (1899–1983) – рускі савецкі паэт і літаратурны крытык, журналіст. Герой Сацыялістычнай Працы. У 1941–1945 гг. – ваенны карэспандэнт газеты «Красноармейская правда» і спецыяльны карэспандэнт газеты «Красная звезда». Ваяваў у Беларусі – і ў 1941-м і ў час вызвалення... Яркім творам А. Суркова франтавога перыяду стала песня «Землянка» («Бьётся в тесной печурке огонь...»). Аўтар многіх паэтычных зборнікаў.

У Талачыне 2 мая 1878 года нарадзіўся яўрэйскі паэт, прэзак, драматург і перакладчык Ізэкііл Левіт (памёр у Нью-Ёрку ў 1945 годзе). Жыў у Кішыніёве. Друкаваўся ў бесарабскіх перыядычных выданнях. Асобнымі кнігамі на рускай мове выйшлі паэма І. Левіта «Дэбора» (1900) і два зборнікі вершаў і баек – (у 1901 і 1904 гг.), а таксама – камедыя ў чатырох дзеяннях «Грошы, грошы – у іх уся сутнасць» (1899), апавесць «Адна ісціна» (1901). На ідышы ўраджэнец Талачына выдаў дзіцячую кнігу «Ханукальныя агні» і зборнік «Вершы». Вядомыя раманы талачынца на рускай мове. Наш зямляк з'яўляецца перакладчыкам на ідыш прозы Льва Талстога. Эмігрыраваўшы ў Амерыку, друкаваўся на ідышы і на іўрыце, у перакладах на англійскую мову. Перакладчыцай яго твораў выступала вядомая публіцыстка Эліс Стоўн Блэкул.

Звяртаючы ўвагу на літаратурна-краязнаўчыя адрасы Талачыншчыны, нельга абмінуць вуліцу Энгельса, дом 18 у самым раённым цэнтры – у Талачыне. Якраз па гэтым адрасе знаходзіцца рэдакцыя раённай газеты «Наша Талачыншчына». У розныя дзесяцігоддзі ў калектыве «раёнкі», якая і па рознаму называлася, працавалі журналісты альбо рупіліся пазаштатныя карэспандэнты, якія пасля сталі аўтарамі паэтычных і прэзакных кніг. І, канешне ж, можна быць



- На літаратурнай карце Беларусі шмат цікавых месцаў
- There are many interesting places on the literary map of Belarus

to the editorial office of the 3rd army newspaper *Battle Banner*. The army headquarters was located in Molodechno. The headquarters of corps and divisions, individual units — in Grodno, Suchowola (present-day Poland), Porechye (near Grodno)... But it was not possible to get there in the first days of the war. The Nazis advanced quite quickly, units of the Workers' and Peasants' Red Army were surrounded... Simonov was transferred to the front-line newspaper *Krasnoarmeyskaya Pravda* of the Western Front... And he was published as a columnist, as a direct witness of hot events on the front line in *Izvestia*. The event was the publication of the essay *Hot Day* with photographs of destroyed German tank houses on the Buynichi field, near Mogilev... Konstantin Simonov visited Belarus in the post-war period, wrote the script for the film *Immortal Garrison* about the Brest Fortress. The writer bequeathed his ashes to be scattered over the Buynichi field... Aleksei Surkov (1899–1983) was a Russian Soviet poet, literary critic and journalist. Hero of Socialist Labour. In 1941–1945, he was a military correspondent for the newspaper *Krasnoarmeyskaya Pravda* and a special correspondent for the newspaper *Krasnaya Zvezda*. He fought in Belarus: both in 1941 and during the liberation... The song *Zemlyanka* ('The fire is beating in a cramped stove...') became a striking work of A. Surkov from the front-line period. He was the author of many poetry collections.

Jewish poet, novelist, playwright and translator Ezekiel Levitt was born in Tolochin on May 2nd, 1878 (died in New York in 1945). He lived in Chisinau. He was published in Bessarabian periodicals. I. Levitt's poem *Deborah* (1900) and two collections of poems and fables (in 1901 and 1904) were published as separate books in Russian, as was the comedy in four acts *Money, Money — That's the Whole Point* (1899), the story *One Truth* (1901). In Yiddish, a native of Tolochin



упеўненым, што ў кнігах Нічыпара Пашкевіча, Алеся Мазура, Анатоля Мяснікова, Івана Прускага, Сяргея Рублеўскага, Сяргея Плескача, Дзмітрыя Лемешава ёсць адбітак, зрэз талачынскіх сюжэтаў...

...У 2009 годзе ў Віцебскай абласной друкарні выйшаў вершаваны зборнік “Зямная споведзь”. З прадмовы да кнігі: “Ад чалавека ў рэшце рэшт застаецца да крыўднага мала: тлен, горбik магілкі і крыж, якія таксама некалі стануць зямлёй. Як кажуць, выйшаў з зямлі і ў яе вярнуўся. Гэта, на жаль, сапраўды так. Калі б не памяць... У Алеся Мазура засталіся яго вершы...” Такія словы выпісаў, выгаварыў у прадмове да паэтычнага зборніка талачынца Алеся Мазура вядомы віцебскі паэт Алес Салтук. А. Мазур, які настойліва сцвярджаў сваё паэтычнае крэда (“Песні няхітрай маёй аснова – матчына мова, родная мова”), не дачакаўся зборніка “Зямная споведзь”, які пабачыў свет ужо пасля яго смерці. Такая ўжо доля ў беларускага паэта ХХ і ХХІ стагоддзяў: шчырым і пранізлівым радком пакутна і балюча пісаць пра мову. Пачатак вершатворчасці Алеся Мазура – у няпростых 1970-х... І тады паэт пісаў пра тое, што яго “агонь – у слове родным”, пісаў пра прыгажосць родных краявідаў, пра свае ўнутраныя перажыванні, чым вершы Алеся Мазура прыцягальныя і зараз. Празаік Сяргей Рублеўскі (нарадзіўся 24 снежня 1954 года ў вёсцы Бабча Лепельскага раёна) скончыў фізіка-матэматычны факультэт Віцебскага дзяржаўнага ўніверсітэта. Пасля вучобы настаўнічаў на Міншчыне, у Капыльскім раёне. З 1978 года – на журналісцкай працы. Працаваў у бешанковіцкай раённай газеце “Зара”, затым – у талачынскай “раёнцы” “Сцяг Ільіча” (“Наша Талачыншчына”). Пасля – у “Віцебскім рабочым”. Сяргей Васілевіч Рублеўскі – аўтар кніг “Апостраф”, “Азярод”, “Абмытыя валуны”, “Ў, тое, што мы скарацілі”, “Маўчанне на ўвесь Божы свет”, “Святло лускі”, “Паспець надыхацца”, “Мамін шэпт пад абразамі”...

Пасля вызвалення Беларусі ад нямецка-фашысцкіх захопнікаў у талачынскай раённай газеце (тады яна называлася “Чырвоны хлебароб”) працаваў Нічыпар Еўдакімавіч Пашкевіч (1924–2003), літаратуразнаўца, журналіст, кандыдат філалагічных навук... Нарадзіўся Н. Пашкевіч у вёсцы Філістава Талачынскага раёна. У сялянскай сям’і. У 1939 годзе паступіў у Мінскае педагагічнае вучылішча. Вучобу перапыніла вайна. Вярнуўся дахаты. У 1942 годзе ўступіў у партызанскі атрад імя Катоўскага брыгады “Гроза”, якая дзейнічала на Талачыншчыне. Быў радавым партызанам, пасля – памочнікам камісара атрада па камсамолу, камісарам атрада. Узнагароджаны ордэнам Чырвонай Зоркі. Папрацаваўшы пасля вызвалення ў “раёнцы”, зарэкамендаваў сябе старанным карэспандэнтам. І быў запрошаны на працу ў абласную газету “Віцебскі рабочы”. Завочнаа скончыў гістарычны факультэт Віцебскага педагагічнага інстытута. Працаваў у газеце “Звязда” – загадчыкам аддзела, адказным сакратаром газеты (1951–1956 гады). У 1960 годзе скончыў Акадэмію

published a children’s book *The Lights of Hanukkah* and the collection *Poems*. Romances by a native of Tolochin are known in Russian. Our compatriot was a translator of Leo Tolstoy’s prose into Yiddish. Having emigrated to America, he published books in Yiddish and Hebrew and translated them into English. The translator of his works was the famous publicist Alice Stone Blackwell.

Speaking about the literary and local history addresses of the Tolochin region, one cannot fail to mention the building at 18, Engelsa Street in the very regional centre — in Tolochin. The editorial office of the regional newspaper *Nasha Tolochinshchina* is located at this address. In different decades, the staff of the district newspaper, which bore different names, included journalists or freelance correspondents, who later became authors of books of poetry and prose. And, of course, you can be sure that in the books of Nichipor Pashkevich, Ales Mazur, Anatoly Myasnikov, Ivan Prussky, Sergei Rublevsky, Sergei Pleskach, Dmitry Lemeshev there is an imprint, a cross-section of Tolochin plots...

...In 2009, the Vitebsk Regional Printing House published a collection of poems, *Earthly Confession*. From the preface to the book, “In the end, there is little left of a person to be offended by: decay, the mound of the grave and the cross, which will also one day become earth. As they say, he left the earth and returned to it. Unfortunately, it’s true. If it weren’t for memory... Ales Mazur left his poems...” These are the words that the famous Vitebsk poet Oleg Saltuk wrote and said in the preface to Ales Mazur’s poetry collection from Tolochin. A. Mazur, who persistently asserted his poetic credo (“My simple songs are based on my mother’s language, my native language”), did not live to see the publication of the collection *Earthly Confession*, which happened after his death. This is the fate of the Belarusian poet of the 20th and 21st centuries: it hurts to write about language in a sincere and piercing manner. The beginning of Ales Mazur’s poetry fell on the difficult 1970s... And then the poet wrote that his ‘fire is in his native word’, he wrote about the beauty of his native landscapes, about his inner experiences, which is why Ales Mazur’s poems are attractive even now.

Writer Sergei Rublevsky (born December 24th, 1954 in the village of Babcha, Lepel District) graduated from the Faculty of Physics and Mathematics of Vitebsk State University. After studying to become a teacher in the Minsk Region, in the Kopyl District. Since 1978 he has been working as a journalist. He worked in the Begenkovichi regional newspaper *Zarya*, then in the Tolochin regional newspaper *Styag Ilyicha* (*Nasha Tolochinshchina*). Later — in *Vitebsk Worker*. Sergei Vasilievich Rublevsky is the author of the books *Apostrophe*, *Spinning*, *Washed Boulders*, *Which We Shortened*, *Silence for the Whole World*, *Light of Scales*, *Having Time to Breathe*, *Mother’s Whisper under the Saints’ Images*...

After the liberation of Belarus from the Nazi invaders, Nichipor Evdakimovich Pashkevich (1924 — 2003), literary critic, journalist, candidate of philological sciences, worked in the Tolochin district newspaper (then called *Krasny Khleborob*)... N. Pashkevich was born in the village of Filistovo,



## LOCAL STUDIES

грамадскіх навук пры ЦК КПСС у Маскве. У 1961–1969 гг. – галоўны рэдактар газеты “Літаратура і мастацтва”. Працаваў у маскоўскіх перыядычных выданнях, у тым ліку – і ў галоўнай на той час усесаюзнай газеце “Правда”, дзе загадваў аддзелам крытыкі і бібліяграфіі... Нічыпар Пашкевіч – аўтар кніг літаратурнай крытыкі “На шырокіх шляхах жыцця” (1965) і “На эпічным накірунку” (1969). Даследаваў адлюстраванне беларускімі праявімі падзвігу народа ў Вялікай Айчыннай вайне. Напісаў літаратурна-крытычныя арыткулы і рэцэнзіі, прысвечаныя творчасці, кнігам Міхася Лынькова, Івана Мележа, Івана Шамякіна, Янкі Брыля, Пімена Панчанкі, Івана Навуменкі, Алеся Адамовіча, Аляксея Зарыцкага, Алены Васілевіч, Аляксея Кулакоўскага... Нічыпар Пашкевіч – лаўрэат Дзяржаўнай прэміі БССР.

Пакінуўшы Талачын, давайце зазірнем у “літаратурныя вёскі” раёна...

Букарава... У гэтым паселішчы прайшло дзяцінства паэта, драматурга, перакладчыка Іосіфа Васілеўскага (1911–1994). На радзіму дзеда яго сям’я вярнулася з Данецка, дзе будучы літаратар і нарадзіўся. Іосіф скончыў Аршанскія педагагічныя курсы ў 1930 годзе, пасля – тэатральна-драматычныя курсы ў Мінску ў 1932 годзе. Працаваў акцёрам Віцебскага тэатра драмы, акцёрам-байцом Беларускай ваеннай акругі, у тэатрах Смаленска, Жытоміра, Бранска, Ленінагорска, Усць-Каменагорска, Разані, Іжэўска... З 1967 года – у Мінску. Пісаў на рускай мове. Друкаваўся з 1932 года. Аўтар паэтычных зборнікаў, выдадзеных у Мінску і Маскве. Шэраг кніг адрасаваў юнаму чытачу. Перакладчык на рускую мову твораў Янкі Купалы, Якуба Коласа, Максіма Танка, Аркадзя Куляшова...

Вёска Высокі Гарадзец – адно са старажытных паселішчаў Талачыншчыны. За 30 кіламетраў ад Талачына. У 1670 годзе згадваецца як фальварак у Аршанскім павеце Вялікага Княства Літоўскага... Зараз тут жыве не так і шмат жыхароў... А на пачатку стагоддзя ў сям’і мясцовага дзяка нарадзіўся праяві, драматург, перакладчык Міхась Зарэцкі (1901–1937), сапраўднае прозвішча якога – Міхаіл Касянкоў. Неўзабаве пасля нараджэння Міхася сям’я пераехала ў Зарэчча Шклоўскага раёна, на Магілёўшчыну. З 1924 года Міхась – у складзе Цэнтральнага бюро літаратурнай арганізацыі “Маладняк”. Пасля ўваходзіў у літаб’яднанне “Полымя”. Працаваў у Акадэміі навук Беларусі. Выдаў кнігі апавяданняў “У віры жыцця”, “Пела вясна”, “Пад сонцам”, раманы “Сцежкі-дарожкі”, “Вязьмо”. У 1937 годзе быў рэпрэсіраваны. Рэабілітаваны пісьменнік у 1957 годзе. Творы Міхася Зарэцкага перавыдаваліся ў 1975 і 1989–1991 гады (Збор твораў у 4 тамах). 14 студзеня 1942 года ў вёсцы Высокі Гарадзец нарадзілася паэтэса, перакладчыца Вера Вярба (сапр. Гертруда Сакалова). Бацька, Пётр Андрэевіч Маркаў, загінуў у 1941 годзе пад Смаленскам. Маці, Надзея Васільеўна Казлоўская, працавала інжынерам

Tolochin District in a peasant family. In 1939 he entered the Minsk Pedagogical School. Studying was interrupted by the war. He returned home. In 1942, he joined the partisan detachment named after Kotovsky of the Groza brigade, operating in the Tolochin area. He was an ordinary partisan, later — assistant commissar of the Komsomol detachment, commissar of the detachment. Awarded the Order of the Red Star. Having worked for a regional newspaper after the liberation, he proved himself to be a diligent correspondent. And he was invited to work for the regional newspaper *Vitebsk Worker*. He graduated in absentia from the history department of the Vitebsk Pedagogical Institute. He worked in the newspaper *Zviazda* as the head of a department, the executive secretary of the newspaper (1951 – 1956). In 1960 he graduated from the Academy of Social Sciences under the CPSU Central Committee in Moscow. In 1961 – 1969, he was the editor-in-chief of the newspaper *Literature and Art*. He worked in Moscow periodicals, including the main all-Union newspaper *Pravda* at that time, where he headed the department of criticism and bibliography. Nichipor Pashkevich is the author of books of literary criticism *On the Broad Roads of Life* (1965) and *On the Epic Direction* (1969). He examined the depiction by Belarusian novelists of the heroism of the people in the Great Patriotic War. He has written literary critical articles and reviews on the works of Mikhas Lynkou, Ivan Melezh, Ivan Shamyakin, Yanka Bryl, Pimen Panchenko, Ivan Naumenko, Ales Adamovich, Alexey Zaritsky, Yelena Vasilevich, Aleksei Kulakovskiy... Nichipor Pashkevich is a laureate of the State Prize of the BSSR.

Leaving Tolochin, we’ll take a look at the ‘literary villages’ of the district...

Bukarevo... The poet, playwright, translator Iosif Vasilevsky (1911 – 1994) spent his childhood in this village. His family returned to his grandfather’s homeland from Donetsk, where the future writer was born. Iosif graduated from Orsha pedagogical courses in 1930, then theatre and drama courses in Minsk in 1932. He worked as an actor at the Vitebsk Drama Theatre, an actor-fighter in the Belarusian Military District, in theatres in Smolensk, Zhitomir, Bryansk, Leninogorsk, Ust-Kamenogorsk, Ryazan, Izhevsk... Since 1967 – in Minsk. He wrote in Russian. Published since 1932. Author of poetry collections published in Minsk and Moscow. A number of books are addressed to young readers. Translator into Russian of works by Yanka Kupala, Yakub Kolas, Maksim Tank, Arkady Kuleshov...

The village of Vysoky Gorodets is one of the ancient settlements of the Tolochin District. 30 kilometres from Tolochin. In 1670, it was mentioned as a farm in the Orsha Powiat of the Grand Duchy of Lithuania... Now there are not many inhabitants here... And at the beginning of the century, a prose writer, playwright, translator Mikhas Zaretsky (1901–1937), real name — Kosenkov, was born into the family of a local clerk. Soon after the birth of Mikhas, the family moved to Zarechye, Shklov District, Mogilev Region. Since 1924, Mikhas has been a member of the Central Bureau of the Molodnyak literary organisation. Later he was a member of



у Мінску. У 1958 годзе Вера Вярба скончыла сярэднюю школу ў Мінску. Паступіла на філалагічны факультэт Белдзяржуніверсітэта, які скончыла ў 1964 годзе. Працавала старшым інспектарам аддзела прапаганды літаратуры Упраўлення кніжнага гандлю Дзяржкамітэта Савета Міністраў БССР па друку. З 1972 года – літсупрацоўніца, потым загадчыца аддзела пісем і інфармацыі рэдакцыі газеты “Літаратура і мастацтва”. З 1977 года – пазаштатны карэспандэнт часопіса “Работніца і сялянка”. З 1980 года – у часопісе “Беларусь”. У 1964 годзе Вера Вярбу прынялі ў Саюз пісьменнікаў БССР. Друкавацца пачала ў 1958 годзе. Першыя публікацыі – у часопісах “Вясёлка”, “Бярозка”, “Маладосць”, “Полымя”. Першая кніга – “Вочы вясны” – выйшла ў 1962 годзе. Адзін з вершаў першай кнігі – “Ручнікі” – вельмі спадабаўся кампазітару Мікалаю Пятрэнку з Полацкага педагагічнага вучылішча. Спачатку песню выконваў самадзейны дуэт з Лёзна – Тамара Дзядкова і Валянціна Альхоўская. Затым “Ручнікі” патрапілі ў рэпертуар “Песняроў”...

У суботу Янка ехаў ля ракі,  
Пад вярбой Алёна мыла ручнікі.  
“Пакажы, Алёна, броды земляку,  
Дзе тут пераехаць на кані раку?”  
“Адчапіся, хлопец, едзь абы-куды,  
не муці мне толькі чыстае вады!”  
У маркоце Янка галавой панік,  
унуціла дзеўка беленькі ручнік.  
“Янка, мой саколік, памажы хутчэй!  
Бо плыве, знікае ручнічок з вачэй!”  
“Любая Алёнка, я ж вады баюсь!  
Пацалуй спачатку – што як утаплюсь!”  
Супыніўся гнеды пад вярбой густой.  
Цалавала Янку Лена над ракой.  
Стала ціха-ціха на усёй зямлі,  
на рацэ далёка ручнікі плылі...

Вера Вярба – аўтар кніг “Пралеска”, “Высакосны год”, “Сіняя бухта”, “Альфа”, “Мая маленькая планета”, “Яраслаўна”, “Белыя пісьмы”, “Апошні верасень”. Памерла паэтэса 15 ліпеня 2012 года.

У Высокі Гарадзец дзеля таго, каб зрабіць фальклорныя запісы, у 1890-я гады прыязджаў вядомы этнограф, фалькларыст і мовазнавец Еўдакім Раманаў (1855–1922), які нарадзіўся ў Нова-Беліцы, у тагачасным Гомельскім павеце. Зараз Нова-Беліца – у межах Гомеля. Асноўным заняткам у Еўдакіма Раманава было настаўніцтва. А асноўным захапленнем, якому ён аддаваўся напоўніцу, – збіранне фальклору. У 1877 годзе наш зямляк паведамляў у Расійскую акадэмію навук, што ім сабрана 2000 беларускіх слоў і з матэрыялу складзена “Спроба беларускага слоўніка”. У 1897–1903 гг. даследчык узначальваў неафіцыйную частку «Могилевских губернских ведомостей». Пад рэдакцыяй Е. Раманава выйшлі тры выпускі “Магілёўскай даўніны”, цэлы шэраг іншых выданняў. Каля Высокага Гарадца этнограф адкрыў помнік эпіграфікі XII стагоддзя – Рагвалодаў камень.

the Flame literary association. He worked at the Academy of Sciences of Belarus, published books of stories *In the Cycle of Life, Spring Sang, Under the Sun, novels Paths, Manacles*. In 1937 he was repressed. The writer was rehabilitated in 1957. The works of Mikhas Zaretsky were republished in 1975 and 1989–1991 (Collected works in 4 volumes).

On January 14, 1942, poetess and translator Vera Viarba (née Gertrud Sokolova) was born in the village of Vysoky Gorodets. Father, Pyotr Andreyevich Markov, died in 1941 near Smolensk. Mother, Nadezhda Vasilievna Kozlovskaya, worked as an engineer in Minsk. In 1958, Vera Viarba graduated from high school in Minsk. She entered the philological faculty of the Belarusian State University, from which she graduated in 1964. She worked as a senior inspector in the literary propaganda department of the Book Trade Directorate of the State Committee of the Council of Ministers of the BSSR for Press. Since 1972, she worked as a literary employee, then as head of the letters and information department of the *Literature and Art* newspaper. Since 1977 — freelance correspondent for the magazine *Worker and Peasant Woman*. Since 1980 — in the magazine *Belarus*. In 1964, Vera Viarba was accepted into the Union of Writers of the BSSR. Began publishing in 1958. The first publications were in the magazines *Viasyolka, Beryozka, Youth, Flame*. The first book, *Eyes of Spring*, was published in 1962. One of the poems in the first book, *Rushniki* (Towels), was very popular with composer Nikolai Petrenko from the Polotsk Pedagogical School. First, the song was performed by an amateur duet from Liozno — Tamara Dedkova and Valentina Olkhovskaya. Then *Rushniki* entered the repertoire of the Pesnyary band...

On Saturday Yanka rode along the river,  
And under the willow tree Alena washed towels.  
“Show me, Alena, the ford, my fellow countryman,  
Where can I cross the river on horseback?”  
“Leave me alone, boy, go anywhere,  
Don’t muddy my waters!”  
Yanka hung his head in despondency,  
The maiden dropped her white towel.  
“Yanka, please, help quickly!  
Oh, it floats and the towel disappears from my eyes!”  
“Dear Alena, I’m afraid of water!  
Kiss me first, otherwise I’ll drown!”  
The bay stopped under a thick willow.  
Lena kissed Yanka over the river.  
It became quiet all over the earth,  
The towels floated far along the river...

Vera Viarba is the author of the books *Praleska, Leap Year, Blue Bay, Alpha, My Little Planet, Yaroslavna, White Letters, Last September*. The poetess died on July 15th, 2012.

In the 1890s, the famous ethnographer, folklorist and linguist Evdokim Romanov (1855–1922), born in Novaya Belitsa in the then Gomel Powiat, came to Vysoky Gorodets to collect folklore information. Now Novaya Belitsa is located within Gomel. Evdokim Romanov’s main occupation was teaching. And his main hobby, to which he devoted himself completely, was collecting folklore. In 1877, our compatriot reported



## LOCAL STUDIES

Друцк – легендарнае паселішча Беларусі. У сярэднявеччы на месцы сучаснага аграгарадка размяшчаўся летапісны горад Друцк. Спярша ён належаў Полацкай зямлі. Затым стаў сталіцай Дуцкага княства. Горад праіснаваў да XV стагоддзя. Захаваліся руіны дзядзінца, сляды пасада на левым беразе Друці... У канцы XIX – пачатку XX стагоддзя ў Друцку была сядзіба Гардзялкоўскіх. ...У бібліятэцы Новасібірскага аддзялення Расійскай Акадэміі навук знаходзіцца рукапісны помнік беларускага пісьменства XIV стагоддзя – Друцкае Евангелле. Было ўкладзена князем Васілём Міхайлавічам Друцкім і яго жонкай Васілісай у царкву Багародзіцы ў Друцку. Напісана на пергаменце царкоўнаславянскай мовай уставам на 376 старонках. Аздаблена застаўкамі і 54 ініцыяламі. Запісы напрыканцы рукапісу сведчаць пра заснаванне ў Друцку першай царквы ў 1001 годзе. Цяпер у Друцку

to the Russian Academy of Sciences that he had collected 2,000 Belarusian words and, based on them, compiled the Test Belarusian Dictionary. In 1897–1903, the researcher headed the unofficial part of the *Mogilev Provincial Gazette*. Three editions of *Mogilev Antiquity* and a number of other publications were published under the editorship of E. Romanov. Near Vysokyy Gorodets, the ethnographer discovered a monument to an epigraphic work of the 12th century — the Rogvolod's stone.

Drutsk is a legendary settlement in Belarus. In the Middle Ages, the chronicle city of Drutsk was located on the site of the modern agricultural town. At first it belonged to the Polotsk land. Then it became the capital of the Dutsk Principality. The city existed until the 15th century. The ruins of the courtyard and traces of the settlement on the left bank of the Drut have been preserved... At the end of the 19th — beginning of the 20th century, there was an estate of the Gordyalkovskys in Drutsk.



■ Барыс Брэслаў  
Boris Breslav



■ Іван Батрак  
Ivan Batrak



■ Міхась Зарэцк  
Mikhas Zaretsky



■ Нічыпар Пашкевіч  
Nichipor Pashkevich



■ Вера Вярба  
Vera Viarba



■ Пімен Панчанка  
Pimen Panchenko



■ Анатоль Мяснікоў  
Anatoly Myasnikov



■ Анатоль Шнэйдэр  
Anatoly Shneider



■ Сяргей Рублеўскі  
Sergei Rublevsky



■ Мікола Кандратаў  
Mikola Kandratov

працуе праваслаўная царква Ражства Багародзіцы, пабудаваная ў 2001 годзе.

Малое Гальцэва – вёска, якая ўваходзіць у Коханаўскі сельсавет. Да 15 кастрычніка 1960 года ўваходзіла ў склад Пярэвалачанскага сельсавета. У Малым Гальцэве нарадзіўся рускі паэт Іван Батрак (сапр. Іван Андрэевіч Казлоўскі; 1892–1938). Байкапісец, літаратурны крытык, перакладчык... Вучыўся ў Коханаўскім двухкласным вучылішчы. Удзельнічаў у рэвалюцыйным руху ў Петраградзе. У 1915 годзе быў арыштаваны і асуджаны на 8 гадоў катаргі. З 1921 года – у Маскве. Працуе ў газетах “Беднота”, “Правда”, “часопісе

...In the library of the Novosibirsk branch of the Russian Academy of Sciences there is a handwritten monument of Belarusian writing of the 14th century — the Drutsk Gospel. It was put by Prince Vasily Mikhailovich Drutsky and his wife Vasilisa in the Church of the Virgin Mary in Drutsk. The document is written on parchment in Church Slavonic and has 376 pages. Decorated with inserts and 54 initials. Notes at the end of the manuscript indicate the founding of the first church in Drutsk in 1001. Now in Drutsk there is an Orthodox Church of the Nativity of the Virgin Mary, built in 2001.

Maloye Galtsevo is a village that is part of the Kokhanovo Village Council. Until October 15th, 1960, it was part of the



“Комбайн”. У 1924 годзе скончыў Маскоўскі дзяржаўны ўніверсітэт. Быў адным з кіраўнікоў Усесаюзнага таварыства сялянскіх пісьменнікаў. Спярша з гэтым таварыствам усё складалася нядрэнна. Аднак пасля смерці Сяргея Ясеніна і публікацыі ў 1927 годзе “Злосных нататак” Мікалая Бухарына сялянскіх пісьменнікаў пачалі абвінавачваць у “ясеніншчыне”, рэакцыйнасці. Кнігу Клычкова “У гасцях у журавоў”, напрыклад, назвалі “Кулацкімі журавамі”. Іван Батрак выдаў зборнікі баек “Абручы і клёпкі”, “Саха і трактар”, “Павукі і мухі”, “Байкі”... Перакладаў на рускую мову вершы Якуба Коласа і Кандрата Крапівы. 31 студзеня 1938 года І. Батрак быў арыштаваны і 21 красавіка асуджаны. Растралілі паэта ў дзень, калі яму агучылі прысуд... Прачытайце адзін з ранніх твораў паэта – байку “Селянін і камар” (“Крестьянин и комар”), напісаную яшчэ ў 1913 годзе:

*Крестьянин страдною порою  
Ходил поспешно за сохой,  
А над главою его открытой  
Комар кружился и визжал.  
Язвил крестьянина насмешкой ядовитой:  
«Я сам, хоть неказист и мал,  
Не ведаю трудов по воле providенья:  
Век целый провожу лишь только в наслажденьи.  
К чему ж трудишься ты,  
Когда в избе холодной,  
Как раб, как данник нищеты,  
Ты будешь зимовать с семьей своей голодной?»  
Напрасно мой мужик отстать его просил –  
По совести – с насмешкою своею,  
Комар же, как назло, вдруг сел ему на шею  
И больно укусил.  
Крестьянин комару тут с гневом возразил,  
Не вытерпев с досады:  
«Когда б ты кровь мою не пил,  
Свой дух давно бы испустил», –  
И комара он без пощады  
Рукою раздавил.  
Кто хочет басни смысл открыть,  
Попробуй-ка за плугом походить.*

Масштаб творчасці, узровень пранікнення ў сучасныя яму сацыяльныя, гармадска-палітычныя працэсы, нагадваюць пра тое, што Іван Батрак варты большай памяці нашчадкаў... І не толькі на Талачыншчыне, Віцебшчыне...

У вёсцы Пlosкае (цяпер яна ўваходзіць у Талачынскі сельсавет; да 2004 года была цэнтрам Пlosкаўскага сельсавета) у 1972 годзе быў усталяваны помнік народнаму песняру Беларусі Якубу Коласу. Імя паэта насіў мясцовы калгас. Аўтар помніка – скульптар Андрэй Міхайлавіч Заспіцкі (1924–2019), заслужаны дзеяч мастацтваў БССР, лаўрэат Дзяржаўнай прэміі БССР, лаўрэат Дзяржаўнай прэміі СССР. Андрэй Міхайлавіч – аўтар і другіх “літаратурных” помнікаў: Францыску Скарыну ў Полацку, Янку Купалу ў Мінску (у сааўтарстве з А. Анікейчыкам,

Perevolochnya Village Council. Russian poet Ivan Batrak (present Ivan Andreevich Kozlovsky; 1892–1938) was born in Maloye Galtsevo. Fabulist, literary critic, translator... He studied at the Kokhanovo's two-year school. Participated in the revolutionary movement in Petrograd. In 1915, he was arrested and sentenced to 8 years of hard labour. Since 1921 — in Moscow. Works in the newspapers *Bednota*, *Pravda* and the magazine *Combine*. In 1924 he graduated from Moscow State University. He was one of the leaders of the All-Union Society of Peasant Writers. At first everything went well with this organisation. However, after the death of Sergei Yesenin and the publication of Nikolai Bukharin's *Angry Notes* in 1927, peasant writers began to be accused of 'Yeseninism' and reactionism. Klychkov's book *Visiting the Cranes*, for example, was called *Kulak Cranes*. Ivan Batrak published collections of fables *Hoops and Rivets*, *Plough and Tractor*, *Spiders and Flies*, *Fables*. He translated the poems of Yakub Kolas and Kondrat Krapiva into Russian. On January 31st, 1938, I. Batrak was arrested and sentenced on April 21st. The poet was shot on the day of his sentencing... Read one of the poet's early works — the fable *The Peasant and the Mosquito*, written back in 1913:

*Peasant in times of harvest  
Hurriedly went to get the plough,  
And above his open head  
The mosquito circled and squealed.  
He taunted the peasant with a poisonous mockery:  
“I myself, although unsightly and small,  
Know no work by the will of Providence:  
I spend a whole century just in pleasure.  
Why are you working?  
When the cold hut,  
Like a slave, like a tributary of poverty,  
You will spend the winter with your family hungry?”  
In vain the man asked him to leave him alone -  
In good conscience, but with the mockery,  
Mosquito, as luck would have it, suddenly landed on his neck  
And bit the man painfully.  
The peasant objected to the mosquito with anger,  
Unable to bear it out of frustration:  
“If you didn't drink my blood,  
You would be dead long ago.”  
And he crushed the mosquito without mercy  
With his hand.  
Who wants to discover the meaning of fables,  
Try to follow the plough.*

The scale of creativity, the level of penetration into contemporary social, military and political processes remind us that Ivan Batrak deserves greater memory from his descendants... And not only in the Tolochin district of the Vitebsk Region...

In 1972, in the village of Ploskoye (now part of the Tolochin Village Council, until 2004 — the centre of the Ploskoye Village Council) a monument to the Belarusian folk singer Yakub Kolas was erected. The local collective farm was named after the poet. The author of the monument is sculptor Andrei Mikhailovich Zaspitsky (1924 — 2019), Honoured Artist of



## LOCAL STUDIES

Л. Гумілеўскім), Адаму Міцкевічу ў Мінску (у сааўтарстве з А. Фінскім), Алаізе Пашкевіч (Цётцы) у Астрыне, надмагільнага помніка Янку Купалу, надмагільнага помніка Еўдакіі Лось...

Вёска Пярэвалачная Коханаўскага пасялковага савета – радзіма драматурга, пражайца, публіцыста, кінасэнарыста Алеся Петрашкевіча (1930–2012). Кандыдат гістарычных навук, заслужаны работнік культуры БССР, лаўрэат Дзяржаўнай прэміі БССР (за ўдзел у падрыхтоўцы і выданні Беларускай Савецкай Энцыклапедыі). У 1974 годзе прыняты ў Саюз пісьменнікаў БССР. Член Беларускага Саюза тэатральных дзеячаў з 1970 года. Аўтар п’ес “Напісанае застаецца” (твор прысвечаны Францыску Скарыне), “Прарок для Айчыны” (п’еса пра віленскі перыяд ў жыцці першадрукара), “Куды ноч, туды сон”, “Трывога” і іншых. Аўтар кінасэнарыяў “Нядзельная ноч”, “Час выбраў нас”, цэлага шэрагу дакументальных фільмаў. Цікавым адрасам у літаратурным краязнаўстве Талачыншчыны з’яўляецца вёска Сані (паселішча ўваходзіць у Талачынскі сельсавет). Жыхароў тут амаль не засталося. Па перапісу 2009 года – усяго дзевяць чалавек. Сані згадваюцца ў 1669 годзе як цэнтр войтаўства Талачынскай воласці ў Аршанскім павеце Вялікага княства Літоўскага... Каля вёскі Сані ў дарэвалюцыйны час знаходзіўся маёнтак Габрылёва-Папоўка, гаспадыняй якога з’яўлялася перакладчыца і выдавец Тэрэза Гардзялкоўская (1854–1933). Літаратарка была асабіста знаёмая з польскімі пісьменнікамі Марыяй Канапніцкай і Элісай Ажэшкай. У 1907–1908 гг. жыла ў Неапалі (Італія) і Ніцы (Францыя), адкуль дасылала свае артыкулы ў “Нашу ніву” у Вільню. У 1908 г. разам з сынам Канстанцінам вырашылі арганізаваць нелегальную беларускамоўную школу для сялянскіх дзяцей. Зварнуліся ў “Нашу ніву”, каб параілі настаўніка... Прыехаў Якуб Колас... У кнізе “Літаратурныя мясціны Беларусі” А. Мальдзіса, Л. Кулажанкі, С. Сачанкі прыводзяцца наступныя звесткі: “... Янка Маўр, які пазней таксама працаваў тут настаўнікам, успамінаў, што сам памешчык у Габрылёва-Папоўцы не жыў і “Колас заставаўся “намеснікам” яго, а школка знаходзілася за 2 кіламетры ад маёнтка ў вёсцы Сані <...> У гэтай жа вёсцы была і казённая царкоўнапрыходская школа, але яна была непапулярная. Да гэтага часу нідзе на Беларусі беларускіх школ не было”. Колас працаваў з вялікім захапленнем. У вольны час гутарыў з сялянамі, цікавіўся іх жыццём. Актыўна ўдзельнічаў у грамадскім жыцці ён не мог, бо быў пад наглядом паліцыі. Вясной 1908 Якуб Колас вымушаны быў пакінуць работу з-за пачатку следства па справе аб удзеле ў нелегальным настаўніцкім з’ездзе”. Бібліёграф Талачынскай ЦБС Ірына Труханенка на старонках газеты “Культура” таксама сцвярджае прыведзеныя вышэй сведчанні: “... Старажылы расказвалі, як у свабодны ад заняткаў час ён шчыра гутарыў з сялянамі, распытваў іх пра жыццёбыццё: на большае паважаны настаўнік адважыцца

the BSSR, laureate of the State Prize of the BSSR, laureate of the State Prize of the USSR. Andrei Mikhailovich is the author of other ‘literary’ monuments: Francysk Skaryna in Polotsk, Yanka Kupala in Minsk (co-authored with A. Anikeichik, L. Gumilyovsky), Adam Mickiewicz in Minsk (co-authored with A. Finsky), Aloise Pashkevich (Tyotke) in Ostrina, the gravestone monument of Yanka Kupala, the gravestone monument of Evdokia Los...

The village of Perevolochnya, Kokhanovo Village Council, is the birthplace of the playwright, prose writer, publicist, screenwriter Ales Petrashkevich (1930 – 2012). Candidate of Historical Sciences, Honoured Worker of Culture of the BSSR, laureate of the State Prize of the BSSR (for participation in the preparation and publication of the Belarusian Soviet Encyclopaedia). In 1974 he was accepted into the Writers’ Union of the BSSR. Member of the Belarusian Union of Theatre Workers since 1970. Author of the plays What is Written Remains (a work dedicated to Francysk Skaryna), *Prophet for the Motherland* (a play about the Vilnius period of the pioneer printer’s life), *Where the Night Goes, There Goes the Dream, Anxiety* and others. Author of the scripts *Sunday Evening, Time Has Chosen Us* and a number of documentaries. An interesting address in the literary local history of the Tolochin District is the village of Sani (the village is part of the Tolochin Village Council). There are almost no residents left here. According to the 2009 census, there are only nine people. Sani was mentioned in 1669 as the centre of the Tolochin Volost in the Orsha Powiat of the Grand Duchy of Lithuania... Near the village of Sani in pre-revolutionary times there was the Gabrilevo-Popovka estate, the owner of which was the translator and publisher Teresa Gordyalkovskaya (1854–1933). The writer was personally acquainted with the Polish writers Maria Konopnicka and Eliza Orzeszko. In 1907–1908, she lived in Naples (Italy) and Nice (France), from where she sent her articles to Nasha Niva in Vilnius. In 1908, together with their son Konstantin, they decided to organise a Belarusian-language school for peasant children. They turned to Nasha Niva for advice regarding teachers... Yakub Kolas arrived... The book *Literary Places of Belarus* by A. Maldis, L. Kulazhenko, S. Sachenko contains the following information, “... Yanka Mavr, who later also worked as a teacher here, recalled that the landowner himself did not live in Gabrilevo-Popovka and “Kolas remained his ‘deputy’, and the school was located 2 kilometres from the estate in the village of Sani <...> In the same village there was also a state-owned church parochial school, but it was unpopular. Until now, there were no Belarusian schools anywhere in Belarus.” Kolas worked with great enthusiasm. In his free time, he talked with peasants and took an interest in their lives. He could not actively participate in public life as he was under police surveillance. In the spring of 1908, Yakub Kolas had to leave his job due to the start of an investigation into the case of his participation in an illegal teachers’ congress.” Irina Trukhanenok, bibliographer of the Tolochin centralized library system, on the pages of the newspaper *Culture* also confirms the above evidence, “...Old-timers told how in



не мог, бо, як паведамляў начальству ў сакрэтным данясенні ад 27 лютага 1908 года начальнік Магілёўскага жандармскага ўпраўлення, за Канстанцінам Міхайлавічам быў ўстаноўлены нагляд паліцыі”. І далей: “Працаваў Якуб Колас у Санях ад студзеня да канца красавіка 1908 года...”  
...А ў 1903 годзе ў маёнтку Славінскіх у вёску Юзафполле (цяпер у самім Талачыне існуе парк “Юзафполле”; дакладней – гэтая мясціна з’яўляецца старэйшым паркам у Беларусі, сляды яго – з XIX стагоддзя) прыязджаў Янка Купала (1882–1942), каб уладкавацца ў гаспадароў Славінскіх на пасаду лесніка. Але ад паслуг маладога чалавека адмовіліся.

...Канешне ж, старонкі пра літаратурную біяграфію Талачынскага краю не з’яўляюцца поўным адлюстраваннем усяго, што звязвае Талачыншчыну з прыгожым пісьменствам. Талачын, рака Друць, Коханава, іншыя адрасы края заўсёды былі ў полі зроку пісьменнікаў. І ў гады Вялікай айчыннай вайны – таксама... Талачынскі край вызваляў ад фашысцкіх захопнікаў 3-ці Кацельнікаўскі гвардзейскі корпус (у складзе 5-й гвардзейскай танкавай арміі маршала Ротмістрава). У карпусной салдацкай “шматтыражцы” друкавалася паэма “Аповесць пра Ваню Самаходова, вяцёлага танкіста”. Аўтар – Восіп Колычаў. Вось радкі з чарговай главы паэмы:

*Ах, Талочин, ты Толочин,  
Белорусский городок!  
Здесь был немец поколочен,  
Растолочен в порошок!*

Восіп Якаўлевіч Колычаў (1904–1973) – рускі савецкі паэт і перакладчык, журналіст, ваенны карэспандэнт. Член Саюза пісьменнікаў СССР з 1934 года. Аўтар кніг “Кніга вершаў”, “Дзеці Саветаў”, “Першая восень”, “Ля Чорнага мора”, “Вершы і паэмы”, “Кулямётная лента”, “Шчорс”, “Паэма пра Дундзіча”, “Шэсць гадзін раніцы”, “Памяць зроку”... Перакладаў вершы паэтаў народаў Савецкага Саюза на рускую мову. У тым ліку – і вершы Янкі купалы, Максіма Танка.

Яшчэ пра аднаго земляка-літаратара, пра талачынца па нараджэнню і духу нельга не ўзгадаць. У вёсцы Шмідзельшчына нарадзіўся Анатоль Фёдаравіч Мяснікоў (1950–2011). Кандыдат гістарычных навук. Закончыўшы ў 1972 годзе факультэт журналістыкі Беларускага дзяржаўнага ўніверсітэта, працаваў у газетах “Чырвоная змена”, “Звязда”. У 1996–1999 – галоўны рэдактар часопіса “Гуманітарна-эканамічны веснік”. У 2001 годзе прыняты ў Саюз пісьменнікаў Беларусі. Анатоль Фёдаравіч – аўтар дакументальных аповесцей і нарысаў пра Я. Адамовіча, А. Бурбіса, Дз. Прышчэпава, А. Смоліча, І. Убарэвіча, М. Чарота, А. Чарвякова... Двума выданнямі выйшла кніга А. Мяснікова “Сто асоб беларускай гісторыі” (другое выданне, 2009). За кнігу “Нацдэмы: лёс і трагедыя Фабіяна Шантыра, Усевалада Ігнатоўскага і Язэпа Лёсіка” (1993) пісьменнік адзначаны Дзяржаўнай прэміяй Рэспублікі Беларусь (1994).

Алесь Карлюкевіч

his free time he sincerely talked with peasants, asked them about life: a respected teacher could not dare to do more, because, as the head of the Mogilev Gendarmerie Department reported to his superiors in a secret report dated February 27, 1908, Konstantin Mikhailovich was placed under police surveillance.” And further, “Yakub Kolas worked in Sani from January to the end of April 1908...”

...And in 1903, Yanka Kupala (1882 - 1942) came to the Slavinsky estate in the village of Yuzefpolye (now in Tolochin itself there is the Yuzefpolye park; more precisely, this place is the oldest park in Belarus, traces of it date back to the 19th century) get a job as a forester with the Slavinsky landowners. But the young man's services were refused.

...Of course, the pages of the literary biography of the Tolochin District are not a complete reflection of everything that connects the Tolochin District with fine literature. Tolochin, the Drut River, Kokhanovo, and other addresses in the region have always been in the field of vision of writers. And also during the Great Patriotic War... The Tolochin District was liberated from the Nazi invaders by the 3rd Kotelnikovskiy Guards Corps (as part of the 5th Guards Tank Army of Marshal Rotmistrov). The poem *The Tale of Vanya Samokhodov, the Cheerful Tankman* was published in a soldier's magazine. Author: Osip Kolychev. Here are the lines from one of the chapters of the poem:

*Ah, Tolochin, my Tolochin,  
Belarusian town!  
A German was beaten here,  
Crushed into powder!*

Osip Yakovlevich Kolychev (1904–1973), Russian Soviet poet and translator, journalist, war correspondent. Member of the USSR Writers' Union since 1934. Author of the books *Book of Poems, Children of the Soviets, First Autumn, By the Black Sea, Poems, Machine Gun Belt, Shchors, Poem about Dundich, Six O'Clock in the Morning, Memory of a Look...* Translated poems by poets of the peoples of the Soviet Union into Russian. Including poems by Yanka Kupala, Maksim Tank.

It is impossible not to mention one more literary compatriot, a Tolochin resident by birth and spirit. Anatoly Fedorovich Myasnikov (1950 — 2011) who was born in the village of Shmidelshchina. Candidate of Historical Sciences. After graduating from the Faculty of Journalism of BSU in 1972, he worked for the newspapers *Krasnaya Smena* and *Zviazda*. From 1996 to 1999, he was editor-in-chief of the Humanitarian-Economic Bulletin magazine. In 2001 he was accepted into the Writers' Union of Belarus. Anatoly Fedorovich is the author of documentary stories and essays about Y. Adamovich, A. Burbis, D. Prishchepov, A. Smolich, I. Ubovich, M. Charot, A. Chervyakov... Book by A. Myasnikov *One Hundred Personalities of Belarusian History* (second edition, 2009) was published in two editions. The writer was awarded the State Prize of the Republic of Belarus (1994) for the book *National Democrats: the Fate and Tragedy of Fabian Shantyir, Vsevolod Ignatovsky and Joseph Lesik* (1993).

Ales Karlyukevich



ВЫСТАВА-КІРМАШ  
АЎТАРСКІХ РАБОТ

ЧАРΟΥНЫ  
МЛЫН



Ivan Zhdanovich

**FORWARD!  
TO BRIGHT  
IMPRESSIONS!**



## About 500 talented craftsmen, artists and designers from all over Belarus took part in the traditional exhibition-fair of handicrafts, Charouny Mlyn, which was held in the Belexpo exhibition pavilion in Minsk

We all need, as we know, fresh impressions. With them, the flow of life becomes joyful, and we realise our existence at the level of a pleasant relationship with it. Getting to see handmade ceramics, designer dolls, batik, costume jewellery, wood carvings, wickerwork, floristry, interior paintings, toys, designer clothes, and much more evokes positive emotions, admiration and even joy.

*Mlyn* is not only an admiration of new collections from Belarusian masters, but also an opportunity to purchase or even order the products you like. These days, participation in master classes is also available, which allows you to understand your personal inclination towards a particular type of creativity.

The exhibition began its history in May 2010. And since then, three times a year, it continues to gather talented people from all over Belarus, as well as numerous fans of handmade goods.

Our conversation with its curator and creator Tatyana Antonchik tells us about how the organisational mechanism of the exhibition works, who came up with the idea of creating and implementing this creative project, and what *Mlyn* gives to visitors.

Tatyana finds it difficult to say exactly how many such exhibitions have been held over the years. At first, *Mlyn* was held twice a year, timed to coincide with the New Year and International Women's Day on March 8th, then it began to be organised more often: three or even four times a year.

"*Mlyn*, according to our idea, is an alternative to the mass market," says my interlocutor. "I myself have always admired the products of those people who make them with their own hands. You can feel amazing energy from such things. It gives you a special warmth, as if it penetrates your soul."

***"It turns out that the idea of creating an exhibition was born out of your love for handmade goods?"***

"Plus love for those people who create, dare I say it, masterpieces with their hands."

***"Where did you get the skill of organising and holding such exhibitions? Did you study somewhere?"***

"I've been doing this business for about 20 years. You can say that life taught me. At one time, we held shoe exhibitions where samples of foreign shoes were demonstrated. This was the so-called business format. The experience, one might say, was priceless. After all, as they say, we do the work, and in the meantime it forms us..."





## RAINBOW OF CREATIVITY

*“Was your experience useful for creating Mlyn?”*

“It wasn’t easy at first. It’s one thing to personally admire, hold a beautiful thing in your hands, and even purchase it from one or another master. It’s quite another thing to bring together the people who make original products under one roof. But the idea to unite them, to show Belarusians and guests of the capital what a unique direction this is haunted me...”

*“And like any idea, if it is crystallised, it will certainly manifest itself in life...”*

“Yes, and it manifested. In those years there was no such high technology as there is now. The craftsmen were collected ‘piece by piece’. We advertised in newspapers, and word of mouth also worked. Someone visited the exhibition, say, in the spring, shared the information with friends, and they came in the fall... So gradually Mlyn became structured and gained momentum. In the first years, the exhibition was far from a commercial project; we simply enjoyed holding it. This was our outlet.”

*“It seems that you started from Yanki Kupaly Street, where the Belexpo pavilion used to be. By the way, a media exhibition was held there in May, on the eve of our professional holiday — Press Day.”*

“Yes, of course, at 27, Yanki Kupaly. Book exhibitions were also held there. We had a large pavilion where up to one and a half to two thousand artists presented all their works. Organisationally it was very difficult. Now I can’t wrap my head around how we coped back then...”

*“It seems that last year in May Charouny Mlyn was held at the Sports Palace?”*

“We organised an exhibition there several times, but compared to the current venue, the Sports Palace was a bit crowded, and there were many people who wanted to present their work. We receive over a thousand

applications every time! But we have to limit ourselves to a smaller number of exhibitors.”

*“Yes, it’s nice that Belarusians are distinguished by their artistic perception of the world. What are the selection criteria for those wishing to present their products? What are you guided by?”*

“First of all, we want the exhibition to represent different areas of creativity. Some directions are presented in a great quantity, some in a lesser one. For example, there are a lot of masters of soap making and candle blending. But we can’t gather them all here. People, of course, sometimes get offended. The selection criterion is maximum manual work. This includes ceramics, wood, glass, metal, and mixed media. We also make sure that natural texture is used.”

*“Who selects the participants?”*

“We have a kind of artistic council. These are enthusiasts, and there are



## RAINBOW OF CREATIVITY



also experienced folk craftsmen. But, by the way, we really love beginners too. These are young people with sparkling eyes, full of ideas. Sometimes the artistic council also selects those who have persistently submitted applications for many years in a row. They hone their skills over time and, of course, you want to support them even for their perseverance. We also make sure that applicants for participation in *Mlyn* advertise themselves as much as possible in their applications. The competitive selection is based on photographs of works. There must be at least ten of them. It is important that the masters also declare themselves on social media and show their work somewhere before. Such actions show how a person relates to his or her work and loves his or her creativity. This increases the applicant's chances of participating in the exhibition. Active people will present their work creatively at *Mlyn*. Aesthetics must also be present in this process. It happens that you come across gorgeous works, but the master cannot arrange them at the stand in such a way that the visitor will stop and gasp."

**"How often do masters participate in *Mlyn*?"**

"There are people who exhibited in the early years, and they still visit us. There are also those who started families after meeting at *Mlyn*. Some have created workshops. There are families for whom their creativity is no longer just a hobby, but their main income. For example, in Minsk there is a family ceramics studio of the Bernikovs called Moonceramic. We are very pleased that two talented people found each other at *Mlyn* and



## RAINBOW OF CREATIVITY

united in a common cause. Natasha Bernikova sometimes comes to us and says that she is very grateful to *Mlyn*. And for us it's like music to our ears."

***"Are the farmers who sell their products here also a project of Charouny Mlyn?"***

"Of course, a good farmer is also a master of his craft. Try aromatic teas they serve to visitors! And cheeses, pastries, meat! Guests of the exhibition enjoy having a snack here, buying something, and when they leave, they thank us. They say that delicious food also increases endorphins."



***"Is your initial profession related to art?"***

"No, I have an economic education: banking. I worked in a bank, then in an exhibition company. And Charouny *Mlyn* is more than a profession. This is my love!"

***"Have you come across masters who, having, as you say, masterpieces, cannot work for a large audience?"***

"Yes, there are such people. They are intimate, very closed. It's a huge stress for them to come to us and show themselves. We are, of course, interested in attracting them. Our website contains information on how to prepare to participate in the exhibition. We communicate with such people through instant messengers, sending

them useful information. Many people, not to mention the 'chamber' ones, are worried when they come here. But then they become so inspired that over time they feel here like fish in water. They are inspired by people who show a keen interest in creativity. The realisation that someone else needs it, and not just friends and relatives, makes it possible for the 'chamber' master to feel: he (or she) is doing a useful job."

"What would you wish for the future Charouny *Mlyn*, which will take place in May?"

"Success! Prosperity! Expanding capabilities! After all, Charouny *Mlyn* is always a joyful holiday where an incomparable atmosphere reigns. It is special! In museums it's different, yes, there we also admire objects of art, but we do it quietly, plunging inside ourselves... We don't touch the exhibits, we don't communicate with their creators. There is more of our participation in the spiritual process, the so-called immersion within ourselves."

***"At Mlyn, you want to say, we find a balance between the spiritual and the material, between the internal and the external..."***

"Yes, yes, yes! Correctly noted! Look how many smiles, music, delight, beauty! All this makes people so beautiful! Like-minded people, united by the joy of creativity gather here. And tactile sensations... Have you held products made of wood or clay... They are warm, you can feel the movement of energy in them... In life we say: the one who made the product put their soul into it. Here, at the exhibition, we can feel the movement of the souls of the masters. And what a wonderful moment of recognition when you meet people at *Mlyn* who, say, haven't seen each other for 20-30 years! These could be former classmates, separated neighbours who used to be friends, or distant relatives..."

***"So we met our former colleague at the exhibition. Now Viktor and his wife Katerina produce and sell craft meat products."***

"Yes, *Mlyn* unites us all. I say 'us' for a reason. Personally, I also met a good friend here today, whom I haven't seen for five years. It turned out that she visits the exhibition every year, and she always leaves in high spirits, saying that she seems to be recharged with energy."

***"Here you can express yourself by forgetting about 'as if'. Most people live and do not think about the fact that positive emotions are in the high frequency range, that these are high vibrations. Physics! And high vibrations are joy, happiness, love, inspiration, delight... The more often you experience them, the more vital energy you have at your disposal. And that means health."***

"It turns out that living at high vibrations is more profitable in all respects. And in this sense, Charouny *Mlyn* gives them to all of us."

Interviewed by Valentina Zhdanovich



# DOLLS AND PEOPLE

or  
Rising  
from  
the  
ashes

And why does someone make dolls and someone buys them? Why do both groups of people need this? And what is a designer doll? We briefly talked about this with designer, member of the Board of the Union of Designers of Belarus Anna Gruzhevskaya during the Charouny Mlyn exhibition-fair.



## LIFESTYLE

It was simply impossible to pass by this stand. The dolls presented there were amazing. Each with its own face, in exquisite outfits, each with its own image... And each, it seems, with its own story...

And a tall lady walked in front of the stand — one step to the left, one step to the right — in deep blue. And in a stylish hat... And next to her there was a lady in red. As it turned out, Svetlana Kovalets, the assistant and friend of the owner of the stand, Anna Gruzhevskaya. And also in a hat. Unfortunately, you won't see such hats on the streets of Minsk. Perhaps at the opera... It's a pity, I say. Yes, Anna answers: a woman in a dress without a hat looks like she's naked...

The judgment, of course, is controversial, but, as you know, everyone has their own truth. Moreover, if this truth is related to creative self-expression and the



■ With assistant and friend Svetlana Kovalets, who also cannot live without creativity

creation of an artistic image. I admit, the images of ladies in blue and red reminded me of sedate heroines from Anton Chekhov's stories, walking along the embankment of the Crimean Yalta, who were suddenly transported to our time and organically fit into it, playing, balancing on a fine line between the past and the present.

We got acquainted, smiled to each other. We exchanged greetings. I told them how beautiful it was here... The lady in blue said: the attention of the press is pleasant... I noted that the tone of the beginning conversation was quite sincere. Anna Gruzhevskaya didn't mind about the short interview.

"Are these your dolls?"

"Yes, mine, of course."

She spoke with pleasure, with that charming intonation that distinguishes dignity from pride.

As long as she can remember, Anna, according to her, has been creating. She admits: already in early childhood she won prizes in various art competitions. Her first works were officially recognised when Anna was five years old, even then she tirelessly painted and sculpted...

For various reasons, the craftswoman's life path was difficult, but, despite the circumstances, she did not give up creativity. However, she didn't dare say right away why



■ The Merida doll presented at the exhibition has found a family



she had been brought into a radio engineering university. And I asked a leading question: maybe for general development, because nothing acquired in life is superfluous, and at some turn it will certainly come in handy, especially if it concerns education... But Anna decisively refuted my assumptions.

"Everything was banal, alas. My uncle taught in Minsk and inspired my parents so much with programming telling them that the future was with it that they made me do it. I was on my knees and was sobbing, saying that this was not my thing, but I had to agree. How can I go against my mom and dad... I first



■ Each of these dolls has a name and each is waiting for its owner



studied at a radio engineering college and, I admit, I hated studying. Then, when I worked at the Horizont plant, I entered the evening department at the Radio Engineering Institute. Neither work nor study was to my liking, to put it mildly. But in the 2nd year of the institute, I dropped out. As for the acquired 'radio engineering' experience, I understood an important thing: in life you need to do what you love. Period!"

Anya's needlework began with a needle, thread and scissors, also at the age of five. In those years in her life, and the girl grew up in one of the villages of the Smorgon District, in the Grodno Region, she did not have a single doll. Anna remembers well how her father, Zigmund Mikhailovich, brought a bear from Grodno that stood on four legs. So she sewed clothes for him...

And then the needlework continued with a sewing machine, from which Anna, as she put it, progressed to sewing production.

"I had five clothing stores. Very famous people got clothes in them. Nevertheless, the circumstances were such that in a short period of time I lost everything, all my capital. But then, figuratively speaking, I rose from the ashes..."

I raise my eyebrows in surprise, I want to say: like a Phoenix bird... But Anna is ahead of me, "Yes, yes, I know





■ At the Anna Guzhevskaya Fashion Theatre

about the Phoenix bird, which brings happiness, makes it possible to avoid defeat and win. Did I win? Don't know. But I can say that in the end I mastered almost all handicrafts. Whatever I learned... That's why it's easy for me to make dolls. It takes people fifteen years to reach this level of skill. I mastered all this in six months. And I can say with confidence: the quality of my dolls is high..."

We talked about the fact that dolls, one of the oldest forms of art, were made a long time ago, and the oldest ones discovered by archaeologists were about 4 thousand years old. It seems to me that one can only guess why they were made; it is simply impossible to know for sure. The reasons can be very

different... And all are individual. As they say, the field is unploughed for psychologists and other specialists who are trying to find an explanation for the 'doll' phenomenon. But Anna just likes it.

"I can't live without creativity. And there is no need for me to delve into the reasons why I do them... Let those who need them look for them, and call this hobby whatever they want: puppetry, doll therapy... Personally, the process of creating a doll brings me great pleasure."

How does Anna come up with the idea to make this or that doll?

"In various ways. For example, the red-haired Merida from the Disney cartoon sank into my soul so much

that I simply could not help but make them."

And someone purchased the Merida doll just yesterday. Anna says that the red-haired girl has found her family.

Anna's dolls are purchased by both collectors and those people who love beautiful things.

"These moulded dolls," Anna takes one in her hands, "they are decorative, like vases. Who needs, say, a Chinese vase in the corner of the room? Someone who appreciates beauty. So is with the doll. I also make textile dolls: they are more tactile, pleasant to the touch, and can be held in your hands. But they can also be boudoir. For some, such a doll will become a



■ Stylish hats by Anna Guzhevskaya are created using the fashionable upcycling method



■ Fashion Theatre is a Lifestyle

friend, for others, an object of admiration.”

At one time, I tell Anna, I also had a designer ballerina doll named Olga, which I purchased in Belgium while on an excursion in the city of Bruges. Beautiful, sophisticated, she decorated the living room. Unfortunately, the doll recently broke. I remember how very upset I was, so much so that it seemed like a part of my soul was broken. Then I even wrote an essay about the doll and the relationships between loved ones.

“Most likely, I could restore your Olga and give her a second life. Now there are technologies that can do a lot. My dolls don’t break. Darwi Roc clay creates this miracle, it is soft, elastic...”

I ask Anna if she is familiar with the currently fashionable upcycling, the reuse of things.

“I do a lot of things in this direction. Have you seen my eggcrate hat? And I have hundreds of them! Without false modesty I will say: this is a masterpiece. Upcycling is an art on the one hand, and an environmentally friendly trend on the other. After all, it helps in the fight against excessive consumption

and materialism. People produce so many things that they choke us. In addition, upcycling is not only a fashion trend, but also a way to save money, take care of the environment and show your individuality.”

Thanks to Anna, I later delved into upcycling in more detail, gaining information via the Internet (<https://mixnews.lv>). I learned that many large brands are turning to the upcycling method to create stylish collections. For example, such as: Marni, Coach, Balenciaga, JW Anderson, Miu Miu. Their interest is in the experience gained and the reputation of eco-friendly, which is now valued in the West. Upcycling brands have already appeared: Rishi, famous for denim

As for Anna, she is also the creator of the Fashion Theatre, which has a currently popular direction — age-free modelling. This is a fresh trend in the modelling business, a stream of life that involves ladies who prefer to age gracefully.

“Women aged 50+ come to us,” explains Anna, “they can be of any build, of any age. They learn fashion shows, choreography, and the ability to wear beautiful clothes that create a particular image. I have a huge costume room where I create these images for my models using suits, hats and other headwear. For them, shows become an important part of life. They raised children first, then grandchildren, missed something in life, then came to their senses — and decided to jump, as they say, into the last wagon. A choreographer, a fashion show teacher, photographers work with my models...”

I didn’t delve into the story of Anna Gruzhevskaya’s Fashion Theatre: it’s better to see for yourself. And this is a separate topic that deserves special attention. Of course, we can return to it later. Moreover: ask to see Anna in the dressing room, and also get to know Belarusian 50+ models who are convinced that true beauty has no age.

Anna has many ideas and plans, which I think we will learn about later. Moreover, these ideas can be implemented with the support of the Union of Designers. She is pleased that the new Chairman of the Belarusian Union of Designers, Sergei Varkin, treats them attentively. And this collaboration gives hope. After all, my counterpart says, we are for promoting the culture, art and talented people of Belarus.

Well, we, journalists, are interested in this too.

Valentina Zhdanovich

Photo by the author and from archive of Anna Gruzhevskaya



■ Age modeling is also fun

items. Pijmak, where vintage jackets get a second life. Dog Rose is a brand that creates shirts, dresses and even jackets from various scraps of vintage items.

interested in this too.

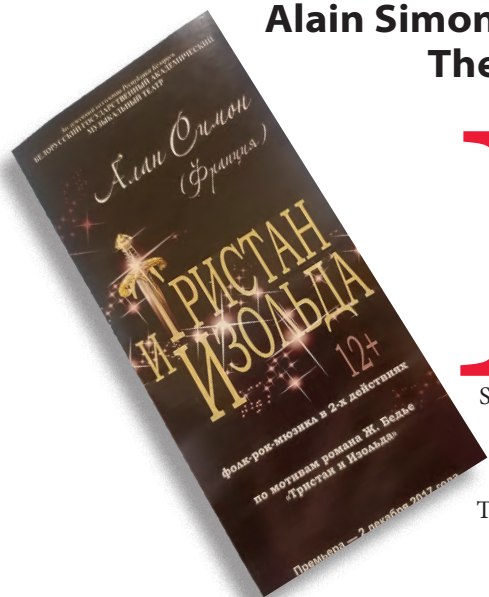


YEARS LATER



# THE MAIN THING IN LIFE IS LOVE

**This Belarusian-French production, a folk-rock musical based on the novel *Tristan and Isolde* by Joseph Bédier, a romantic premiere of 2017, is still in the repertoire of the Belarusian State Academic Musical Theatre, which sincerely surprises and fascinates the famous French composer Alain Simon who wrote the music for this performance. The other day he visited Minsk and watched it.**



**В**y the way, he came to Belarus to pay tribute to the team of the theatre, on whose stage the play *Tristan and Isolde* has been running for more than 7 years. Before the start of the performance, together with his wife Diana, he went up on stage and expressed his gratitude to the theatre staff for such careful attitude towards the repertoire. He also said that just on the day of the performance of *Tristan and Isolde* it was ten years since the first production of the show, which premiered in France in the city of Nantes, which, by the way, is called the city of arts and history. Also, Monsieur Simon, recalling how brilliant the premiere of *Tristan and Isolde* was in December 2017, thanked the audience for coming to watch this musical about great love. Wishing the audience a pleasant viewing, he expressed his personal conviction that there is nothing more important in life than love. It was about the love of *Tristan and Isolde*, about the sad story of this love, that he wrote his music.

"I love the sensual culture of Russian-speaking countries, which is probably why I am here in Belarus. The French and Belarusians have a lot in common – we are emotional people who believe in love."

These words of the guest from France were met with thunderous applause.

"The performance has not aged at all, has not lost its freshness," Monsieur Simon tells us during intermission. "I like the way it goes. The performers are top notch. The rhythm is good and the audience reacts quickly. It is just as beautiful and colourful as in years past."

Let me note that talking with the maestro is not easy: many spectators want to take pictures with the French composer. Among them there are many young people: cadets, university and college students. Diana comes to the rescue, who has been helping her husband with his creative projects. Diana told us that Alan was born in Nantes, and they met in Paris. "Alan in France," our new friend admits, "is considered a composer of the highest level, and also a fan of historical subjects. At home, all the walls are covered with European music awards. Alan's work became widely known with the creation of the Celtic rock opera *Excalibur*, *Legend of the Celts* in 1999, the album of which became 'gold' in France within ten days. He worked in cinema, made films as a director, wrote music as a composer, worked with such outstanding film actors as Jean Reno, Omar Sharif."

We also learn that Alan is also a famous traveller, the writer spent about a year in Nepal (Himalayas), and also travelled around India. Moreover, he prefers to travel independently.

"Our last trip was to Türkiye, to Cappadocia. Moreover, what is typical for Alan: we arrive at the point, settle down and go for a walk. We covered kilometres in a day. To know and love a country, you need to see its ordinary life. In big cities this is unlikely to happen. Cappadocia is a real traditional Türkiye. And there are underground cities in Cappadocia, amazing Martian mountains! Everything there breathes with history."

By the way, our press immediately after the premiere of *Tristan and Isolde* wrote that about Monsieur Simon that an important element of the maestro's worldview is an understanding of the special role of love in our lives.

"That's true," Diana confirms. "Alan is sure that beauty and music are very important in our lives, and love is the main driving force on the planet."

We share similar views in every possible way, we tell our interlocutor that at one time we travelled around Belarus along the state border in four months, walked more than 2,800 km, without approaching anywhere. And similar thoughts visited us.

"Alan will be interested in learning more about this," Diana enthuses. "In December we are going to come to Minsk again. I hope everything works out as planned."

It turns out that the theatre will continue to work with Monsieur Simon on a new project, in which he will act as the author of the libretto, composer and production director. And this, if everything goes well, will be the play *Zorro*.

Ivan Zhdanovich



■ Alan Simon and his wife Diana as guests of the Belarusian State Academic Musical Theatre





■ Tristan and Isolde (Sergei Sprut and Olga Zhelezkaya)  
 ■ Wedding of Marke, King of Cornwall.

*From left to right: Isolde (Olga Zhelezkaya), Marke (Andrey Asimovich), King of Ireland (Vladislav Danilovich), Queen of Ireland (Lydia Kuzmitskaya)*



“Alan really likes the atmosphere of the Belarusian theatre, he highly appreciates the professionalism and talent of the artists, as well as all the other employees, which he told the audience before the start of the performance. Therefore, he may offer the Musical Theatre a new joint production in the future. Thinking about what could be staged, Alan thought: first of all, we need to do something light, funny, comedic, something kind. So that after the show the audience goes home with smiles. And then Zorro came to his mind. You are, of course, familiar with this character. Remember the film, with the cape and the sword, the French-Italian western starring Alain Delon? Alan always enjoyed watching all the films and productions related to Zorro. And while studying the issue, I realised that there was not a single musical about this brave man, defender of the disadvantaged. Alan realised that this was an ideal opportunity to offer the theatre something bright, intense, entertaining, danceable, and interactive. The musical will feature several musical genres, using both a symphonic theme and Spanish guitar, castanets and other instruments that will help create the desired flavour. The show will also seamlessly incorporate elements of fencing, other stunts, flamenco dancing... We are sure that *Zorro* will be a show for the whole family, it will be a truly impressive and kind production. Let's hope that everything will work out over time”.

Let us remind the reader, my colleagues wrote about this back in those years, that *Tristan and Isolde* is the third adaptation of the popular Celtic legend of love by Nikolai Androsov, a Russian choreographer and director, Honoured Artist of the Russian Federation. He staged it first in France, and in 2015 – at the Novosibirsk Musical Comedy Theatre. All mise-en-scenes of the play staged in Novosibirsk were transferred to the Minsk stage. But the Minsk version of the musical added a song by the

Queen of Ireland (Lydia Kuzmitskaya), which is not in the Novosibirsk performance, and was specially written by Alan Simon for Minsk. Let's admit, this part is the brightest. The set design was created by the theatre's Chief Designer Andrei Merenkov. Costume designer – Irina Labush. Conductor – Nikolai Makarevich.

The troupe of the Belarusian Musical Theatre is familiar with Androsov from his productions of the plays *The Blue Cameo* and *Jane Eyre*, which he produced together with composer Kim Breitburg. The Belarusian audience loves these melodramatic stories, the plots of which are so exciting, and the characters and music are so bright that they do not leave anyone indifferent. The folk rock musical *Tristan and Isolde* continued the melodramatic line of these performances. Spectacular, full of crowd scenes, piercing arias and duets, it strongly affects our senses.

“Alan and I, of course, hope that the play *Tristan and Isolde* will continue its life on the theatre stage: we heard that it is very popular, especially during the theatre's tours. Alan also asked me to once again convey my deep gratitude to the Musical Theatre for sharing this wonderful adventure with everyone who worked on the folk rock musical”.

Let us remind the reader of the plot outline of the play. Knight *Tristan* (Sergei Sprut) takes his bride to his uncle, the Cornish king *Mark* (Andrei Asimovich). The bride is the beautiful *Isolde*, an Irish princess (Olga Zhelezkaya). On the way, *Tristan* and *Isolde* accidentally drink a magical drink prepared by the Irish queen. The drink was supposed to bind *Isolde* and *Mark* into strong love bonds, but it turned out that it connected *Isolde* and *Tristan*. They were doomed to taste that passion that was not originally destined for them and therefore it brought many trials.





■ Frosin, sorcerer (Denis Nemtsov)  
■ Scene from the play

## YEARS LATER



### Interesting facts:

The chivalric romance has been known since the 8th century. It became one of the most common and favourite subjects of medieval poetry among all the peoples of Western Europe. In 1140, the saga of Tristan and Isolde was translated into a French novel, which became the source of all known literary adaptations.

For several centuries, the whole of Europe was reading the story of ardent and tragic passion. Literary presentations of the legend are reflected in Italian, Modern Greek, Spanish, Norwegian, Polish, Czech and even Belarusian.

In the 19th century, the story of 'the love of Tristan and the beautiful Isolde with a sad ending' was widely described in

lyrics, prose and drama. For the modern reader, the most famous versions are Walter Scott's poem dedicated to unhappy lovers, Richard Wagner's opera *Tristan and Isolde* (1864) and the novel-reconstruction of the early 20th century scholar Joseph Bédier. The names of the characters quickly turned into synonyms for true lovers. For several centuries in Europe, children were called Tristan and Isolde en masse. European artists and craftsmen made a good living thanks to the legend – scenes from the novel were depicted on frescoes, carpets, curtains, dishes, and furniture.

Valentina Zhdanovich

Photo courtesy of the Belarusian State Academic Musical Theatre, author Anna Zheburtoovich



Erwan Balanço

■ Until we meet again!





TRADITIONS ARE ALIVE

# SPRING! SUN!



Maslenitsa was widely celebrated in Belarus in March according to traditions. These were days of fun, especially on weekends, with pancakes and the burning of an effigy of winter – 'Marena', glorifying the coming spring, illuminated by the bright sun. We also plunged into the atmosphere of fun and mischief when we visited the Museum of Folk Architecture and Life, which is 4 km from Minsk in the agricultural town of Ozertso.



# MASLENITSA!

Today Maslenitsa traditions are not so strong, but still this holiday is still bright and noisy in Belarus, testifying to how much Belarusians love it. The celebration of Maslenitsa seems to call for waking up after winter hibernation and preparing for a new spring, and therefore a new life. Everywhere, in large cities and towns of Belarus, wherever it was possible to organise folk festivities associated with Maslenitsa, they, as they say, were organised in order to spend the winter and pay homage to the spring. For example, in Minsk, the main venue for public festivities was the area near the Sports Palace. There has been a fair here since March 15th. Food court, interesting entertainment for children and adults, folk rituals... Students of universities, colleges, schoolchildren, workers of museums, libraries, cultural centres and representatives of other organisations during Maslenitsa week, which began on March 11th and ended on the 17th, found time to celebrate with pancakes. Of course, many families traditionally made pancakes. We don't know a single person who doesn't love them. In our environment, pancakes are eaten by family members – children, grandchildren, godchildren, nephews and, of course, friends. One of them still remembers how once on Maslenitsa we baked a whole mountain of 'dancing' sunny pancakes. This is our word for a pancake that turned out good. You take such an orange pancake in your hand, always oiled, tear off a piece, and it 'dances'. Because it is soft and elastic at the same time, half a centimetre thick. This is how we make an alternative to thin, lacy pancakes, the so-called 'nalistniki'. And this is our family Maslenitsa. This year they also had a fun holiday, as we learned from the news of the Belarusian television ONT, in the East of our continent – at the Belarusian Embassy in China,



- The Belarusian State Museum of Folk Architecture
- and Life on the day of Maslenitsa celebration was overflowing with fun





where students studying in China, commercial representatives and the entire diplomatic mission came. Round dance, funny games and tug-of-war, hot pancakes, the ritual of burning an effigy of winter – everything was like in our homeland. Moreover, we know, this information can be found on the Internet, that Maslenitsa is also celebrated in different countries before the start of Easter Lent. And also on a grand scale.

### A little about personal

By the way, in Belarus they eat pancakes with butter and sour cream, jam and honey. And, of course, with machanka. Machanka recipes are very different. It can be with meat, mushrooms, or sausage. You take a pancake, roll it up and dip it into



a thick sauce. Only in Belarus did I try pancakes with machanka. With mushroom, lean, and also based on meat broth with pieces of country, 'finger-filled' sausage and pork. But after my mother's pancakes in childhood, I haven't eaten anywhere else as delicious as in the family of our friends Busko from the village of Zharebkovich, in the Lyakhovich District in the Brest Region. Over the years of communication, these people have become great friends for us. Regina is now alone, Vitaly Busko, the former chairman of the Zharebkovich Agricultural Production Cooperative, has passed away. May his memory be blessed, as will of our parents. So her pancakes outmatch these of many other housewives. And Regina makes them with kefir. You just need to let the kefir sit in the house and not be cold. And she sifts the flour carefully. The pancakes turn out to be the most



tender: aromatic, balanced taste. You eat them and it seems you can't get enough: they are so delicious. And when they lie on a plate in a heap, their wavy edges look aesthetically pleasing. At one time, the village worker Regina also had her own cow. She whipped the butter herself, made cottage cheese, sour cream and gourmet cheeses. And what sweet, fatty milk it was! We were treated to all these gifts, obtained in the village through great and painstaking labour, more than once. Regina is a hospitable and generous hostess. When we sometimes get together at the table, pancakes are part of the treat on Maslenitsa, they are also in the centre of the table on other days as well.

### And we were there, treated ourselves to pancakes

By the way, at the Museum of Folk Architecture and Life, we saw one group of young people from China eagerly eating fragrant pancakes at tables near the tavern. We also heard the English speech of individual guests, who were accompanied by translators. They looked with delight at the two skomorokhs who moved around the museum at





■ Artisans and folk craftsmen exhibited their works on the territory of the museum. Their products were in great demand among visitors, who bought whatever they wanted: wood products, straws and clay, scented candles, eco-friendly soap, textile and wooden toys, decorations...



high speed. It seemed: they had been just at the stage where folklore groups sang the Maslenitsa toast a moment ago, but then you looked: and they were already in a different place – at the effigy of Winter, Marena, which towered in the open space awaiting burning.

As for the museum itself, it was founded near the village of Storchitsa in 1976. This open-air museum presents examples of folk wooden architecture from different regions of Belarus. All architectural monuments in the museum are authentic ancient wooden buildings that were transported from different parts of Belarus, collected on the territory of the museum and carefully restored. Among the architectural monuments presented in the museum, there are several churches (Uniate, Orthodox, Catholic), many peasant houses and several mills. A school, a chapel, a bell tower, a farmstead, a bathhouse, a tavern and many outbuildings and industrial buildings of various profiles and purposes are also represented there. The churches presented in the museum were built in the 18th century. Other architectural monuments were originally built

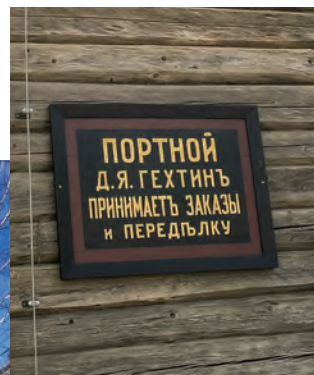


## TRADITIONS ARE ALIVE

in the 19th century, with a few buildings dating back to the beginning of the 20th century. In total, the museum exhibits more than 25 monuments of Belarusian folk wooden architecture of the 18th and early 20th centuries. Moreover, the traditional interiors in the monuments have been restored very well and with high quality. The interiors of the buildings include complete sets of appropriate furniture, as well as antique household items and tools. You can read more about the museum at the link – <https://vedaj.by/index.php/ru/mesta/strochitsa>

It was in such an authentic atmosphere that the Maslenitsa holiday, organised by the Belarusian Slavic Committee, took place.

More than 1,500 people visited here on Sunday, March 17th. Maslenitsa games and entertainment for children and adults, master classes for them, horse riding, round dances, traditional rituals, the Batleyka puppet theatre, singing of folklore groups from the Minsk and Grodno regions, reconstructions of the 'Navedvanne Maladukhi' (Visit to a Young Wife) and 'Pahavanne Dzeda' (Funeral for the Old Man) rituals, and much more, which made us happy.



- The Museum of Folk Architecture and Open-Air Life presents vivid examples of folk wooden architecture from different regions of Belarus
- In the tavern you could taste fragrant pancakes and drink tea infused with herbs

Interestingly, the 'Pahavanne Dzeda' ritual, included in the list of elements of the intangible historical and cultural heritage of Belarus, is traditionally held on the first day of Maslenitsa in the Gorodok District of the Vitebsk Region. And on the territory of the museum both artisans and folk artists exhibited their works. Their products were in great demand among visitors, who bought whatever they wanted: fragrant candles, eco-friendly soap, textile and wooden toys, jewellery... And much more that they liked. One of the brightest moments of the holiday was climbing the Maslenitsa pole. At the top of a 7-meter pole hung notes with gifts, among which were jars of pickles, bags of beets, potatoes, 'finger-filled' sausage rings, and hams. The winner of the main prize, which was a live goose, was the First Deputy Chairman of the Belarusian Slavic Committee Denis Pravin, who on that day held the contents for the participants of the holiday. As we later found out, Denis gave the goose to his friend to farm, taking his word that he would take care of the bird and not let it be killed. By the way, there were many people who wanted to buy a goose. One of them named Yelisey, whom we met, a graduate of the Olympic Reserve School, a hockey player, after being on the pole once, wanted to overcome this height again. Moreover, in order to get a live goose and take it to grandfather. We heard about this when he voiced his idea to the beautiful bride Margarita. Teenagers also climbed the pole; some managed to get the coveted prizes. Meanwhile, parents were worried that their children, stripped down to shorts, would catch a cold. The culmination and at the same time the finale of Maslenitsa, as it should be, is the burning of the effigy of





Winter – Marena. Those who created this huge doll, and these were specialists from the Museum of Folk Architecture and Life, seemed to have a kind attitude towards Winter. But this season it turned out to be really warm. The creators made Marena kind of soulful. They put a lot of heart into it. It was a shame to even set this beauty on fire. But tradition is tradition. Moreover, if we perceive the burning of the effigy of Winter as a moment of cleansing from everything that does not allow us to move forward. After all, no matter how much we love last year's snow, we have to part with it. And thus clearing space for new emotions, impressions, and new life experiences. Moreover, we know that in order for something to grow from a grain, it must be transformed. So, it must die.

### Let's look back into the distant past

Maslenitsa, an ancient ritual, dates back to pre-Christian times, during the period when our ancestors worshiped pagan gods. This holiday has many faces; over time, it united the pagan and Christian traditions of the Belarusians. On the one hand, this is the awakening of nature to a new cycle of life, on the other, it is the last day before Lent. Our ancestors celebrated Maslenitsa, glorifying the sun god Yarila. According to another version – Veles, who patronised domestic animals.





■ One of the brightest moments of the holiday was the climbing of clever guys and boys onto the Maslenitsa pillar. On a 7-meter pole Elisha, a graduate of the Olympic Reserve School, hockey player



belslavkom.by

■ The winner of the main prize, which was a live goose, was the first deputy chairman of the Belarusian Slavic Committee Denis Pravin

The church has changed practically nothing about this pagan holiday, except that today the burning of an effigy of winter has nothing to do with the Christian tradition. After accepting Christianity, it was sanctified and filled with new ideas. Maslenitsa week has become an important stage in preparation for Great Lent. In the Christian tradition, the spiritual aspect is important: believers during this week should come closer to forgiveness of all offenses, repentance, and reconciliation with their neighbours. During this period, they remember the deceased and pray for the repose of their souls. And the act of forgiveness itself took place on Sunday; on the last day of Maslenitsa week they asked for forgiveness from all relatives and friends. That's why they called it Forgiveness Sunday. And on Sunday we said goodbye to winter and welcomed spring. To this day, the culmination of the holiday among the people, as we have already said, was the burning of the effigy of Maslenitsa, which personified everything bad that happened in people's lives and in themselves. Sunday passed very noisily, with songs and dances, with abundant food.

There is no specific date for celebrating Maslenitsa in Belarus. To calculate it, you need to subtract eight weeks from the date of Easter: these are 48 days of Lent and the week of Maslenitsa itself. As a result, this year Maslenitsa week began on March 11th, and culminated on Sunday the 17th.

In some regions of Belarus this holiday is called differently – Syrnitsa, Maslenka. In the Church calendar it is called 'Shrovetide'.

It was forbidden to eat meat during the holiday week, which also has another name – Meatless Week. Fish and dairy products were allowed. But pancakes, a symbol of the Sun, had a special status. They started baking them on Monday. The ancestors ate them with melted butter, sour cream, honey, jam, and cottage cheese. And not only to fill the bellies, but also to rejoice.

Where did the name of the holiday come from – Maslenitsa? We are looking for the answer in the villages. For rural residents who kept farms, by the beginning of spring, the cows had time to calve – milk and dairy products became the main thing on the table. This is where the name Maslenitsa comes from, according to researchers.

Every day of Maslenitsa, as described on the website: Everything About Recreation and Tourism in Belarus (<http://probelarus.by/>), is unique and filled with sacred meaning. For example, Monday, also called 'Meeting', was considered the symbolic beginning of Maslenitsa. It was then that they made a stuffed animal that personified the frosty winter. Tuesday was called 'Flirting': from this day you could start visiting. Wednesday – 'Gourmand' – called for baking even more pancakes and inviting even more guests. And on Wednesday it was customary to visit the mother-in-law, hence the famous 'to the mother-in-law for pancakes'. In that part of



## TRADITIONS ARE ALIVE



the country where celebrations began on Thursday, 'mother-in-law's' day was Friday. On Thursday, who was called 'broad' or 'fat', they catered to their pets. They even baked pancakes specially for them. In addition, young stallions were ridden on Thursday; this day was considered the most favourable for such an activity. In some areas, Thursday was the day of midwives. The children who were born with their help came to visit them with treats, and then took them on a sled ride around the village. Of course, if the snow hasn't melted. Friday – or 'mother-in-law's evening' – was the time when the young family visited the bride's relatives. If the son-in-law did not come to his mother-in-law that day, this was a great insult that could cause discord between two families. On Saturday came 'sister-in-law's evenings'. Everyone went to visit each other, rode horses, sleds, and swings.

■ Effigy of Winter - Marena - awaiting burning



On Maslenitsa there were a large number of different rituals. Our ancestors believed that it was possible to work during the day during Maslenitsa week, but the evenings were only for entertainment.

One of the most interesting Maslenitsa customs that existed on our land was 'carrying blocks'. Young guys who did not get married for a long time were subjected to this test. A piece of log was tied to their leg and they had to walk around the village with it. In some regions, women carried this piece of log and tied it to the first unmarried guy they met. Anyone who did not want to 'carry the block' had to pay off with money or a treat. In other areas, guys who were forced to try on 'blocks' had to go into the houses where unmarried girls lived and demand food. If a guy with such 'block' did not stop near such a girl's house, it was considered disrespectful towards her.



People loved dressing up games during Maslenitsa. Villagers dressed in fancy dress and showed up at someone's house. If the owners were slow with the treat, then a clownish destruction of the house began – things were scattered, objects were rearranged. Such a company threw every person they met on the street into a snowdrift and rubbed snow on their cheeks and nose.

This spring there was no snow anywhere in Belarus: the above-zero temperature melted it already in early March. And the visitors' cheeks were also reddened, but this time from the hot herbal tea with the pancakes.

### Instead of an afterword

Perhaps in those distant Maslenitsa times, our ancestors, who were children, like us in our childhood, also loved to go out and share pancakes with friends, if, of course, their parents allowed them to do so. They, which is quite acceptable, looked through a hole bitten in the middle of the pancake at the sun, and then little by little they plucked off pieces and threw them to the birds. Sometimes cats got it a little, and even dogs. They probably heard from their elders that the first pancake should be given to the birds: after all, they are intermediaries between Heaven and Earth. And closer to our ancestors. This is what it is, a Slavic tradition.

Valentina Zhdanovich  
Photo by Ivan Zhdanovich



# SUGAR:

## A PROFITABLE BUSINESS AND A LEGALIZED DRUG



**The researchers write that the effects of sugar consumption are similar to those of cocaine. It changes the mood, stimulating a feeling of pleasure, and provokes a person to search for sweets. Scientists refer to the results of a study of the behaviour of rodents, which, between drugs and sugar, more often chose the latter. Today, this product has many labels attached to it. On the one hand, with the words "sweet" and "sugar" we designate positive and pleasant phenomena and objects. On the other hand, we call sugar "sweet death". We talk about the history of its appearance and the path from a pleasure for the rich to the most common product on the shelves, as well as its impact**

**on health with a neurosurgeon, a researcher at the Department of Brain Tumours of the N. N. Aleksandrov Republican Scientific and Practical Centre of Oncology and Medical Radiology, a teacher at the Department of Neurology and Neurosurgery Institute for Advanced Training and Retraining of Healthcare Personnel of the Belarusian State Medical University Gumen Ghorbannijad.**

**“When we take a pack of sugar in a store, different people have different associations — from something tasty to Brazilian TV series, slavery, rum and much more. Many events in history are connected with sugar.**

**Sugar has killed millions of people, many people have made wealth from it, and to this day there are behind-the-scenes wars going on for the sugar market around the world. Many would like to get as much of it as possible and make money from it. Sugar is a profitable business and one of the rare types of drugs, the trade of which is legalized throughout the world.”**

**“Let’s start with the history of sugar. India is considered his homeland....”**

“The first traces of the use of sugar cane were found in Papua New Guinea. It was there that it was used ten thousand years ago. However, sugar was then used as a medicine and was not so widespread, since it was difficult to grow and extract. About three thousand years ago, sugar cane came to India. But they also believed that it had medicinal properties. Until the Persian king Darius captured India.

Nevertheless, sugar did not gain much popularity in Persia either; it was also used as a medicine. During the Islamic wars, sugar cane came to Spain, and from there it spread to Europe. The Europeans weren’t very welcoming to it either. It was an expensive pleasure; sugar was considered a product for the rich. In 1069 it appeared in England. At that time, European rich people called it ‘white gold’. When guests came, various sculptures were made from sugar. This decorated the table and testified to the wealth of a person. But it was not consumed in large quantities.

The Spaniards and Portuguese decided to introduce sugar into the food culture. The Spaniards began to grow capricious sugar cane in the Canary Islands; this was perhaps the only suitable place. When Christopher Columbus set sail for America in 1492, he took sugar cane with him. And on the new continent it grew well, since the weather and soil turned out to be favourable. However, extracting sugar from cane is very hard work, and there were few people willing to do it. Therefore, the Spaniards already used slave labour at that time. Local residents worked in the Canary Islands. And when the Spaniards came to America, sugar cane was first cultivated by the Indians, until the Spanish king banned their work on the plantations. Then it was

decided to import Africans. The Portuguese began bringing slaves from Africa. About 12 million black people were transported to work on the sugar cane plantations.

They worked 18 hours a day. It was hard work, and the slaves were poorly cared for. Their average life expectancy on plantations was no more than seven years. Therefore, an influx of new labour was constantly required. It turned out to be a good business: bring slaves, exchange them for sugar or rum (this is vodka made from sugar cane), then sell the sugar and rum, which brought a lot of income to slave traders and sugar producers.

Slave labour since the time of the Sumerian civilization (there are historical facts that they used the labour of captives) meant the labour of local residents. At the same time, slaves in America were brought from Africa. The conditions for their delivery were extremely strict. One slave on a ship was supposed to take up no more space than in a coffin. There was a scheme for how to distribute slaves on a ship so that the maximum number of them could fit. Delivery time took from one and a half to five months. All this time, people remained in







place, could relieve themselves only at the same place, received the most primitive food and a minimal amount of water.

Therefore, a large number of slaves died due to intestinal infections and other diseases along the way, they were simply thrown overboard. The owner of the British ship Luke Coolenwood in 1781 threw hundreds of live slaves overboard to deliver the rest in the hope of receiving compensation, since it seemed that there was not enough water on the ship to give them something to drink. He did not receive compensation because it was established that there were 1,500 litres of water on the ship, and this would have been enough to give everyone something to drink. History has never known such cruel treatment of people as at that time.

At that time, religions had a lot of influence, and none of them prohibited slavery, some even approved of it. For example, Judaism preached the following views: do not look at your neighbour, your neighbour's wife and his slave. According to Islam, all captives were slaves, and the victors could do with them whatever they wanted. Christianity also did not prohibit slavery, although it spoke of spiritual brotherhood before God. Some religions believed that dark-skinned people pay for their sins with dark skin colour.

In the animal world there is exploitation of their own kind. One colony of ants can use the labour of others to their advantage. Some primates can treat others

cruelly, even kill them. But only humans can exploit their own kind so harshly.

In the 21st century, we use state laws instead of religious laws. And despite the fact that religion does not prohibit slavery, it is illegal and prohibited in most countries. Each religion has its own laws: in some you cannot drink alcohol or meat, in others you can; in one you cannot dissolve a marriage, in the other polygamy is allowed, and every religion confirms that God said so. It is impossible to adapt to every religion, so state laws are created based on modern legal practices.

It must be said that at present many clans with great influence and big money received their initial capital

through the slave trade and sugar. But slavery continues to this day, despite the prohibition of most countries. It has passed from one type to another.

If earlier slavery was defended with a sword or a whip and other weapons, now it has changed into a new form — 'moved from tanks to banks'. In some countries, they print dollars, essentially just papers, while others work using these papers. People who lived through the collapse of the Soviet Union know what the depreciation of money and labour means. And to this day it is a terrible weapon that can be turned against second and third world countries if they are disobedient, through sanctions and other means. Slavery did not end, it simply moved from an open form to a closed one."

**"How did sugar turn from a product for the rich into something quite affordable?"**

"Excess production has led to a decrease in cost. People started using it en masse. In paintings of the Middle Ages, where wealthy people are depicted, not a single one of them smiles, as the teeth were in terrible condition due to sugar. Moreover, in those days only the rich could use sugar.

In 1920, manufacturers realised that they could sell not only sugar, but also its production. And they began to mix it with cocoa, flour, drinks, add dyes, and chemical additives. Sugar began to be used in a large number of products, even where we do not taste it: sausages and various semi-finished products.

Over time, scientists and doctors came to the conclusion that sugar is a very dangerous chemical compound. And in 2006, the World Health Organisation added sugar to the list of psychotropic substances. After all, it has been found that when we consume sugar, the same areas in the cerebral cortex are activated as when we use drugs.

In a number of ways, addiction to sugar is 7-8 times stronger than addiction to cocaine. Sugar stimulates the brain's production of opioids and dopamine, the joy hormone. Sugar addiction is quite strong. But no one loudly declares this, since this is a multi-billion-dollar business distributed throughout the world."

**"What is the main effect of excessive sugar consumption?"**

"There is no place in the body where sugar cannot reach and cause harm. Even hair falls out from sugar abuse. In the mouth it leads to caries, in the liver — to hepatosis, in blood vessels — to atherosclerosis and hypertension, in the pancreas — to diabetes, in the heart — to coronary disease, in the brain — to neurological disorders and dementia. For the eyes this means blurred vision and cataracts, for the joints — arthritis and arthrosis, for the skin — pimples and acne. In addition, sugar in our body is the cause of cancer. Sugar also has an effect on the immune system: until it absorbs sugar, it does not begin to fight foreign viruses and bacteria. Therefore, if we consume sugar, we put the immune system on pause.

For this reason, if we are sick, it is not recommended to eat a lot of sweets. In addition, sugar is extra calories and obesity. No matter how we look at it, sugar does not provide any benefit to our body."

**"It turns out that you can't use it at all? Or is there still some kind of permitted dose?"**

"Despite all the harmful effects it causes, the American Heart Association recommends that men consume no more than 36 grams per day, and women — 25 grams. It has recently been proven that high sugar consumption leads not only to liver and heart disease, but even causes lipid metabolism disorders and increased cholesterol.

In addition, when consuming sugar, a large amount of insulin is produced, and it retains water and sodium in the kidneys, which is a direct cause of increased blood pressure. In addition, sweets can cause attention deficit hyperactivity disorder, a brain disorder characterised by a stable loss of attention and concentration. In general, after consuming large amounts of sweets, children begin to behave more aggressively and extremely active.

But if you exclude the consumption of sugar, it will cause mass depression or mass aggression, since this is a type of drug, and a legal one. Since we have been consuming it since childhood, we cannot imagine how we can live without sugar. People who have been consuming sweets for a long time feel something similar to withdrawal, like a drug addict, when they stop eating them. The brain produces less

dopamine, the person becomes more nervous and aggressive. In addition, large consumption of sweets causes an unstable emotional state: it increases both good and bad moods.

By and large, any pack of sugar should say that excessive consumption is harmful to health. But every country earns billions annually from sugar, so its negative impact is hard to discuss."

**"How to get rid of sugar addiction?"**

"Instead of sugar, you can use honey. But it is also high in calories and causes obesity and certain complications in our body. It is better to switch to natural sugars: fruits, dried fruits, but also in moderation. Excessive consumption of sugar, in any form, is harmful."

Yelena Kravets



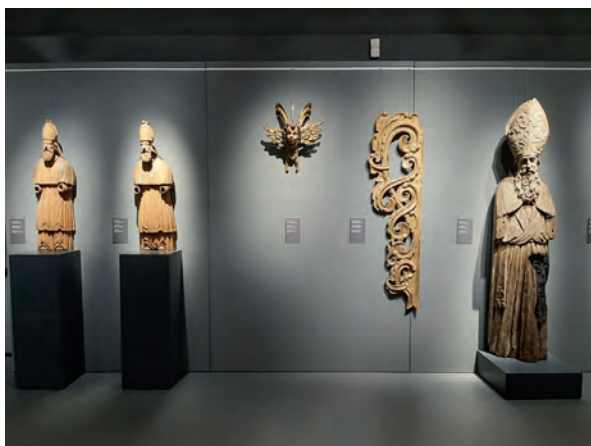
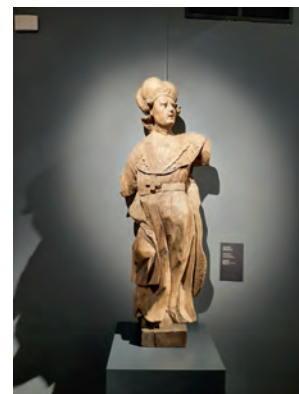


# BEAUTY AND SYMBOLS FROM TIME IMMEMORIAL



The exhibition calendar of the National Art Museum always devotes a lot of space to traditional exhibitions: paintings, graphics, watercolours... However, sculpture exhibitions are also popular here. Although they are held less frequently. And even more so if the material of the products is not quite familiar — not bronze, not cast iron, or even plaster. That's why the museum's poster for the exhibition Belarusian Sculpture of the 17th—18th Centuries with the announcement that it displayed monuments of cult wooden sculpture and carvings created during the first half of the 17th — late 18th centuries, aroused justified interest. And curiosity, by the way, as acquaintance with the exhibition later showed, was completely justified.

Let's start with history. Almost a hundred years ago, in 1926, in the Catalogue of the First All-Belarusian Art Exhibition, the famous scientist Nikolai Shchekotikhin noted that '... one of the most interesting and at the same time least explored areas of art of ancient Belarus is wood carving in its various forms and manifestations'. Since then, domestic museum collections have been significantly replenished with wooden polychrome sculpture and decorative carvings, which have been actively studied by researchers of ancient Belarusian art. The National Art Museum of the Republic of Belarus played a central role in this process, and it, thanks to the systematic conduct of scientific expeditions, today has



the most significant collection in the country. Particular merit in collecting and studying altar sculpture belongs to Doctor of Sciences Nadezhda Vysotskaya, who became the first head of the Department of Ancient Belarusian Art, created in the museum at the very beginning of 1980. The collection was also replenished with monuments from large pre-war collections, primarily from the Belarusian State Museum and the Vilnius Belarusian Museum named after Ivan Lutskevich, which came to the art museum as a result of the restitution and redistribution of museum assets.

Mikhail Katser, Alla Leonova, Aleksandr Yaroshevich and other major researchers studied objects from the National Art Museum. Solving the problem of preserving monuments contributed to the establishment of



## ORIGINAL EXHIBITION



restoration of wooden polychrome sculpture in Belarus. From 1971 to 1984 alone, restorers Pyotr Zhurbey and Arkady Shpunt restored more than two hundred works. Work to save monuments, which often ended up in the museum in an extremely poor state of preservation, continues today.

### Works as part of a whole

So, the current exhibition in Minsk presents dozens of works of sculpture and decorative carvings from the collection of the National Museum of the Republic of Belarus, created during the first half of the 17th — late 18th centuries. What's interesting is that during this difficult, but also very fruitful time in the history of Belarusian art, there was an active assimilation and development of elements of European culture. And it is very symbolic that in the 17th century it was the religious carved sculpture that emerged

as a significant phenomenon in Belarusian art. According to the curator of the exhibition, Leading Researcher at the Department of Ancient Belarusian Art of the National Museum Stanislav Chaus, early works discovered in Belarus, dating back to the period of the formation of the Baroque style, are characterised by closeness to European Renaissance sculpture. They are characterised by restraint, poise and some rigidity of movements. But during the already mature Baroque period, starting from the first quarter of the 18th century, ensembles appeared in the interiors of churches, representing a synthesis of sculpture, painting and architecture. Stanislav Chaus drew attention to the fact that the images of saints created during this period are distinguished by their special dynamism and expressiveness.

It should also be noted that the individual sculptures presented for inspection in the exhibition are only

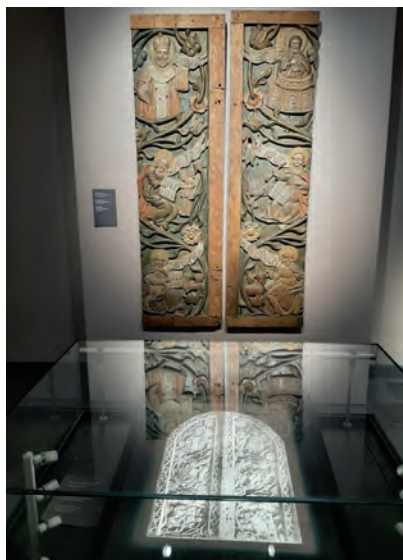


part of the whole. Most of them were made to decorate wall altars, which had a common artistic and symbolic concept. Nevertheless, even deprived of an architectural context, these works retain artistic expressiveness. During this period, sculpture became widespread and flourished in the Catholic Church environment, and also found a place in the decoration of churches of Eastern Christian denominations. In the Orthodox Church in the 17th — 18th centuries, ornamental wood carving reached a high artistic level.

Looking around the exhibition, it is easy to see that monuments from different regions indicate a high professional level of development of sculpture throughout Belarus — from the southwest to the northeast. Due to complex historical circumstances, it can be difficult to determine their origin, so the explanatory label for a specific exhibit only indicates the area of its origin or the locality from where the sculpture was taken by a scientific expedition. The fact is that exhibits were found in different parts of the country, in closed Orthodox and







Catholic churches, often in attics and basements. They were rescued by members of scientific expeditions, and then restored to order by restorers. About twenty works were restored specifically for the current exhibition.

Indeed, some exhibits are being shown at the exhibition for the first time to the general public: such, for example, as the figures of the Archangels from Pinsk, St. Wojciech from Grodno, St. Bishop of Rome from Shereshevo, Apostle Paul from Ross. After the completion of a lengthy restoration, the Crucifixion from Lavrishevo is exhibited. For many works, over time, attribution information has been clarified: in particular, for the Apostle John and the Virgin Mary from the composition *The Crucifixion with Those Present* from Shereshevo, St. Ambrose from Slonim, a complex of sculptures from the Mogilev Region and others.

### What you see does not leave you indifferent

In general, this kind of collection is rarely shown to viewers. The last exhibition of polychrome sculpture took place in 2013.

In general, the current exhibition is the result of many years of work on the collection, restoration and study of an extremely representative collection of ancient Belarusian sculpture of the National Art Museum. And this cannot be emphasised enough. It is not for nothing that, given such an important circumstance, the exhibition organisers have provided for curatorial excursions, as well as a round table with the participation of specialists who can speak about this unique exhibition phenomenon.



Leading Researcher at the Department of Ancient Belarusian Art of the National Art Museum, Stanislav Chaus, clarified in a conversation with him that the main idea of the exhibition is to show exclusively sculpture and decorative wood carvings. In his opinion, even before, the interiors of Catholic and Orthodox churches were decorated with works of fine art, and sculpture as a significant phenomenon began to appear at the beginning of the 17th century and gradually developed into an independent direction. The museum specialist especially noted the fact that in the exhibition the sculpture is shown in such a way that the dynamics of the development of this artistic phenomenon — a phenomenon of its time

— are visible. After all, unfortunately, there are very few earlier works to say anything about them.


### **This is a must see...**

Without exaggeration, the stock exhibition of the National Art Museum *Belarusian Sculpture of the 17th-18th Centuries* could become a real discovery for many of those who visited it. I believe that this is a very realistic assumption. After all, what you see is not only impressive. It does not leave you indifferent; it convinces you of how rich the Belarusian culture is in its manifestations and how diverse its sources are.

Veniamin Mikheyev



# IMPRESSIONS LAST A LONG TIME



While traveling through the halls of the National Art Museum of Belarus, you plunge into the wonderful world of fine art, no matter how distant in time it may be

**T**he collections of the National Art Museum contain many objects of art that have not only European, but also global value. To a greater extent, this concerns painting: works of both domestic artists and representatives of other countries, whose paintings were acquired by the museum at one time. Today there is something for true connoisseurs to see here — both in the permanent exhibition and at regularly held exhibitions, when the best works from the museum's reserves are presented to visitors. So in our series of publications we will talk about real masterpieces of Belarusian and world fine art, seen in the main museum of the country.

For Belarusian art, the name of Yezep Drozdovich is unique and symbolic. The activity of this artist was connected with Western Belarus. Contemporaries compared Drozdovich with Leonardo da Vinci in terms of the universality of his interests. Drozdovich studied the history, archaeology, and ethnography of Belarus. He studied graphics, sculpture, painting, literature, kept diaries, and taught. In Vilnius in the 1930s, Yezep Drozdovich created his space series. He carefully studied astronomical literature in the library of the local university and developed his theories of planetary interaction and designs for flying space rockets.





## LABYRINTHS OF BRIGHT MEETINGS



At that time, science believed that all planets were inhabited. Drozdovich saw his task as an artist to tell in detail about life on other planets. The permanent museum exhibition features his paintings from the *Life on Saturn* series. The artist creates landscapes that detail the world seen during imaginary space travel. Architecture, nature, and geographical features on other planets, depicted by the author, are in many ways reminiscent of earthly landscapes. In the corner of the painting, the artist always put a sign or symbol of the planet, and on the back he described the place itself in detail.

Today, for researchers, the work of Yazep Drozdovich is a unique example of science fiction that existed in Belarusian art. An example of how a creative person is able to transform acquired knowledge and create new, unprecedented worlds.

The painting by People's Artist of Belarus Mai Dantsig *My City, Ancient and Young*, dated 1972, is distinguished by its impressive size, rich colours, monumental composition and unusual perspective, taken as if from a bird's eye view. In this work, the painter captured the view of the central part of Minsk, in which he was born and raised. Mai Dantsig strives to comprehend

the historical and psychological content of the urban theme, which he addressed throughout his work. The living colours of everyday life, the movement of people and cars animate the cold beauty of the forms of new architecture. From the angle chosen by the artist, both ancient and modern buildings are visible at the same time. The depicted Nemiga street has been known since the 12th century. Its name comes from the river of the same name, which became shallow over time and was taken into a collector during the 19th — early 20th centuries. Until the early 1970s, Nemiga was a street lined primarily with ancient buildings from the 16th to 19th centuries. During the reconstruction of the street itself and the construction of Pobediteley Avenue, a large number of architectural monuments were lost, including the Gothic Cold Synagogue of the 16th century, which is depicted in the painting in the lower right corner near the building under construction. In the 18th — early 20th centuries, the area depicted in the work was inhabited mainly by the Jewish poor. During the Second World War, the Minsk ghetto was located on this site. Behind the Belpromproject building under construction, the painting depicts an architectural monument of the 17th century — a temple that has survived to this day.



The place where it is located is today called Cyril and Methodius Street. Initially, this building was the Church of the Annunciation and belonged to the Bernardine convent. In 1870, the monastery was transferred to the Orthodox Church. After the Second World War, the former church became the Orthodox Holy Spirit Cathedral. Behind it, in the work of Mai Dantsig, you can see the building of the monastery itself, which was well preserved and was used for housing in the post-war period. In the early 1990s it was transferred to the Orthodox Church. The architectural complex depicted in the picture is located in the Upper Town, which retained a leading role in the life of Minsk from the end of the 16th century until the mid-20th century. Its architectural ensemble, formed over several centuries, is a unique reserve of urban planning art with features of Gothic, Renaissance, Baroque and Classicism. In the depths of the picture one can see another architectural monument created already in the 20th century — the National Academic Bolshoi Opera and Ballet Theatre, which is located in a park surrounded by streets on four sides. Once upon a time, on the site of the park there was a square called Troitskaya. It originated in the 16th century. Soon a church was built on it. At the beginning

of the 19th century, the temple burned down and was never restored. Until the middle of the 20th century, the square performed exclusively trading functions. However, in 1935—1937 an opera and ballet theatre was built here. The monumental building is impressive in its scale, despite the fact that it has been reduced by almost half of the original design. During the Second World War, the entire area in front of the theatre was surrounded by barbed wire and turned into a prisoner-of-war camp. Later it was planted with trees and turned into a park. Thus, the painting by Mai Dantsig is not only of artistic value, but also of a historical one. It testifies to the existence of those architectural monuments that have not survived to this day.

By delving into history, Mai Dantsig strives to capture the essence of the city. This is not just a panoramic landscape with masterpieces of ancient architecture, which would testify to the artist's passion for antiquity and national traditions. In the work, the master places emphasis, first of all, on the length of the life of architecture in time, the biography of the city. Mai Dantsig seems to strive to overcome facts in the figurative transmission of concepts in order to express his worldview. The plastic solution of this work is unique in the fine arts of Belarus.





The compositional space combines monumental expressiveness and expression of form, brought by the author to 'ringing' integrity and simplicity, decorative colour schemes and unexpected angles. This reveals the originality of Mai Dantsig's creative style, which is inextricably linked with the master's imaginative thinking.

At the same time, the painting *My House*, made in 1972 by the Honoured Artist of Belarus Vasily Sumarev, was included in a number of large-scale works of national painting, allowing us to assert that the Belarusian art school occupied a prominent place in the diverse panorama of Soviet art of the 1970s. At the 1973 All-Union Exhibition in Moscow, the work, which later became one of the most famous works of Vasily Sumarev, immediately attracted the attention of a wide range of viewers. Soon after the exhibition, the painter was included in the number of young artists from different republics of the Soviet Union, whose creative portraits were prepared by the Soviet Artist publishing house for the series of publications *New Names*.

This work depicts a bird's eye view of Minsk. The central place in the picture is occupied by a red two-





story wooden house. It was in it, located close to the railway, that the artist was born and raised. In those years, thanks to the festive atmosphere, the painting was perceived as an optimistic slogan.

In numerous scenes, embodied like stills from a film, Vasily Sumarev represents the world of his childhood. In one of the windows of the house, he depicts neighbours celebrating a wedding, in the other people are drying fish. On the street, the characters in the picture talk, do physical exercise, and read a book. In some of the childlike images, the artist depicted himself. The world of one's home is full of details of everyday life that a child's eye remembers. The painter omits everything sad and sorrowful that is stored in memory, and shows us the purity of children's hopes, aspirations and the warm-hearted attention of elders. The polyphonic nature of the canvas, which determines the mounting principle of its creation, does not violate the integrity of its perception.

The wooden frame of the work deserves special attention. It was made by Vasily Sumarev himself. The composition of the frame organically combines with the space of the picture, complementing it at the semantic and formal levels. The artist depicted himself, as well as

his parents, on it. The painting *My House* subsequently had several repetitions by the author.

By the way, most of the artist's creative biography was related to working with gifted children. Immediately after graduating from the Belarusian State Theatre and Art Institute (now the Belarusian State Academy of Arts), Vasily Sumarev became the head of one of the most famous children's fine arts studios at the Minsk Textile Workers' Palace. Work with children, which lasted for many years, influenced the artist's creative method. Its specificity was that in his work Vasily Sumarev relied not only on the experience of plastic arts. The artist's works contain both theatrical and playful elements and elements of folklore. In general, the artist tried to adhere to the traditions of realistic art.

At the First All-Belarusian Exhibition of 1925, from which Belarusian art of the Soviet era began its stable existence, the landscape *Morning of Spring* by Vladimir Kudrevich, created in 1924, was exhibited. And it is probably difficult to find another work that would be so consistent with the joyful inspiration and optimism of its time. The artist gives a symbolic mood to a seemingly randomly chosen theme. The



## LABYRINTHS OF BRIGHT MEETINGS

grove, sparkling with precious reflections from flowers, dew, and morning light, shows a sense of the elevated state of the master's soul. In the foreground there is a bent birch tree — a sign of sadness. But the direction of the tilt — from the lower left to the upper right — is known to cause a major mood and an unconscious feeling of rise and growth. This is the only work by Vladimir Kudrevich from the 1920s that survived the Great Patriotic War. The rest of the 'impressionistic' paintings were destroyed by the artist himself or died during the hard times of war.

Yes, while traveling through the halls of the National Art Museum of Belarus, you plunge into the wonderful world of fine art, no matter how distant in time it may be. Even an experienced traveller can go astray. And what can we say about beginners? So it's better to rely on a reference book. A kind of a popular navigator wouldn't hurt on our tour of the country's main museum. And even virtual to some extent.

The museum is rich in works of art representing national, Belarusian, and world cultures. At one time I had a chance to see, for example, an exhibition of one painting dedicated to Ferdynand Ruszczyc — a



■ by Yazep Drozdovich, painting The Prophet

landscape artist, graphic artist, theatre decorator, teacher, who left a deep mark on the art and cultural and social life of not only Belarus, but also in Russia and Europe. Ferdynand Ruszczyc was born in 1870 in the family estate of Bogdanov, Oshmyany District, Vilnius Province (now the village of Bogdanovo, Volozhin District, Minsk Region). But Ferdinand spent his childhood and youth in Minsk. For seven years, Ruszczyc studied at the local classical gymnasium, from which, by the way, he graduated in 1890 with a gold medal. At the same time, he took painting lessons from the artist Kuzma Yermakov. Later Ruszczyc was educated at the St. Petersburg Academy of Arts. His first teacher there was Ivan Shishkin, and from 1895 Ferdinand studied in the workshop of Arkhip Kuindzhi, under whose strict guidance a whole galaxy of talented students grew up: Arkady Rylov, Nicholas Roerich, Vilhelms Purvītis, Konstantin Vrublevsky. Ferdinand Ruszczyc was one of these students.

In 1897, the young artist successfully debuted at an exhibition of diploma works. One of his paintings from



## LABYRINTHS OF BRIGHT MEETINGS



the exhibition, Spring, was purchased for his collection by the famous Russian collector of that time, Pavel Tretyakov. The second collector — Savva Morozov — bought Ruszczyc's painting Winter Mill. This gave the artist the opportunity to travel around Western Europe. In two months he visited Germany, France, Belgium, Austria, Switzerland, and Italy.

The flourishing of Ruszczyc's creative career is associated with his return to the family estate after graduating from the academy. The years spent in Bogdanov are considered the most fruitful. Here, in 1898, Ferdinand Ruszczyc began working on one of his most famous paintings, Earth, which is kept today in the National Museum in Warsaw. Many other paintings also saw the light of day here. All of them are dedicated to the theme of glorifying Belarusian nature.

It was interesting to know that the painting At the Church. Sunday, presented at the National Art Museum of Belarus, was also written in Bogdanov. The artist repeatedly addressed the topic of the local temple, showing it from different angles. The church presented



## LABYRINTHS OF BRIGHT MEETINGS



on the canvas was an excellent example of Belarusian wooden architecture of the second half of the 17th century. Unfortunately, the architectural monument has not survived to this day — it burned down during the Second World War.

It should be borne in mind that Ruszczyc's paintings were repeatedly exhibited in St. Petersburg, Moscow, Warsaw, Vilnius, and Paris. In 1921, in France, the artist was awarded the Legion of Honour for his contribution to culture. Critics noted his exceptional gift as a colourist. In addition to success in easel painting, Ruszczyc gained fame as an outstanding stage designer, book graphic artist, and magazine illustrator. He made sketches of medals, banners, theatrical costumes, and posters. In addition, our fellow countryman was the chairman of the commission for the protection of ancient monuments, travelled a lot around Belarus, made sketches of ancient castles and their ruins.

He also remained in the memory of his contemporaries as an outstanding teacher. Ferdinand Ruszczyc died on October 30th, 1936 in Bogdanov and was buried in the local cemetery.

Today his paintings are a real decoration of European and American collections, including private ones. It so happens that one painting by Ferdinand Ruszczyc is kept in Belarus. And of course, the place chosen for the painting is none other than the National Art Museum. The painting deserves it.

Let's go further to see an exhibition of Russian genre painting of the 19th — first quarter of the 20th century. The National Art Museum of Belarus is considered a rich treasury of works by Russian artists. Here you can see paintings by many world-famous authors.

By the way, in the history of art, for quite a long time, mistrust of everyday or, as it is also called, genre painting reigned. When in 1863 young Russian artists, led by Ivan Kramskoy, defiantly left the walls of the St. Petersburg Academy of Arts (an event that went down in history as the Revolt of the 14), they fought not only for the right of the future artists to independently choose the theme and plot for their works, but also for the recognition of everyday painting as a full-fledged genre. Their confidence that everyday painting can and should become great art was clearly confirmed by the



entire subsequent course of development of Russian art. If in the 18th century works of a genre nature were a rare exception, then from the middle of the 19th century the everyday genre became one of the leading ones in Russian painting.

And, as it turned out, not in vain. After all, in the art system, everyday painting performs very important functions. It not only truthfully conveys everyday life, but also helps the viewers — contemporaries of the reflected events — to comprehend their own life, seeing it from the outside. It is no coincidence that many Russian genre artists preferred to choose 'painful' issues of Russian reality as the subjects of their paintings, and the main character of the works was a person from the people, on whose behalf the artist seemed to speak to society.

Russian everyday painting of the second half of the 19th — first quarter of the 20th centuries surprises with the breadth with which it covers the most significant aspects of life of that time. The museum exhibition really presents the entire range of main topics: the Russian village and the 'peasant' life, the city and the life of

various layers of the urban population, scenes from the life of the military, officials, and intelligentsia. Here the viewers can see with their own eyes how quickly from the genre-based ideal order, the legacy of the idyllic painting of Aleksei Venetsianov, whose traditions are latently felt in many works of the first half — mid-19th century, Russian artists move on to a sharply expressed critical view of reality. This introduces unprecedented tension into genre painting and gives it a pronounced offensive character.

We look at other works and notice how, in parallel with direct exposure in everyday painting, a softer tonality manifests itself in the perception of the social reality of that time. Thanks to successfully found poignant gestures and poses, facial expressions of the characters, Vladimir Makovsky manages to create in his works a whole gallery of precisely defined social types. Not the life situation in itself, but the revelation of a person's character through it — this is what genre writers of the 80—90s of the 19th century strive for. You look at the works and clearly see that one of the characteristic



features of genre painting is its inherent plot, narrative, 'literary' quality, which in Russian art was overcome only at the turn of the 19th-20th centuries. Artists of the new generation, while continuing to work in the traditional thematic range, no longer sought to reflect certain events in their work. They give preference to emphasising the lyrical and poetic subtext of the episode itself, and therefore assign a much larger role to the landscape in their genre compositions.

The artistic life of Russia at the turn of the 19th — 20th centuries was complex and sometimes contradictory. Each artist solves the problem of searching for harmony and beauty in their own way; the creative methods of many of them are unique and often cannot be considered within the framework of any direction. It was at the turn of the century that an unprecedented number of artistic associations were created. Among them we can highlight such as World of Art, Union of Russian Artists, Jack of Diamonds, Blue Rose.

One of the notable figures in the artistic life of Russia during this period was Boris Kustodiev, who had a unique style inherent only to him. In each painting by the master, the presence of the festivity and the joy of life is palpable. Apparently, that's why one of Kustodiev's favourite stories was the cheerful, noisy and hospitable Maslenitsa.

Meanwhile, today the collection of the National Art Museum of the Republic of Belarus contains ten works by Ilya Mashkov. Acquired during the second half of the 1940s — 1970s from the artist's family and private collectors, they are the pride of the museum's collection of Russian painting.

Of course, the turn of the 19th—20th centuries and the first decades of the 20th century became for Russia (and it then included a significant part of present-day Belarus) an era of great changes. People saw how the traditional way of life, which had been formed over centuries, and the usual social relations associated with it were becoming a thing of the past, and in their place something new, unknown, was born. Artists felt this especially acutely. Many of them hastened to embody in their works precisely those aspects of life that were destined to disappear. The same Boris Kustodiev peered with love and nostalgia into the patriarchal merchant world of the Russian province. The artist's works, which are exhibited in the museum, are distinguished by their increased decorativeness, a peculiar combination of an enthusiastically idealised and slightly ironic



approach to reflected reality. Andrei Ryabushkin was gifted with a similar major perception of the realities of Russian life, in whose works the national flavour always sounds clearly. Abram Arkhipov glorified the spontaneous nature, unusual temperament, and physical and moral health of the people in his powerfully coloured canvases.

In general, the halls of Russian painting are very interesting. Rich in variety of works. Colourful. On our journey through the museum, they became a successful addition to the previous exhibitions.

The route, in a word, was a success. It would have been unnecessary to travel further — the impressions would probably have been blurred. And so, there is something to comprehend, to retain in the mind emotions and delight from what he saw. But we will definitely continue our journey. We have no doubt that it will continue to be fascinating. There are a lot of amazing exhibits in the museum, presented by talented authors.

Vesvolod Yevseyev



# КУЛЬТУРА – імунная сістэма грамадства

Мова творчасці дазваляе даносіць да людзей добрыя пасылы, прычым не толькі словы, але і эмоцыі. 56 тысяч работнікаў сферы культуры насамрэч робяць вялікую справу для краіны. Гэта менавіта тая галіна, дзе да выканання сваіх абавязкаў нельга падыходзіць фармальна, а толькі шчыра, самааддана, бо пра тое, як яна ацэньваецца, можна адразу счытаць з твараў глядачоў і слухачоў. Такімі думкамі падзяліўся міністр культуры Анатоль Маркевіч у Нацыянальнай бібліятэцы перад пачаткам пасяджэння выніковай калегіі Міністэрства культуры.



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У ёй узялі ўдзел каля 400 чалавек, якія прадстаўлялі рэгіёны і сталіцу.

Каб падзяліцца поспехамі і напрацоўкамі, кожная вобласць прадставіла выставу аб сваёй дзейнасці. Прадстаўнікі ўстаноў культуры расказалі дэлегацыі на чале з намеснікам прэм'ер-міністра Беларусі Ігарам Петрышэнкам аб найбольш яркіх праектах, якія былі ажыццёўлены ў мінулым годзе. А зроблена было сапраўды шмат: адкрываліся новыя музеі, аднаўляліся народныя рамёствы, праходзілі конкурсы, фестывалі, выстаўкі, прэм'еры. Шматлікія дыпламы і ўзнагароды, прадстаўленыя на выстаўцы, – яркае сведчанне таму, наколькі таленавітыя і крэатыўныя людзі сёння працуюць у галіне культуры...

## НЕ СПЫНЯЦА НА ДАСЯГНУТЫМ

У самым пачатку пасяджэння міністр культуры заўважыў: “Мы не проста падвядзём вынікі і паставім задачы на 2024 год, а прааналізуем усю нашу дзейнасць скрозь прызму Года якасці”. Сапраўды, патрабаванні да работнікаў гэтай сферы ставяцца сур'ёзныя, бо, як нагадаў Анатоль Маркевіч, культуру параўноўваюць з імуннай сістэмай грамадства, якая забяспечвае духоўнае здароўе народа і выходзіць патрыётаў.

У 2023 годзе тэатрамі і канцэртнымі арганізацыямі забяспечана пашырэнне глядацкай аўдыторыі і павелічэнне даходаў. Так, летась спектаклі наведала каля двух мільёнаў гледачоў. Сёлета перад тэатральнымі ўстановамі пастаўлена задача па пошуку новых форм работы і абнаўленні рэпертуару, у якім павінны з'явіцца спектаклі аб гісторыі і сучасным жыцці Беларусі, пастаноўкі, якія прывіваюць павагу да традыцый і маральных каштоўнасцяў нашага народа.

У мэтах папулярызацыі сучасных дасягненняў тэатральнага мастацтва з 2024 года распачаты праект “Культурная карта”, у рамках якой рэспубліканскія тэатры выступаюць перад аўдыторыяй у раённых цэнтрах краіны.

Больш сэрцаў гледачоў удалося пакарыць і канцэртным арганізацыям. Усяго ім удалося ахапіць каля 3,5 мільёна гледачоў і слухачоў. Усё дзякуючы стварэнню запатрабаваных прэм'эрных спектакляў і канцэртных праграм, расшырэнню геаграфіі гастрольнай дзейнасці. Прыцягненню ўвагі публікі садзенічала правядзенне маштабных творчых праектаў: рэспубліканскага конкурсу “Нацыянальная тэатральная прэмія”, праекта “Песня года Беларусі”, музычных вечароў каля сцен Мірскага замка, фестывалю патрыятычных спектакляў “Перамога”, цыклу канцэртаў выходнага дня “Губернатарскі сад”, дыялогавых пляцовак “Разам з мастацтвам” ды іншых. Разам з тым міністр заўважыў, што да гэтага часу ў краіне не хапае праектаў такога ўзроўню, як дэманструюць калегі з Расіі. Напрыклад, правядзенне свята выпускнікоў “Алые паруса” ці канцэрту-рэквіему ў гонар зняцця блокады ў Санкт-Пецярбургу, таму сёлета перад спецыялістамі міністэрства і рэжысёрамі пастаўлена задача па падрыхтоўцы мерапрыемстваў з выкарыстаннем найноўшых творчых, тэхнічных дасягненняў і міжнароднага вопыту. У мэтах рэалізацыі наватарскіх праектаў стаўку плануецца рабіць на маладых рэжысёраў. Дарэчы, у 2023 годзе ў правядзенні дзяржаўных культурных мерапрыемстваў у якасці галоўных рэжысёраў ужо прынялі ўдзел 15 прадстаўнікоў творчай моладзі. Галоўнай падзеяй стане святкаванне 80-годдзя вызвалення Беларусі ад нямецка-фашысцкіх захопнікаў. Гэтай тэме будуць прысвечаны новыя праекты, сярод якіх фестываль “Беларусь – мая песня”, “3 песняй да перамогі”, “Баявая агітбрыгада” ды іншыя.



Знойдзе свой працяг практыка стварэння твораў выяўленчага мастацтва па дзяржаўным заказе. Напрыклад, у 2023 годзе ў рамках дзяржаўнага заказа былі напісаны 18 жывапісных палотнаў, якія бескаштоўна перададзены ў дзіцячыя школы мастацтваў у рэгіёнах Беларусі. Тэмай новага конкурсу на стварэнне работ па дзяржаўным заказе стане 80-годдзе вызвалення Беларусі.

Колькасць наведвальнікаў музеяў вырасла амаль на мільён чалавек, клубаў – на 800 тысяч. Гэтаму садзейнічала работа па фарміраванні адзінага календара брэндавых мерапрыемстваў, адкрыццё новых музеяў у Хатыні і Жылічах. Часцей сярод экскурсантаў можна пабачыць школьнікаў, якія штомесяц маюць права на бясплатнае наведванне музея. Сёлета такая практыка атрымае працяг, была прынята прапанова аб правядзенні ў музеях урокаў гісторыі.

Наспела неабходнасць у распрацоўцы канцэпцыі экспазіцыі Нацыянальнага гістарычнага музея, якая ляжа ў аснове стварэння новага будынку. Абновіцца экспазіцыя Нацыянальнага мастацкага музея з улікам плануемага ўводу ў эксплуатацыю музейнага квартала.



Беларускі дзяржаўны музей гісторыі Вялікай Айчыннай вайны будзе ствараць праекты з выкарыстаннем анімацыйных тэхналогій.

Перад клубамі пастаўлена задача развіваць новыя праекты на аснове пазастацыянарнага абслугоўвання. Добры вопыт у гэтым кірунку мае Гомельская вобласць, у якой закуплена два мабільныя сцэнічныя комплексы. Працягваецца праца над стварэннем Нацыянальнай электроннай бібліятэкі. Праект разлічаны да 2025 года. Дзякуючы яму карыстальнікі змогуць атрымаць доступ да ўсіх бібліятэчных фондаў.

## НОВЫ ЛЕТАПІС ЖЫЦЦЯ

Асабліва ўвага падчас калегіі была ўдзелена рабоце Нацыянальнай кінастудыі “Беларусьфільм”. Быў абноўлены яе кадравы састаў, на работу прыняты ма-



БЕЛТА

ладзя спецыялісты, кінастудыя пачала нарошчваць аб’ёмы вытворчасці. Прэм’ерныя фільмы “На другім беразе”, “Кіношнікі”, “Ліст чакання” карысталіся поспехам у пракаце. Напрыклад, першую з гэтых стужак паглядзелі ўжо больш 315 тысяч чалавек.

Як расказаў дырэктар дзяржаўнай установы “Беларусьфільм” Юрый Аляксей, сёлета кінастудыя будзе працаваць над 27 фільмамі па сацыяльным заказе. Сярод іх работы патрыятычнай тэматыкі, прысвечаныя дзяржаўным сімвалам, генацыду беларускага народа, мемарыяльным комплексам, стагоддзю беларускага кіно, славутым беларусам, прыродзе нацыянальных паркаў. Уведзена ў вытворчасць стварэнне перадсенсаваых кіначасопісаў для павышэння іміджу краіны, знаёмства з яе дасягненнямі ў розных галінах, у тым ліку ў прамысловасці і народнай гаспадарцы, турызме, папулярныя гістарычных каштоўнасцяў. Сярод тэм, якія ў бліжэйшы час будуць распрацоўвацца на кінастудыі, – дзяржаўныя сімвалы, мемарыяльныя комплексы. Для навучэнцаў старэйшых класаў і студэнтаў плануецца зрабіць кінапраект пра генацыд беларускага народа, дзе будзе падавацца інфармацыя і пра спаленыя вёскі, і пра лагеры смерці. У планах стварэнне стужкі, прысвечанай 100-годдзю беларускага кіно, серыя фільмаў пра знакамітых беларусаў, расповеды пра нашы нацыянальныя паркі. У маі-чэрвені павінны пачацца здымкі фільма “Бацька Мінай. Партызанская легенда”.

Супрацоўнікі кінастудыі наладжваюць кантакты з замежнымі калегамі. Напрыклад, падпісана дамова аб сумеснай вытворчасці фільма з Кітайскай народнай рэспублікай, сюжэт якога звязаны на расповедзе пра сяброўства і каханне паміж маладымі людзьмі з Беларусі і Кітая.

Разглядаюцца пытанні супрацоўніцтва з краінамі Афрыкі, Індыяй. Падпісана пагадненне з кампаніяй “Татарстанфільм”. У маі-чэрвені павінны пачацца здымкі фільма “Бацька Мінай. Партызанская легенда”. Гэта сумесны беларуска-расійскі праект, таксама вядуць-



ца перамовы з прадзюсарам, кінарэжысёрам Ігарам Угольнікавым аб стварэнні фільма з працоўнай назвай «Містар Не», менавіта так прызвалі аднаго з самых вядомых савецкіх дыпламатаў Андрэя Грамыку, які быў ураджэнцам Беларусі.

## КУЛЬТУРНАЯ ДЫПЛАМАТЫЯ

Кіраўнік аддзела міжнароднага супрацоўніцтва і інфармацыйнага забеспячэння Міністэрства культуры Вікторыя Ратабыльская заўважыла, што культура садзейнічае стварэнню ўмоў для мірнага дыялогу і супрацоўніцтву паміж краінамі і народамі. У мінулым годзе праца звязаная з наладжваннем сувязяў паміж ўстановамі культуры Беларусі і іншых краін, культурных абменаў, пошуку кантактаў, значна актывізавалася. Створана дагаварная база, якая дазваляе развіваць адносіны на прававой аснове. У мінулым годзе міністэрствам і арганізацыямі культуры было падпісана 649 дакументаў.

Летась у Беларусі прайшлі Дні культуры Узбекістана, розных рэгіёнаў Расійскай Федэрацыі. У сваю чаргу нашы здабыткі і новыя праекты былі прадстаўлены ў Кыргызстане, В'етнаме, Таджыкістане, Узбекістане, Казахстане, Індыі і Расіі. Падчас міжнародных сустрэч зроблены дамоўленасці, якія датычацца правядзення стажыровак, майстар-класаў, гастроляў абменных выставак і сумесных праектаў.

Адной з важнейшых задач з'яўляецца развіццё агульнай культурнай прасторы Беларусі і Расіі, адаптацыя да выклікаў і ўмоў сучаснасці. У лістападзе мінулага года ў Брэсце прайшло сумеснае пасяджэнне калегій міністэрств культуры Рэспублікі Беларусь і Расійскай Федэрацыі. Яно стала дыялогавай пляцоўкай для пошуку новых форм узаемадзеяння паміж ведамствамі і арганізацыямі абедзвюх краін. Дарожная карта, распрацаваная міністэрствамі на 2022–2024 гады, да-

поўнілася новымі праектамі, сярод якіх правядзенне мерапрыемстваў, прысвечаных знакавым, юбілейным датам. Асаблівае месца ў рабоце займаюць мерапрыемствы Саюзнай дзяржавы. Так, яскравыя праекты, якія беларусы праводзяць сумесна з гасцямі з Расіі, прайшлі ў рамках фестывалю «Александрыя збірае сяброў», магілёўскага свята творчасці людзей з інваліднасцю «Разам мы зможам большае». Адноўлены фестываль «Творчасць юных». Пасля некалькіх гадоў перапынку адбыліся гастролі Маладзёжнага беларуска-расійскага сімфанічнага аркестра. Знакавай падзеяй стала правядзенне першага беларуска-расійскага музейнага форуму.

Шырокія магчымасці адкрываюцца для нашых калектываў дзякуючы гастрольнаму праекту для рускамоўных тэатраў, які рэалізуецца Міністэрствам культуры Расійскай Федэрацыі. У ім актыўны ўдзел ужо шмат гадоў прымае Нацыянальны акадэмічны драматычны тэатр імя Максіма Горкага. А летась да праекта далучыліся Брэсцкі акадэмічны тэатр драмы імя Ленінскага камсамолу і Гродненскі абласны тэатр лялек. Дзякуючы такому супрацоўніцтву калектывы набылі сучаснае абсталяванне, стварылі новыя спектаклі.

Значна пашыраецца геаграфія гастрольнай дзейнасці беларускіх артыстаў. Легендарны калектыв «Песняры», Вялікі тэатр Беларусі ды іншыя вядучыя калектывы наведвалі больш за 50 рэгіёнаў Расійскай Федэрацыі.

У сваю чаргу яскрава прадстаўлена творчасць расійскіх артыстаў на беларускіх сцэнічных пляцоўках. Можна нават сказаць, што выступленні калектываў з розных куткоў Расіі ў мінулым годзе сталі адным з культурных трэндаў Беларусі.

Дынамічна развіваецца ўзаемадзеянне ў галіне адукацыі з Кітаем. Моладзь з Паднябеснай прыязджае пераймаць вопыт ў беларускіх работнікаў культуры, атрымліваць новыя спецыяльнасці. Развіваецца гастрольная

дзейнасць, падчас якой нашы калектывы выязджаюць у Кітай, як, напрыклад, Вялікі тэатр Беларусі і Дзяржаўны ансамбль танца. У Нацыянальнай бібліятэцы Беларусі плануецца адкрыць цэнтр кітайскай кнігі. дарэчы, беларуска-кітайскае ўзаемадзеянне актыўна развіваецца ў розных фарматах. Так, у 2022 годзе Дні культуры Беларусі, якія ўпершыню прайшлі анлайн, ахапілі вельмі вялікую кітайскую аўдыторыю. Сёлета кітайскія артысты прыедуць выступаць у нашу краіну.

Міністэрства культуры актыўна ўзаемадзейнічае з грамадскімі аб'яднаннямі беларусаў замежжа, на сёння гэта 207 арганізацый. Рэспубліканскі цэнтр нацыянальных культур забяспечвае дыяспару на-



БЕЛТА

цыянальнымі стоймі, сувенірамі, літаратурай ды іншымі матэрыяламі, неабходнымі для іх дзейнасці.

Беларусь удзельнічае ў праграмах ЮНЕСКА, Міжнароднага фонду гуманітарнага супрацоўніцтва дзяржаў – удзельніц СНД, Саюзнай дзяржавы Беларусі і Расіі і многіх іншых. У мінулым годзе прадстаўнікі Беларусі ўзялі ўдзел у штогадовым форуме творчай і навуковай інтэлегенцыі дзяржаў-удзельніц СНД у Кыргызстане, міжнароднай культурнай выстаўцы краін Шоўкавага шляху ў КНР. Мерапрыемствы з удзелам прадстаўнікоў розных краін праходзяць на Славянскім базары ў Віцебску. Фестываль ужо стаў унікальнай пляцоўкай не толькі для знаёмства з разнастайнымі культурамі, але і для ўстанаўлення новых кантактаў, дамоў, праектаў.

Пашыраецца геаграфія супрацоўніцтва, дасягнуты дамоўленасці з Іранам, Індыяй, Азербайджанам, В'етнамам. Як заўважыла Вікторыя Ратабыльская, праца вядзецца па прынцыпу ўмацавання і пашырэння кантактаў з традыцыйнымі партнёрамі і пошуку новых. У 2023 годзе адкрыццём стала Экватарыяльная Гвінея. Ужо падпісаны пагадненні і намечаны шэраг праектаў. Адна з сфер, якая зацікавіла прадстаўнікоў Афрыкі – адукацыйная.

## У ТЭАТР – УСЁЙ СЯМ'ЁЙ

Пра новыя праекты Нацыянальнага акадэмічнага Вялікага тэатра оперы і балета расказала яго генеральны дырэктар Кацярына Дулава. На сёння гэта не проста адзін з самых вядомых і старэйшых тэатраў нашай краіны, але і сімвал гонару і дасягненняў нацыянальнай культуры. Пасля правядзення маштабнай рэканструкцыі 2006–2009 гадах ён стаў знакавым культурным аб'ектам і сёння па праве з'яўляецца галоўнай тэатральнай і музычнай сцэнай Беларусі.

Колькасць яго наведвальнікаў з кожным годам павялічваецца дзякуючы пашырэнню рэпертуару, стварэнню новых твораў і развіццю разнастайных форм работы з гледачамі самых розных катэгорый. Так напрацягу апошніх чатырох гадоў Вялікі тэатр Беларусі рыхтаваў не менш чатырох прэм'ер оперных і балетных спектакляў штогод. Ужо скарэктавана праграма на гэты год, з улікам неабходнасці падрыхтоўкі пастановак нацыянальна-патрыятычнай тэматыкі і спектакляў для дзяцей і моладзі.

Адна з навінак – маштабны твор сінтэтычнага жанру, прысвечаны 80-годдзю вызвалення Беларусі з удзелам усёй трупы тэатра, “Патэтычны дзёнік памяці”, пакладзены на музыку беларускіх кампазітараў XX і XXI стагоддзяў. Гэта ўнікальны праект прадстаўляе сабой працытанне тэмы вайны скрозь прызму ўспрымання



сучаснага чалавека трагічных падзей эпохі. Прэм'ера адбудзецца 23 чэрвеня, і прымеркавана да дня пачатка аперацыі “Баграціён”. У 2024 годзе на сцэне камернага тэатра будуць ісці пастаноўкі для дзяцей. Вялікай увагай публікі карыстаюцца маштабныя канцэрты на асноўнай сцэне Вялікага тэатра Беларусі, як правіла, яны прымеркаваны да святочных дзён – Дня Незалежнасці, Дня Перамогі, Дня нараджэння тэатра і г. д. Падобныя канцэрты за апошнія два гады сталі больш яркімі, разнастайнымі.

Тэатр развівае і творчыя праекты. Сярод іх – Вялікі навагодні балет, Балетнае лета ў Вялікім, Вечары ў замку Радзівілаў. Летась быў ініцыяваны новы праект “Гастрольнае лета ў Вялікім”, дзякуючы якому беларуская публіка пазнаёмілася са спектаклямі Чалябінскага тэатра оперы і балета, Дзяржаўнага акадэмічнага тэатра оперы і балета імя Кісялёва. У гэтым годзе прынята рашэнне развіваць такі праект далей.

Вельмі запатрабаваныя сталі экскурсіі па тэатру, падчас якіх наведвальнікі змогуць пазнаёміцца са многімі яго сакрэтамі.

Супрацоўнікі тэатра ўпэўнены, што любоў да яго можна прывіваць яшчэ з самага юнага ўзросту. Таму ўстанова актыўна працуе над арганізацыяй сямейных праектаў. Да Дня абароны дзяцей тут праводзіцца акцыя “Вялікі тэатр дзецям Беларусі”. У гэты час на ўсіх узроўнях, і нават у фае тэатра праходзяць разнастайныя мерапрыемствы. Дзеці ўдзельнічаюць у канцэртах, інтэрактыўных праграмах і конкурсах. Падобныя праекты ладзяцца і Да дзён маці і бацькі.

Вядзецца работа і па пашырэнні міжнароднай гастрольнай дзейнасці. Так наш калектыў выязджаў ва Узбекістан і Расійскую Федэрацыю. У адказ упершыню ў нас прайшлі маштабныя гастролі калектыву Вялікага тэатра Расіі.

Ганна Трошына



# ПАЛОВА НЕБА НА ПЛЯЧАХ ЖАНЧЫНЫ

БЕЛАРУСКА-КІТАЙСКІ ЖАНОЧЫ ФОРУМ “СУЧАСНАЯ ЖАНЧЫНА Ў РАЗВІЦЦІ НАВУКІ І АДУКАЦЫІ”, ЯКІ ПРАЙШОЎ НАПЯРЭДАДНІ СВЯТА 8 САКАВІКА, САБРАЎ БОЛЬШ ЗА СОТНЮ ЎДЗЕЛЬНІКАЎ – ПРАДСТАЎНІКОЎ УНІВЕРСІТЭТАЎ, ШКОЛ, УСТАНОЎ АХОВЫ ЗДАРОЎ’Я І ГРАМАДСКІХ АРГАНІЗАЦЫЙ З АБЕДЗВЮХ КРАІН, ВУЧОНЫХ. АРГАНІЗАТАРАМІ МЕРАПРЫЕМСТВА ВЫСТУПІЛІ МІНСКІ ДЗЯРЖАЎНЫ ЛІНГВІСТЫЧНЫ ЎНІВЕРСІТЭТ, ПАЎДНЁВА-ЎСХОДНІ ЎНІВЕРСІТЭТ КІТАЯ І ІНСТЫТУТ КАНФУЦЫЯ МДЛУ. МЭТА ФОРУМУ – РАЗВІЦЦЁ І ЎМАЦАВАННЕ ЎСЕБАКОВАГА СУПРАЦОЎНІЦТВА БЕЛАРУСІ І КНР. ЯГО НАСЫЧАНАЯ ПРАГРАМА ЎКЛЮЧАЛА ТЭМАТЫЧНЫЯ СЕМІНАРЫ, ПРЭЗЕНТАЦЫІ, МАЙСТАР-КЛАСЫ.



БЕЛТА

Як падзялілася дырэктар Інстытута Канфуцыя МДЛУ з кітайскага боку Шэн Сюэмэй, такое мерапрыемства праводзіцца ўпершыню, і для прадстаўніц прыгожага полу гэта сапраўдны падарунак. Такім чынам наладжваюцца сяброўскія масты для супрацоўніцтва ў розных сферах, разглядаюцца перспектывы для развіцця міжнародных адносін у цэлым. У Кітаі кажуць, што жанчына трымае на сваіх плячах палову неба. Ва ўсялякім разе сучасная статystыка таму пацвярджае, у сістэме адукацыі там 50 працэнтаў работнікаў – прадстаўнікі прыгожай палавіны. Жанчыны сваёй трываласцю, энтузіязмам, талентам, энергіяй ужо яскрава заявілі пра свае здольнасці. Як заўважыў Надзвычайны і Паўнамоцны пасол Кітайскай народнай рэспублікі Се Сяюэн статус жанчын у Паднябеснай перажыў моцныя змяненні, што адбываецца і на іх прафесійнай дзейнасці: “Правы жанчын сёння рэалізуюцца ў

■ Зацікаўлены дыялог



БЕЛТА

■ Адкрыццё форуму

палітычнай, эканамічнай, культурнай і грамадскай сферах. Павага і клопат пра жанчын паступова становяцца дзяржаўнай воляй, грамадзянскай адукаванасцю і грамадскай нормай”.

У сучасным свеце развіццё навукі і адукацыі істотна змяніла прафесійную дзейнасць і прыватнае жыццё прыгожай палавіны чалавецтва, а таксама аказала глыбокі ўплыў на гендарную роўнасць і развіццё жанчын. У прыватнасці, навукова-тэхнічная рэвалюцыя ў значнай ступені павысіла эфектыўнасць вытворчасці, прыбрала розніцу ў фізічнай сіле паміж мужчынамі і жанчынамі, дала магчымасць дамам працаваць у раней недаступных сферах, займацца ўсебаковым развіццём. Сярод краін з сярэднім і высокім ўзроўнямі даходаў Кітай знаходзіцца ў першых радах па асноўных паказальніках здароўя маці і дзіцяці. Працягласць жыцця “слабага” полу ў Кітаі перавысіла 80 гадоў, што на чатыры гады вышэй сярэдняга паказальніка ў свеце.

У той жа час сучасныя жанчыны ўсё яшчэ сутыкаюцца з мноствам выклікаў і адной з мэт форуму якраз і было звярнуць больш увагі на абарону іх правоў ды інтарэсаў.

Рэктар Мінскага дзяржаўнага ўніверсітэта Наталля Лапцева распавяла, што ўжо наладжана 14 дамоў з універсітэтамі Кітайскай народнай рэспублікі. Дыя-

логавае пляцоўка – выдатная магчымасць падзяліцца вопытам у прафесійнай дзейнасці ў сістэмах адукацыі і аховы здароўя, інстытутах Канфуцыя Рэспублікі Беларусь і Расійскай Федэрацыі, у рэспубліканскім грамадскім аб’яднанні “Беларускі саюз жанчын” і беларускім прафесійным саюзе работнікаў адукацыі і навукі, пазнаёміцца з вынікамі даследаванняў, якія могуць быць адметнымі ў розных краінах.

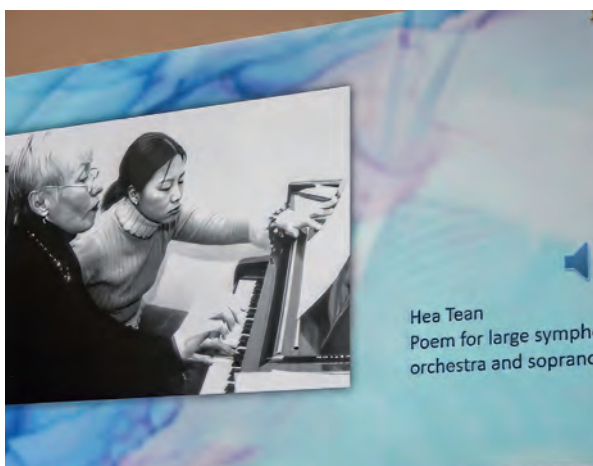
Гісторыя ж правядзення жаночых форумаў у свеце паказвае, што яны адыгрываюць важную ролю ў падтрымцы і прасоўванні ініцыятыў, накіраваных на развіццё і стваральную працу. “Мы спадзяёмся, што наш форум стане цэнтрам канцэнтрацыі энергіі і моцы ініцыятыўных жанчын Беларусі і Кітая, унёсе свой уклад у павышэнне якасці супрацоўніцтва нашых краін”, – заўважыла Наталля Лапцева.

Сёння адбываецца дынамічнае развіццё кантактаў паміж абедзвюма краінамі на самых розных узроўнях: грамадскім, адукацыйным, навуковым, культурна-асветніцкім. З усёй відавочнасцю, паспяховасць і развіццё новых праектаў шмат у чым могуць залежаць ад глыбіні разумення асаблівасцяў культуры, гатоўнасці адаптаваць свой стыль зносін і паводзін у адпаведнасці з культурнымі чаканнямі суразмоўцаў. Таму ўжо сапела ідэя аб стварэнні на базе МДЛУ пры падтрымцы



Інстытута Канфуцыя Беларуска-кітайскага рэсурснага цэнтра эфектыўнай міжкультурнай камунікацыі. Яго мэта – забяспечыць доступ да ведаў аб асаблівасцях зносін у беларускай і кітайскай культуры. Авадодаць паспяховымі практыкамі можна будзе падчас трэнінгаў, майстар-класаў. Таксама плануецца, што цэнтр стане пляцоўкай для абменаў, дыялогаў, сустрэч з экспертамі. Сваю ўпэўненасць у тым, што форум прыдасць магутны імпульс двухбаковаму супрацоўніцтву ў галіне адукацыі і навукі, стане крыніцай новых сумесных праектаў і ініцыятыў, выказаў намеснік міністра адукацыі Беларусі Аляксандр Бахановіч. Ён перакананы, што ў сістэме адукацыі прафесійныя якасці жанчын не толькі не саступаюць прафесіяналізму мужчын, але пераўзыходзяць дзякуючы мудрасці, чуласці, душэўнаму клопату ў адносінах да таго, каго яны навучаюць. Пацвярджэннем таму стала выступленне рэктара Беларускай дзяржаўнай акадэміі музыкі Алены Куракінай. Гэта адзіная ў Беларусі спецыялізаваная музычная ВНУ з 90-гадовай гісторыяй, якая рыхтуе акадэмічных музычных работнікаў па ўсіх кірунках: ад кампазітараў і музыкантаў да аркестровых выканаўцаў і спевакоў-салістаў опернага тэатра. Сярод

вых званняў. Напрыклад, прафесар кафедры кампазіцыі, вядучы прадстаўнік беларускай кампазітарскай школы Галіна Гарэлава з'яўляецца заслужаным дзеячам мастацтваў Беларусі, лаўрэатам прэміі Прэзідэнта. Яна стала аўтарам шматлікіх інструментальных кампазіцый, яе музыку ведаюць і выконваюць у розных краінах свету. Толькі за апошняе дзесяцігоддзе прагучала звыш 150 канцэртаў з яе твораў і выкананні вядомых выканаўцаў. З 1980 года Галіна Гарэлава



выкладчыкаў акадэміі – вядомыя музыканты, тыя, без каго немагчыма існаванне сучаснага беларускага музычнага мастацтва. Прафесарска-выкладчыцкі састаў Беларускай дзяржаўнай акадэміі музыкі больш чым на 65 працэнтаў складаецца з жанчын. Гэта некалькі пакаленняў выдатных прадстаўніц, якія прысвяцілі сваё жыццё служэнню мастацтву, навуцы і адукацыі, маюць багаты багаж высокіх творчых дасягненняў, з'яўляюцца ўладальніцамі вучоных ступеняў і ганаро-

займаецца педагогічнай дзейнасцю. За мінулае дзесяцігоддзе ўстанова стала вельмі запатрабаваная ў замежных студэнтаў. Геаграфія інтэрнацыянальных сувязяў на глебе прафесійных майстэрскіх зносін: Расія, Азербайджан, Ліван, Іарданія. У апошнія гады значную частку навучэнцаў састаўляе моладзь з Кітая. Адна з вучаніц Галіны Гарэлавай – Неа Теан – дасягнула высокіх вынікаў у кампазітарскай дзейнасці.

Дацэнт кафедры дырыжыравання Інеса Бадзяка – таксама лаўрэат міжнародных конкурсаў, у 2020 годзе жанчына адзначана медалём Францыска Скарыны. Яна з'яўляецца Ганаровым прафесарам Аньянскага педагогічнага ўніверсітэта ў Кітаі. Студэнцкі хор Беларускай дзяржаўнай акадэміі музыкі пад яе кіраўніцтвам перамагаў на прэстыжных міжнародных конкурсах фестывалях у Расіі, Швейцарыі, Кітаі, Польшчы ды іншых краінах. Яна выступае прадстаўніком Беларусі на сусветным харавым савеце, старшынёй праўлення, членам журы шматлікіх рэспубліканскіх і міжнародных конкурсаў, ініцыятарам і арганізатарам многіх творчых праектаў. Іншыя выкладчыкі акадэміі таксама могуць пахваліцца поспехамі сваіх таленавітых вучняў. Таму беларуская музычная адукацыя сёння так запатрабавана.

Таццяна **Бузіноўская**  
Фота Алены Дзядзюлі

# ПАМЯЦЬ НЕ МАЕ МЕЖАЎ

Памяць пра вайну! Яна ёсць у кожнай беларускай сям'і. Памяць перадаецца ў пажайцельных здымках, у трохкутнічках-лістах, якія слалі дзяды з фронту, у сямейных рэліквіях. Гэта могуць быць рэчы роднага чалавека, які не вярнуўся з вайны, ці абразка якога людзі маліліся ў той страшны час і верылі, што дзякуючы яму змаглі застацца жывымі. Памяць – гэта і пошукі родных, якіх мы страцілі ў гады вайны, і вяртанне імёнаў герояў, і ўзгадваў назваў вёсак, якія спалілі захопнікі, і запісы сведкаў, і музейныя экспазіцыі, і кветкі каля помнікаў, і школьныя сачыненні... Памяць не мае межаў. Яна жыве ў сэрцы. Мы распачынаем праект, прысвечаны 80-годдзю вызвалення Беларусі і заклікаем нашых суайчыннікаў дзяліцца сваімі гісторыямі, расповедамі пра тое, як многа вы робіце для таго, каб не забыць герояў і ахвяр, каб пакінуць сваім дзецям словы, якія чулі ад бабур'і дзядуль, ад бацькоў: "Ніколі больш!"

## Калі гарэла неба Кабардзіна-Балкары

Ішоў жнівень 1942 года, спякота. Немцы ірваліся да Паўночнага Каўказа і Закаўказзя, яны ўжо спрашавалі гусеніцамі сваіх танкаў растоўскія і кубанскія стэпы, усё спальваючы на сваім шляху, ушчыльную падышлі да прадгор'яў Паўночнага Каўказа. Ім патрэбна была нафта. Ваенна-палітычнае становішча магло ўскладніцца з прарывам немцаў на паўночным Каўказе да нафтавых радовішчаў – у вайну на баку Германіі магла ўступіць Турцыя.

У гэты цяжкі час гарэла не толькі зямля, але і неба: ішлі жорсткія паветраныя бітвы. У баях прымалі актыўны ўдзел пілоты-ўраджэнцы Савецкай Беларусі. Многія з іх пры гераічнай абароне Паўночнага Каўказа палі смерцю храбрых.



■ Стэнд у музеі гарадскога пасёлка Майскі



■ Помнік на месцы пахавання пілотаў станицы Екацярынаградская





■ Атрад “Памяць народа” з Кабардзіна-Балкары

У маі 2022 года прадстаўнікі пошукавага атрада “Памяць народа” Рэгіянальнага аддзялення Агульнарасійскага грамадскага руху па ўвекавечанні памяці тых, хто загінуў пры абароне Айчыны “Пошукавы рух Расіі” ў Кабардзіна-Балкары з Церскага раёна, з якім наладжана супрацоўніцтва Кабардзіна-Балкарскага грамадскага руху “За яднанне “Сябры”, выехалі на Курпскія вышыні Церскага раёна, дзе адбываліся жорсткія баі і савецкія войскі стрымлівалі элітныя, механізаваныя часткі Вермахта, такія як “Вікінг”, “Норланд”, полк “Брандэбург-800”, румынская горная дывізія. Падчас даследавання былі знойдзены фрагменты савецкага самалёта. З гэтага пачалася актыўная работа пошукавага атрада “Памяць народа” на месцах баёў і ў архівах часоў вайны – менавіта па самалётах. Пошукавікам удалося знайсці два месцы падзення самалётаў і адно пахаванне пілотаў, месца гібелі лётчыка і звесткі пра 11 самалётаў і больш 20 лётчыкаў. Вядома, што на тэрыторыі Кабардзіна-Балкары



■ Помнік лётчыку Абраму Рагавіну ў станицы Аляксандраўскай



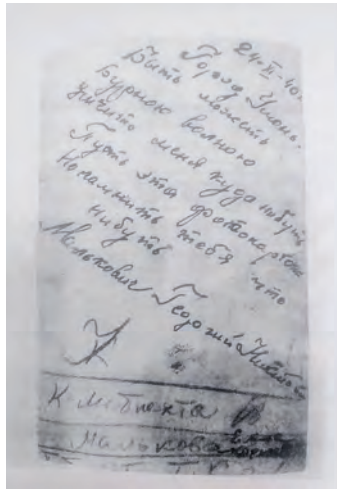
■ Наступленне румынскіх і нямецкіх войскаў на Нальчык. Фота з архіва



■ Памяць пра лётчыкаў захоўваюць у музеі станицы Екацярынаградскай

былі збітыя каля 30 савецкіх самалётаў і загінула каля 50 савецкіх лётчыкаў.

У той спякотны 1942 год неба Паўночнага Каўказа абараняла 4-я Паветраная армія. У Кабардзіна-Балкары сёння стаяць восем помнікаў лётчыкам, якія загінулі ў рэспубліцы ў тых суровых дні. Адзін з іх – у станицы Аляксандраўскай Майскага раёна Кабардзіна-Балкары. Гэта помнік лётчыку 4-й Паветранай арміі 805-га знішчальнага авіяпалка сяржанту Абраму Рагавіну, 1922 года нараджэння, уладжэнцу Беларускай ССР з Мінска, які загінуў у паветраным баі ў жніўні 1942 года, у пачатку абарончых бітваў у Кабардзіна-Балкары. Заслуга па ўвекавечанні памяці пілота належыць навучэнцам і настаўніцам школы станицы Аляксандраўскай Надзеі Саламатавай і Марыі



■ Лейтэнант Георгій Мальковіч. Фота з архіва сям'і Мальковічаў

Загарулька і пошукавікам Беслану Гуляжынаву і Уладзіміру Арсаеву.

Яшчэ адзін пілот 4-й Павеатранай арміі, 249-га знішчальнага авіяпалка, пра якога захоўваюць памяць у Кабардзіна-Балкары, – лейтэнант Георгій Мальковіч, ураджэнец Беларускай ССР з вёскі Галяшы Дубровенскага раёна Віцебскай вобласці. Па архіўных даных – у 1941 годзе ён быў збіты ў небе Украіны, але выжыў і працягваў змагацца. Па запісах журнала баявых дзеянняў можна меркаваць, што знойдзеныя рэшткі самалёта ў раёне Курпскіх высот могуць належаць лейтэнанту Мальковічу, які не вярнуўся з баявога задання 22 кастрычніка 1942 года. Звесткі пра Мальковіча і іншых лётчыкаў перададзены ў Беларусь нашым калегам-пошукавікам з Гомеля (пошукавы атрад "Гонар ветэрану"). Дзякуючы іх дапамозе ўдалося даведацца пра некаторыя факты біяграфіі лётчыка. Яго стрыечная сястра, 85-гадовая Тамара Голубева, якая пражывае ў вёсцы Галяшы, расказала пра родных героя і нават знайшла ў сямейным архіве фатаграфію лётчыка, датаваную 1940 годам, з надпісам на адваротным баку, зробленым яго рукой. У планах беларускіх калег – далейшая карпатлівая праца па пошуку сваякоў лётчыкаў, якія загінулі на вайне.

У 249-м знішчальным авіяцыйным палку ваяваў яшчэ адзін ураджэнец Беларусі – лейтэнант Аляксандр Фурсікаў з вёскі Уваравічы Гомельскай вобласці. Лётчык не вярнуўся з задання, як пазначана ў дакументах, у раёне станіцы Катлярэўскай 26 кастрычніка 1942 года. У той час нямецкія часці прарвалі абарону савецкіх войск на гэтым участку фронту і вялі наступленне на Нальчык. Пошукавікі атрада "Памяць Народа" хочуць адшукаць у гэтым раёне рэшткі самалёта. Беларускія калегі знайшлі родных Аляксандра Фурсікава на Гомельшчыне. А наш пошукавы атрад дапамог стварыць стэнд у музеі гарадскога пасёлка Майскага, прысвечаны лётчыку.

У саставе 4-га Павеатранага авіяпалку знаходзіліся атрыманыя па ленд-лізу са Злучаных Штатаў Амерыкі бамбардзіроўшчыкі Б-3 "Бастон", на адным з якіх ваяваў страelok старшы сяржант Фёдар Леш (Леша) 1922 года нараджэння з Турава. Выконваючы пастаўленую задачу, экіпаж "Бастона", у якім быў і Фёдар Міронавіч, не вярнуўся з баявога задання 27 верасня 1942 года побач з населеным пунктам Ніжні Курп Церскага раёна Кабардзіна-Балкарскай ССР. Вядуцца пошукі месца падзення і сваякоў.

Савецкія войскі вызвалілі Кабардзіна-Балкарскую ССР ад фашысцкай акупацыі 11 студзеня 1943 года. Рэспубліка пачала аднаўляцца. Летам 1943 года ў Станіцы Екацярынаградскай Прахладненскага раёна знаходзіўся аэрадром

Вышэйшых Афіцэрскіх Курсаў ВПС ВМФ СССР. На іх праходзіў навучанне і лётчык 6-га Гвардзейскага Авіяцыйнага палка Ваенна-павеатраных сіл Чарнаморскага флота, Гвардыі лейтэнант Леанід Лабанаў. Леанід Нікіфаравіч нарадзіўся ў 1923 годзе ў вёсцы Чорнае Шклоўскага раёна Магілёўскай вобласці. Паступіў на службу ў Чырвоную Армію з Магілёўскага аэраклуба 30 мая 1941 года. 4 жніўня 1944-га пры выкананні трэніровачнага палёту на самалёце Як-9 загінуў у катастрофе. Пахаваны разам яшчэ з адным пілотам у станіцы Екацярынаградскай. За кароткі час ён паспеў зрабіць вельмі многа: асабіста збіў 4 самалёты, 3 – у групе, здзейсніў 50 баявых вылетаў. За 14 месяцаў службы з сяржанта вырас у Гвардыі лейтэнанта, быў узнагароджаны ордэнам Баявога Чырвонага Сцяга і ордэнам Чырвонай Зоркі. У адным з прадстаўленняў да ўзнагароды было напісана: "Выключна храбры, бястрашны малады лётчык. У баі б'ецца стойка і ўпэўнена". На магіле лётчыка ў станіцы Екацярынаградскай у 2015 годзе ўсталяваны помнік. Памяць пра пілота захоўваецца ў мясцовым музеі. Наш пошукавы атрад перадаў сюды копіі дакументаў пра героя.

Беларускія сябры і калегі ўдакладнілі, што родныя Лабанава пражываюць у Мінску і Гомелі. Разам мы будзем працягваць справу па ўвекавечанні памяці Герояў Вялікай Айчыннай вайны і перадачы эстафеты нашай моладзі. У Мінску ў мінулым годзе загінулым воінам была прысвечана акцыя Кабардзіна-Балкарскага грамадскага руху "За яднанне "Сябры", зямля з Курпскіх высот была перададзена ў Крышту Храма-помніка ў гонар усіх святых і ў памяць пра ахвяр, які служылі выратаванню Айчыны".

Старшыня савета Кабардзіна-Балкарскага грамадскага руху "За яднанне "Сябры" Павел Сідарук

Намеснік камандзіра атрада "Памяць Народа"

Уладзімір Мосалеў

Фота прадстаўлена аўтарамі



# ПАСЫЛ У БУДУЧЫНЮ,

## альбо Як захаваць любоў да кнігі і ведаў

Напярэдні правядзення XXXI Мінскай міжнароднай выставы-кірмашу традыцыйны сімпозіум “Пісьменнік і час. Партнёрства ў імя будучыні” сабраў прадстаўнікоў не толькі пісьменнікаў, але і прадстаўнікоў выдавецкіх арганізацый, творчай інтэлігенцыі, філосафаў, палітыкаў, сацыёлагаў для таго, каб яны маглі падзяліцца думкамі. З 2015 года сімпозіум з’яўляецца неад’емнай часткай міжнароднай кніжнай выстаўкі. За гэты час у ім прынялі ўдзел прадстаўнікі больш 35 краін свету.

Перад пачаткам сустэчы міністр інфармацыі Уладзімір Пярцёў нагадаў, што Беларусь застаецца адной з самых чытаючых краін і ў Еўропе, і ў СНД. Ён заўважыў, што, нягледзячы на складанасці, звязаныя з лагістычнымі абмежаваннямі з-за санкцый, краінам-удзельніцам нават фізічна цяжка прадставіць вялікія экспазіцыі, дзе пададзены не толькі творы класікаў, але і сучасная літаратура. Выданні з іншых краін вельмі запатрабаваныя ў Беларусі ў людзей, якія вывучаюць замежныя мовы. Вельмі шырокую экспазіцыю сёлета прадстаўляе Кітайская рэспубліка (1,5 тысячы кніг) – гэта своеасаблівы адказ на запыты, бо сёння ў Беларусі шмат школьнікаў і студэнтаў спасцігаюць кітайскую мову. На папярэдніх кніжных выстаўках моладзь уражвала прадстаўнікоў Паднябеснай тым, як можа бегла чытаць па-кітайску. Літаратурныя кантакты сёння адыгрываюць важную ролю ў жыцці грамадства. Па словах міністра, кнігі дапамагаюць пазнаваць краіны, разумець, куды варта паехаць, з кім наладжваць бізнес-кантакты.

Асі Мустафа Доха – пісьменніца, публіцыстка, дэпутат парламента Егіпта, якая прадстаўляе ў сваёй краіне камітэт культуры і знешніх зносін, прызналася, што

калі ёй было яшчэ 16 гадоў, яна патрапіла ў Мінск усяго на адну навагоднюю ноч. Натуральна, паглядзець нічога ў той час не атрымалася, адзінае, што яна паспела заўважыць, што горад вельмі прыгожы. Таму ў яе была мара прыехаць сюды яшчэ раз. І вось яна спраўдзілася. Жанчына адзначыла, што пісьменніцкае жыццё вельмі цікавае, напоўненае адкрыццямі і падарожжамі. Удзел у міжнародных выстаўках дазваляе літаратарам адкрываць шматалічны свет. Часам у гэтым дапамае нават тое, якую рэакцыю на яе творы паказваюць чытачы з іншых краін. У рамках міжнароднай кніжнай выстаўкі прайшла прэзентацыя яе рамана на рускай мове “104 Kaip”, дзе праз вобраз простага дзяўчыны, яе мары і розум аўтарка раскрывае асаблівасці свайго народа. Я лічу, што кожны персанаж – гэта носбіт культуры, рэлігіі, на яго ўплываюць палітыка і сацыяльныя ўмовы. На аснове кампедыі ўсяго гэтага складаецца яго жыццё, ён прымае пэўныя рашэнні. Так, у апошнія 150 гадоў актыўна развіваецца сістэма адукацыі, але як людзі жылі да гэтага? Егіпет – старажытная цывілізацыя і кожны чалавек нясе ў сабе розум, веды, вопыт, якія перадаюцца кожнаму наступнаму пакаленню нават без пасярэдніцтва школ,” – заўважыла Асі Мустафа Доха. Такім чынам, нават мастацкая літаратура дапамагае пазнаваць гісторыю, культуру і менталітэт народаў, пазбаўляцца ад стэрэатыпаў, даносіць пазітыўныя думкі, сціраць межы і наладжваць кантакты паміж краінамі. Гэткія ж ролі кнігі назвала і доктар гісторыі, дацэнт Рэспубліканскага інстытута кітаязнаўства імя Канфуцыя БДУ Цаан Ін, якая пастаралася раскажаць пра ўнёсак кітайскіх пісьменнікаў у сусветную літаратуру: “Кітайская літаратура з’яўляецца адной з самых старажытных і багатых, праз мастацкія творы чытач мае магчымасць

пазнаёміцца з гісторыяй і традыцыямі Кітая ад старажытных дынастый да нашага часу. На працягу шматлікіх вякоў кітайскія пісьменнікі стваралі творы, якія адлюстроўвалі не толькі грамадскія і культурныя тэндэнцыі свайго часу, але і выходзілі за межы і часовыя рамкі, натхняючы пакаленні чытачоў па ўсім свеце. Літаратура знаходзіць ідэяную апору ў старажытна-кітайскай філасофіі, якая мае вялікую каштоўнасць для сусветнай супольнасці". Шматвекавое назіранне за светам, глыбокі аналіз чалавечай сутнасці, канцэпцыі этыкі і маралі народу Паднябеснай набылі ўніверсальнае значэнне ў сусветнай культуры. З філасофіі пісьменнікі могуць пачарпнуць вобразы, сюжэты, крылатыя выразы, які напўняюць сэнсамі мастацкі твор.

На кожным сімпозіуме яго ўдзельнікі спрабуюць знайсці адказы на складаныя пытанні, якія падкідвае час, вызначыць ролю пісьменніка, яго магчымасці і задачы, якія неабходна вырашыць, каб традыцыя павягі і цікавасці да літаратуры перадавалася наступным пакаленням.

Кірунак дыскусіі задаў міністр інфармацыі, падкрэсліўшы, што жыццёвы вопыт творчых асоб, іх ўменне аналізаваць падзеі і з'явы, будзе карысным у сумесным пошуку шляхоў рашэння тых праблем, якія ўжо ёсць сёння і якія могуць усплыць у найбліжэйшы час, што важна дзеля таго, каб тыя, хто прыйдзе на змену нам, былі людзьмі, якія

ўмеюць чытаць і выбіраць добрую літаратуру, а значыць, умеюць думаць. Адною з новых пагроз з'яўляецца штучны інтэлект, які стварае кнігі з такой хуткасцю, якая нерэальная ні для пісьменніка, ні для выдавецкіх устаноў. Пры гэтым пры стварэнні тэкстаў мабільнаму "пісьменніку" можна задаваць розныя ўмовы: зрабіць так, каб у кожным абзацы тэкст пачынаўся з аднолькавых літар, даць машыне прааналізаваць вялікі пласт гістарычнай літаратуры, увесці ў сюжэт як рэальныя падзеі, так і дадаць гістарычную няпраўду. У выніку можа атрымацца прадукт, які чалавек будзе ўспрымаць як арыгінальны, які здольны замясціць мастацкую, вучэбную і навуковую літаратуру.



**Сімпозіум  
сабраў не  
толькі  
пісьменнікаў,  
але  
і прадстаўнікоў  
выдавецкіх  
арганізацый,  
творчай  
інтэлігенцыі,  
філосафаў,  
палітыкаў,  
сацыёлагаў**



Яшчэ адна тэма, на якую звярнуў увагу Уладзімір Пярцоў, звязана са святкаваннем 80-годдзя вызвалення Беларусі. Сёння важна знайсці адказы на пытанне, як перадаць гістарычную праўду маладому пакаленню пра дапамозе кніг. Адна з форм падачы інфармацыі ўжо знойдзена. Сярод школьнікаў запатрабаваныя добраахвотныя брашуры. Але як супрацьстаяць скажэнням фактаў і падзей Вялікай Айчыннай вайны ў інтэрнэце, які сёння з'яўляецца адной з асноўных крыніц інфармацыі для маладога пакалення?

Эфектыўнымі аказаліся сустрэчы, якія пісьменнікі праводзяць з моладдзю ў ВНУ, школах, сярэдніх спецыяльных установах. Яны могуць не проста раскажваць пра свае творы, але і даносіць важныя думкі, развенчваць фэйкі і няпраўду, якая даводзіцца да маладога пакалення праз сёцва.



■ Асі Мустафа Доха – пісьменніца, публіцыстка, дэпутат парламента Егіпта

На няпростую місію літаратара звярнуў увагу народны пісьменнік Беларусі, ганаровы старшыня Саюза пісьменнікаў Мікалай Чаргінец. Сёння аўтарам трэба не проста супрацьстаяць “культурнаму” экспарту, калі нам спрабуюць навізаць чужыя погляды і мадэлі, як тыя ж аднаполыя шлюбны, але і захоўваць свае традыцыі, прывіваць любоў да кнігі, умацоўваць гуманітарныя сувязі, што з'яўляецца адным з галоўных інструментаў для развіцця розуму і адукацыі. Павага да кнігі служыць павышэнню культуры і сяброўства паміж народамі, умацаванню міру і захаванню гістарычнай праўды. “Хто скажае гісторыю, той разбурае дзяржаву”, – рэзюмаваў Мікалай Чаргінец.

Старшыня Саюза пісьменнікаў, дырэктар – галоўны рэдактар Выдавецкага дома “Звязда” Алесь Карлюкевіч заўважыў, што сёння пісьменнікі не баяцца агучваць сваю пазіцыю, часта выразна і прамалінейна даюць адзнаку часу. Творы публіцыстаў, якія з'яўляюцца адказам на тое, што адбываецца ў грамадстве, былі прадстаўлены на кніжнай выстаўцы. Таксама аўтары, у якіх за плячыма багаты мастацкі, літаратурны, сацыяльны, журналісцкі вопыт, удзельнічалі ў сустрэчах з чытачамі.

Дзмітрый Мезенцаў заўважыў, што пісьменнікі могуць бачыць свет па-асобаму, праз іх адзнакі і пачуцці можна пазнаваць карціну свету: “Вечная сіла кнігі не падляжыць абмеркаванню. Гэта тое фундаментальнае, на чым стаіць чалавецтва. Ніякі гаджэт, ні камп'ютар, ні электронная кніга, не заменіць пах кнігі, якая толькі што выйшла з друкарні, хруст старонак”. Штогод у тым ліку дзякуючы кніжнай выстаўцы тысячы чытачоў адкрываюць для сябе новую літаратуру, перад імі ўздымаюцца важныя тэмы. Таму калектыў Саюзнай дзяржавы бачыць адным з прыярытэтаў падтрымку і пашырэнне маштабаў гуманітарнага супрацоўніцтва паміж Беларуссю і Расіяй.

Паўтара года таму ўбачыла свет першае выданне новага асветніцкага праекта “Бібліятэка Саюзнай дзяржавы”. Яе стваральнікі хацелі, каб кожная кніга з'яўлялася з'явай у грамадстве, нагодай для абмеркавання. Так самая першая кніга “Абараняючы Айчыну” раскажвае пра подзвіг беларускіх пяхотных палкоў у бітве з Напалеонам. Тут шмат новых фактаў, у тым ліку матэрыялы газеты “Пецябургскія ведамасці”, зводкі з палёў бітвы, спісы асабістага састава, данясенні імператару, якія рыхтавалі Барклай дэ Толі і Міхаіл Кутузаў. Беларускія чытачы, бяспрэчна, звернуць увагу на тое, што пад знакамітай паэмай Лермантава “Барадзіно” ў подпісе пазначана “карнет лейб-гвардыі Гродненскага гусарскага палка”.

Наступныя выданні “Бібліятэкі Саюзнай дзяржавы” раскрываюць старонкі сумеснай гісторыі. Летась на базе мемарыяльнага комплекса “Брэсцкая крэпасць-герой” была прэзентавана кніга, прысвечаная генацыду савецкіх грамадзян, у прыватнасці, у ёй раскажваецца пра злачынствы, здзейшаныя ў гады Вялікай Айчыннай вайны на беларускай зямлі і ў Ленінградскай вобласці, пра блакаду Ленінграда. На гэты год запланавана прэзентацыя выдання, прысвечанага подзвігу беларускіх партызанаў. “Мы хацелі раскажаць пра тое, што адчувае чалавек, калі на яго зямлю прыходзіць вораг і невядома, на які час (год, тры, ці ўсё жыццё), – заўважыў Дзмітрый Мезенцаў. – Тут трэба было выбіраць: пайсці служыць ворагу, атрымліваць заробак, паёк і гарантыі бяспекі для сябе і сваёй сям'і ці сысці ў лес, магчыма назаўсёды і знаходзіцца ў смяротнай небяспецы. Але больш 600 тысяч беларусаў адназначна для сябе зрабілі такі выбар”. У рамках Саюзнай дзяржавы сёлета пабачаць свет выданні, прысвечаныя Францыску Скарыне, Сімяону Полацкаму, Дзмітрыю Мендзялееву, Івану Фёдараву. Асобная кніга раскажвае пра засваенне космасу, у ёй паказваецца роля Казіміра Семановіча, Канстанціна Цыалкоўскага, Сяргея Каралёва, касманаўтаў. Дарэчы, яе выхад мае асаблівае значэнне – сёлета прадстаўніца Беларусі будзе ўдзельнічаць у камічным палёце.

Таццяна **Бузіноўская**  
Фота Кацярыны Урбан



# ПАД ПЯЧАТКАЙ ЧЫРВОНАГА ДРАКОНА

У Нацыянальнай бібліятэцы Беларусі працуе выстаўка традыцыйнага кітайскага і карэйскага жывапісу “Жамчужыны Усходу”

Гэты праект рэалізаваны ў супрацоўніцтве з Рэспубліканскім інстытутам кітаязнаўства імя Канфуцыя БДУ, Інстытутам Канфуцыя МДЛУ і Маскоўскім клубам аматараў кітайскага жывапісу.

На выстаўцы прадстаўлена каля сотні работ, выкананых у розных тэхніках, якім ужо больш дзвюх тысяч гадоў. Напрыклад, жывапісам гунбі (у перакладзе “старанні пэндзаль”) упрыгожваліся імператарскія палацы. Тут паграбавецца дакладная прапрацоўка вобразаў. Кантур наносіцца лініямі, таўшчыня, глыбіня і кірунак якіх могуць мець сімвалічнае значэнне. Пасля выява пакрываецца некалькімі пластамі тонкай празрыстай мінеральнай фарбы, якіх можа быць да пяцідзясяці. І так ствараецца далікантны вобраз. Таксама ў экспазіцыі пададзены работы ў тэхніках магуфа, мінхва, се-і, мастацтва каліграфіі.

Беларускія, расійскія і кітайскія мастакі для сваіх работ выбіралі кветкі, птушак, рыб, пейзажы. Кожная

карціна мае адметную пячатку, таксама агульная пячаць у выглядзе чырвонага дракона распрацавана для ўсёй выстаўкі. Калі бачыш гэтыя незвычайныя карціны, ствараецца ўражанне, што трапляеш у іншы свет, які складаецца з загадкавых казачных вобразаў, сэнсаў і нават наказаў, якія праз жывапіс стагоддзямі перадаваліся на Усходзе. Усе работы нясуць у сабе адбітак філасофіі і рэлігійных уяўленняў, будызму, даасізму і канфуцыянства. Для чалавека, які толькі адкрывае для сябе такое мастацтва, тут мноства загадак. Яны могуць быць нават у назвах карцін, якія гучаць як асобныя расповеды. Калі ўважліва разглядаць мастацкія творы, можна заўважыць цікавыя дэталі. Так на ўсходзе на кветках, лістах паказаны казуркі ці іншыя жывыя істоты. Экспазіцыя дапоўнена веерамі ручной работы, інструментамі, неабходнымі для малявання.

Ганна **Трошына**  
Фота Алены Дзядзюлі







## ПЕРАКЛАДЧЫК КОЛАСА СТАЎ НАРОДНЫМ ПІСЬМЕННІКАМ ЧАЧНІ

Адам Ахматукаеў у нядаўнім часе неаднойчы наведваўся ў Беларусь. Удзельнічаў у розных творчых праектах, якія традыцыйна ладзіла Міністэрства інфармацыі Рэспублікі Беларусь, Саюз пісьменнікаў Беларусі і Выдавецкі дом “Звязда”. Пазнаёміўшыся з беларускімі калегамі-пісьменнікамі, паэт і перакладчык падрыхтаваў і выдаў у Грозным кнігу беларускай паэзіі на чачэнскай мове, дзе разам паяднаў пераўвасабленні твораў класікаў і сучаснікаў. І ў Мінску выйшла кніга паэзіі Адама Ахматукаева на беларускай мове ў серыі “Сябрына: паэзія народаў Расіі”. Перакладчыкам выступіў Міхась Пазнякоў.

Днямі ў Грозным прынята рашэнне аб наданні паэту, перакладчыку Адаму Ахматукаеву звання “Народны пісьменнік Чачэнскай Рэспублікі”.

Па-ранейшаму чачэнскі літаратар уважлівы да беларускай літаратуры, да беларускай паэзіі. За апошні час у чачэнскіх газетах і часопісах з’явілася некалькі публікацый перакладзеных Адамам Ахматукаевым вершаў і нават паэм народных песняроў нашай Айчыны Якуба Коласа і Янкі Купалы. У адказ на віншаванні з Беларусі з ганаровым званнем, высокай ацэнкай творчасці чачэнскага творца заўважаў:

– Любоў да Беларусі, беларускай літаратуры носіць у мяне бязмежны характар. А што датычыцца перакладчыцкіх памкненняў, то я вылучаю ўвагу да класічнай паэзіі. З саблівым піетэтам стаўлюся да творчасці Якуба Коласа і Янкі Купалы. Коласаўскія вершы “Родныя вобразы”, “Не бяду!”; купалаўскія “Санеты” ўвогуле ўзрушылі мяне, захапілі настолькі, што ўжо і як даследчык я пачаў цікавіцца беларускай літаратурай першай паловы XX стагоддзя.

Сяргей **Шычко**

## ПРА БЕЛАРУСЬ РАСКАЗВАЕ АЎТАР З РАСІІ

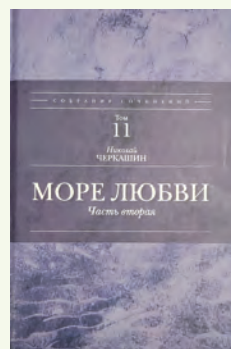
Па ўсёй Беларусі збірае памяткі пра вайну  
рускі пісьменнік Мікалай Чаркашын.

Асoba Мікалая Чаркашына самым цесным чынам звязана з Беларуссю. Пераконвае ў гэтым і знаёмства з толькі што выдадзеным у Выдавецкім доме «Дескрипта» ў Санкт-Пецярбургу чарговым – адзінаццатым па ліку томам – са Збору твораў Мікалая Чаркашына. Выйшла кніга, у якой ёсць і агульная назва – “Мора любові”.

Нарадзіўся пісьменнік у 1946 годзе ў Ваўкавыску, у сям’і афіцэра-франтавіка. Гарнізонамі, гарадамі, якія следам за Ваўкавыскам, сталі для Колі, Мікалая Чаркашына роднымі, былі Слонім, Смаргонь, Баранавічы, Шчучын...

Свайму дзяцінству, юнацтву пісьменнік прысвяціў успаміны, аб’яднаныя агульнай назвай: “Айда в Сморгонь!”. Гэты твор склаў другую частку тома “Мора любові”.

А ў сваю чаргу ўспаміны “Айда в Сморгонь” увабралі аповесці “Мальчик из Волковыска”, “Мальчик из Слонима”, “Айда в Сморгонь”, “Отрок из Барановичей”. Цікавымі падаюцца старонкі, якія ўзнаўляюць жыццё канца 1940-х – пачатку 1960-х гадоў. Расказваючы пра сябе і пра сваю сям’ю, аўтар звяртаецца і да гісторыі тых адрасоў, дзе праходзіла яго дзяцінства, яго сталенне.



Між іншым, Мікалай Андрэевіч – і цяпер часты госць у мясцінах, дзе некалі жыў. Ён прыязджае сюды не толькі дзеля таго, каб прайсціся сцежкамі, адкрытымі ў даўнія дзесяцігоддзі. Пісьменнік наведвае музеі, знаёміцца з краязнаўцамі і проста з мясцовымі жыхарамі. Мікалай Андрэевіч узнаўляе гістарычную памяць пра Вялікую Айчынную вайну, пра драматычныя падзеі 1941 года ў Беларусі. Як вынік – цыкл раманаў, прысвечаных першаму ваеннаму лету на Гродзеншчыне, Берасцейшчыне. Два з іх – «Брестские врата» і “Генералы сорок первого года” – пабачылі свет у Выдавецкім доме “Звязда” у 2023 і 2024 гадах...

І яшчэ адна важная акалічнасць. Мікалай Чаркашын – не толькі член Саюза пісьменнікаў Расіі, але і член Саюза пісьменнікаў Беларусі.

Тыраж другой часткі адзінаццатага тома Збору твораў Мікалая Чаркашына – 500 экзэмпляраў. Добра было б, каб і гэтая кніга, і ўсё Збор твораў ураджэнца Ваўкавыска, вядомага пісьменніка Расіі патрапіў і ў галоўныя бібліятэкі Беларусі.

Мікола **Берлеж**





In Minsk near the city hall



