

SHOW LUNA

---

# Words in Revolution

## Russian Futurist Manifestoes 1912-1928

VOLUME EDITOR Anna Lawton  
TEXTS TRANSLATED AND EDITED BY  
Anna Lawton and Herbert Eagle

WITH AN INTRODUCTION BY Anna Lawton  
AND AN AFTERWORD BY Herbert Eagle



New Academia Publishing, LLC  
Washington, DC

.....  
 m'  
 serzhamelepeta  
 senial ok  
 risum  
 meleva  
 alik a lev amakh  
 li li liub biul

because of a foul  
 contempt for  
 women and  
 children in our  
 language there will be  
 only the masculine  
 gender<sup>3</sup>

on April 27 at 3 o'clock in the afternoon I instantaneously mastered  
 to perfection all languages Such is the poet of the current era  
 I am here reporting my verses in Japanese Spanish and Hebrew:<sup>4</sup>

iké mina ni  
 sinu ksi  
 iamakh alik  
 zel  
 GO OSNEG KAID  
 MR BATUL'BA  
 VINU AE KSEL  
 VER TUM DAKH  
 GIZ  
 SHISH

## Declaration of the Word as Such

(4) THOUGHT AND SPEECH CANNOT KEEP UP WITH THE EMOTIONS OF SOMEONE IN A STATE OF INSPIRATION, therefore the artist is free to express himself not only in the common language (concepts), but also in a personal one (the creator is an individual), as well as in a language which does not have any definite meaning (not frozen), a transrational language.<sup>1</sup> Common language binds, free language allows for fuller expression. (Example: go osneg kaid etc.).

(5) WORDS DIE, THE WORLD IS ETERNALLY YOUNG. The artist has seen the world in a new way and, like Adam, proceeds to give things his own names. The lily is beautiful, but the word "lily" has been soiled and "raped." Therefore, I call the lily, "euy"<sup>2</sup>—the original purity is reestablished. (2) consonants render everyday reality, nationality, weight—vowels, the opposite: A UNIVERSAL LANGUAGE. Here is a poem exclusively of vowels:

o e a  
 i e e i  
 a e e E<sup>3</sup>

(3) a verse presents (unconsciously) several series of vowels and consonants. THESE SERIES CANNOT BE ALTERED. It is better to replace a word with one close in sound than with one close in meaning (bast-

<sup>1</sup>"Declaration of the Word as Such" (Deklaratsiia slova kak takovogo) appeared as a leaflet, in the summer of 1913. It laid the foundation for the theory of transrational language and was subsequently reprinted in several of Kruchenykh's books.

cast-ghast). If similar vowels and consonants were replaced by graphic lines, they would form patterns that could not be altered (example: III-I-I-III). For this reason it is IMPOSSIBLE to translate from one language into another; one can only transliterate a poem into Latin letters and provide a word-for-word translation. The verse translations that exist at present are merely word-for-word translations; as aesthetic texts they are nothing more than coarse vandalism. (1) A new verbal form creates a new content, and not vice versa. (6) INTRODUCING NEW WORDS, I bring about a new content WHERE EVERYTHING begins to slip (the conventions of time, space, etc. Here my view coincides with N. Kulbin's, who discovered the 4th dimension: weight, the 5th: motion, and the 6th or 7th: time).<sup>4</sup> (7) In art, there may be unresolved dissonances—"unpleasant to the ear"—because there is dissonance in our soul by which the former are resolved. Example: *dyr bul shchyl*, etc. (8) All this does not narrow art, but rather opens new horizons.

ALEXEI (ALEKSANDER) KRUCHENYKHX

## New Ways of the Word (the language of the future, death to Symbolism)

A. KRUCHENYKHX

nobody would argue if I say that we have no literary criticism (judges of verbal creation)

they would not consider as critics those vampires who feed on the blood of the "great deceased," or those who suffocate anything that is young and alive

vampires, gravediggers, robbers, parasites—these are the only names that our critics deserve

to gnaw at each other's throats, to peck at each other, to drown in "a spoonful of water"—these are their regular occupations, their desired prey

our critics delight in settling a score, or in conducting a political or a family investigation, and keep putting aside questions of *the word*

Russian readers (even they!) despise such critics and reject with a feeling of revulsion the cud that they offer instead of food

but it is to the disgrace of those who sincerely appreciate and love the arts that no one has yet pronounced the necessary word

It is not surprising that *we*, the bards of the future, are pelted with the dirt of "petty criticism."

We, like warriors on a foggy morning, have attacked by surprise our idle enemies—and now they, to the amusement of the victors and of the whole world, kick each other, pull each other's hair, and all they can throw at us is *dirt* and *abuse*

The essay "New Ways of the Word" (*Novyye puti slova*) was published in the collection *The Three* (St. Petersburg, 1913), which also included works by Khlebnikov and Guro. It was illustrated by Malevich. The editor, Matiushin, dedicated the collection to the memory of his late wife, Guro, who died earlier that year.