



## Heavy Sand

*Anatoli Rybakov , Harold Shukman (Translator)*

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## **Heavy Sand** Anatoli Rybakov , Harold Shukman (Translator)

Two main parts of Anatoli Rybakov are titled after the writer's major novels, *Children of the Arbat* and *Heavy Sand*, and explore the continuing relevance of these works for contemporary Russia. In contrast to Germany and its former allies, which went through an effective de-Nazification campaign, the Soviet Union experienced two aborted attempts to re-evaluate its totalitarian past and to dismantle Stalinist ideology and institutions: the Thaw and perestroika. However, as the filmmaker claims, in the Soviet Union the efforts of de-Stalinization and broader de-Sovietization were only half-hearted and never completed. The myth of the great Stalinist Empire and the heroic myth of the Great Patriotic War still obscure from Russians' communal memory the uncomfortable narratives about Stalinist purges, the Holocaust, and Soviet-era anti-Semitism. Goldovskaia's film cuts from footage of Stalin-era parades to present-day rallies in Moscow by fascists and nationalists, suggesting that the unfinished de-Sovietization breeds a new type of totalitarian mentality.

The section about Rybakov's *Heavy Sand* explores Soviet-style Holocaust denial. The communal myth of Soviet martyrdom and victory in World War II is used to replace memories of the Holocaust. Goldovskaia links this Soviet experience of purposeful and state-endorsed manipulation of the historical past with the revival of anti-Semitism in present-day Russia. Anatoli Rybakov is, indeed, "the Russian story," since it explains graphically how Russia's way of dealing with its totalitarian past is different from the Western treatment of a similar social disease. The filmmaker's message is clearly articulated by her observational cinema style: the agenda of de-Sovietization, including the acknowledgment of the Holocaust, has to become part of Russians' collective memory before the country can exorcise its totalitarian demons.

## **Heavy Sand Details**

Date : Published September 30th 1982 by Penguin Books (first published 1978)

ISBN : 9780140055351

Author : Anatoli Rybakov , Harold Shukman (Translator)

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Genre : Cultural, Russia, Fiction, Historical, Historical Fiction, Literature, Russian Literature

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# From Reader Review Heavy Sand for online ebook

**Shutterbug\_iconium says**

I wanted to read this book I had enjoyed the Children of the Arbat trilogy very much. Heavy Sand was published in 1979, almost eight years before 'The Children of the Arbat' which portrays Stalin as scheming and paranoid figure. Rybakov was arrested for making "subversive" statements and exiled to Siberia for three years in early 1930s. In spite of what he went through, he did not really caricaturize Stalin vengefully though. His account of the period was harsh but honest. For this very reason he became popular after the institution of the glasnost and the fact that his trilogy was translated into English brought him international acclaim.

I am just glad that I have read The Children of the Arbat before Heavy Sand. If I had read Heavy Sand first, I wouldn't have bothered to read the trilogy, most probably.

In Heavy Sand, the narrator tries to tell the story of a Jewish family through characters coming from three generations. In a book of 380 pages, the narrator tells about his whole family until the 244th page-until the WWII broke out. I understand many people disliked the fact that Rybakov did write about a Jewish family without much Jewishness in it. The book doesn't chronicle Jewish religious days or traditions. It doesn't even use more than a few Yiddish words. As much as I empathize with the criticism, I guess I know why Rybakov chose not to include Jewishness in a Jewish family. The narrator clearly shows that he doesn't believe in the racial pureness of nations. He writes: "One thing is sure: the idea that each nation is racially pure is a myth, especially a nation with a history of four thousand years." The narrator admits that his grandfather wasn't religious at all. "Religion for him was more the style of his national way of life, a holiday and rest from his labours and troubles, the basic order by which he lived." If your grandfather is not religious and if your father accepted Jewishness just because of his love for your mother, I guess you would not be much a devout Jew, would you? Still, in those 244 pages, Rybakov tries to show how well-assimilated Soviet citizens those Jewish people are. He shatters the well-established stereotypical image of Jews in the books written before himself. The Jews he tells about are not frail and ugly. His grandmother is still a beautiful woman at forty. They are not grasping money-lenders. His grandfather is an honest man people look up to. You can't expect a writer to speak ill of his own kind but his first person, straightforward narrative without any dialogue sounds a bit tedious at some points. Surprising as it may sound, he just becomes embroiled in a romantic glorification.

When the narrator starts writing about WWI, it's like you start the second volume of the book, or rather just another book. The narrator heroizes his characters in his didactic tone. It's like he feels he has to prove some Jews helped each other in abject conditions, how they did not really betray his own kind. As much as I empathize with Rybakov's efforts to pay homage to the plight of Soviet Jews under the Nazi jackboot, which was not properly recognized by the official communist propaganda, I still don't understand why he painted a rosy picture of life under the Stalinist regime. Bolsheviks may have banned the antisemitism, but the neither the life of simple Jews nor the life of other simple Soviet citizens were full of justice under that regime, which was a distorted communism redefined for the interests of an elite.

Rybakov may have taken liberties to self-censure to get his work published, but art is somehow political, whether we like it or not, if it weren't, Rybakov wouldn't publish the Arbat trilogy which makes 'Heavy Sand' look like a self-contradictory decoration.

Notes: Rybakos mentions old Russian actresses to make his comparisons. At one point he writes,

Among Khaim Yagudin's daughters I'd like to draw your attention to Sarah, the one who used to deal in diamonds and looked like Vera Kholodny as a girl.

You can see how she looks like at  
<http://upload.wikimedia.org/wikipedia...>

I learnt her life was dramatized in Nikita Mikhalkov's movie Slave to Love (1975). Yelena Solovey played the leading role in that movie. Here's how she looks.

<http://366weirdmovies.com/wp-content/...>  
<http://img404.imageshack.us/img404/36...>

And a video from that movie

<http://www.youtube.com/watch?v=mfBThP...>

At another point he compares a character's beauty to Emma Tsesarskaya in the movie Quiet Flows the Don (1931) Here's how she looks like

<http://artinvestment.ru/content/downl...>

My used copy of the book  
<http://i.imgur.com/Eb76T.jpg>  
<http://www.flickr.com/photos/shutterb...>

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## **Elizabet L?rincz says**

Gyönyör?séges könyv, egy holtig tartó szerelemr?l, egy igazán nagy és szeretnivaló családról (kivéve Jozsif) és annak sorsáról.

Nem akarok ömlengeni, és sajnos csak arra lennék most képes. Az utolsó 150 oldal nagyon er?s volt érzelmileg, többször is elsírtam magam. De itt nem is az a lényeg. Kapunk egy családregényt, ami annyira jól megvan írva, hogy az ember minden bosszantó tulajdonságuk ellenére szereti a szerepl?ket. Aztán ebb?l kirángat a háború kirobbanása, és annak kegyetlensége. A sok értelmetlen halál mely egy elmebeteg cselekedeteib?l következik.

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## **Alex says**

The heart is crying when reading it ....  
Anatoly Rybakov will be always remembered for this work !

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## **Gary says**

A wonderful chronicle of a Jewish family in Belarus beginning in the early 20 th century and culminating in its destruction in Hitlers holocaust A cast of remarkable characters illuminates this novel : The fiery Rachel

and her soft spoken husband Yacov Ivanovsky, Rachels father the respected and tough Abraham Rakhlenko, the colourful Khaim Yagudin and The Ivanovsky children including the narrator, Boris and the beautiful Dina. We grow to know and love the characters And it with a profound sense of horror and tragedy that we see their cruel destruction at the hands of the Nazis

It is however through the few survivors such as Boris Ivanovsky and his sister Lyuda and the young Olya that we find hope . I cannot help however being frustrated by the omission of the horrors of the Bolshevik Revolution and the Stalin years even though it is clear that due to censorship in the Soviet Union when the book was written in the 1970's, the writer could only hint at these things

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### **Jake says**

In the first part of this novel you'll get to know a wonderful Russian Jewish family, woven together through the fabric of two people's love for one another. Then, you'll see what happens to the village as it dies fighting the Nazis.

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### **Yana says**

This book does not mostly focus on Jews in WW2 as I thought it would. Rather it focuses on family life from 1910 to about the end of WW2. Roughly half of the book is the time before WW2 and the other half is the start of the war through its end. This could easily fall into the category of fictional autobiography. Boris, the narrator, talks about his family starting from his grandparents and ending at his nephew and niece. Overall this is a very good read and I would definitely read it again!

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### **Miguel says**

A saga de uma família judia ucraniana correndo cerca de 3 gerações, onde um membro suíço numa viagem se apaixona por uma ucraniana e após uma experiência pós-casamento na Basileia, a rapariga não se adapta e regressa às suas origens, obrigando o suíço a juntar-se-lhe.

A passagem pela Guerra tem descrições absolutamente terríveis, tendo atingido esta parte e outras do antigo Império Russo de um modo onde não li noutras obras, embora devam existir.

O 1º livro de uma trilogia. Muito bom.

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### **Leon Horowicz says**

This is really a love story between a young Swiss man, Yacov, from a professional family in Basel, Switzerland who returning with his father to his Jewish roots in a small Ukrainian village, falls in love with a Jewish peasant girl, Rachel, and instead of returning home and becoming a doctor like his father and brothers stays there and becomes a shoemaker. They found a family and those, including Yacov and Rachel, who remained behind during WWII are assassinated during the Nazi occupation. The story is told through the eyes of their son Boris who, one by one, carefully reconstructs the fate of all the family members after the war when he returns to his village and interviews the survivors. There are tales of both heroism and cowardice; but the main theme is of Love and Solidarity.

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[illegible][illegible]

## Tsvetelina Stambolova-Vasileva says

[illegible]

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## Tanya says

The triumph of the human spirit through the unfathomable terror of living in a Ukrainian ghetto. I threw it across the room more than once but quickly picked it up again to keep reading. I love Rybakov's writing and insight into the extremes any human is capable of being.

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## SWZIE says

Swiss born, Jakob Ivanovsky, accompanied his father to Belarus: the country where his family's roots lay. During his visit, he met and fell in love with Rachel Rakhlenko, a Jewish girl. She was the daughter of a lowly boot-maker. By contrast, Jakob belonged to a prominent family of doctors, and it was assumed that he would follow the same career path. Jakob's parents, understandably, couldn't accept the relationship between the two young people. But on his return to Switzerland, Jakob couldn't forget Rachel, so he married the beautiful Jewess and moved to Belarus. Jakob relinquished his privileged background and worked at menial jobs that were beneath his social-standing and his intellect. However, Jakob and Rachel led a happy life together with their brood of children. But from the moment he met Rachel, Jakob's fate was sealed.

When the Germans invaded, the Jews were imprisoned in a Ghetto. Jakob, whose mother was pure German and his father half Russian, was only a quarter Jewish, and with his fair classic German appearance, he could have avoided the fate of his family. But he refused to leave them.

I have read many books about the suffering of the Jews at the hands of the Nazis, when many thousands of deaths unfortunately became statistics, but 'Heavy Sand', for me, stands out from the rest. Anatoli Rybakov did a superb job of devoting the first 15 chapters describing Jakob's close extended family, his friends, neighbours, acquaintances and colleagues; with their distinct personalities and characteristics. Because I was so familiar with the characters, their final destinies had an immense impact on me. Some of these people came to an horrific end. I have rarely heard of such brave people, and some of the bravest were children as young as seven. The youngsters would sneak out of the ghetto to get food from the outside, knowing they would be tortured and killed if they were caught. And they were brutally killed. As hungry as they were, the children would return with every crumb. Even a starving adult's instinct would be to immediately take a bite of a rare bit of food, but the discipline of those children was remarkable. It would take a hard hearted reader

to finish the book without shedding a tear. There are so many poignant moments. When I completed the book, I actually felt traumatised. I guarantee that the events in *Heavy Sand* will stay with the readers for a very long time.

Jakob Ivanovsky and Rachel Rakhlenko would have been a classic love story if the horrific circumstances hadn't intervened. However, if it wasn't for the deepest love that any man could have for a woman, this story would never have been told.

Anatoli Rybakov was a fine Soviet, Russian writer. I've also read his anti-Stalinist 'Children of the Arbat' trilogy. I recommend his books.

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## **Diane says**

At first I thought the book was more a memoir than a novel: first person anecdotes about members of a large, extended, Jewish, Ukrainian family and other characters in their small town. There didn't seem to be a plot, just recounting of various familial conflicts. Then, about mid-way, I realized that Rybakov was portraying a family and a town, where each person was absorbed in his/her own affairs, ordinary hopes and disappointments, barely taking notice of the evil forces gathering around them, threats that would soon come both from within during the Soviet purges and, more significantly, from outside. The "heavy sand" covers the mass graves of the villagers, killed by the Nazis. It literally chokes some of those buried alive. I don't know if the title works in Russian or Ukrainian, but in English it also suggests people who have "buried their heads in the sand." Some could have escaped, if only they had believed the Germans were capable of such atrocities, but they discounted the reports, they did not really want to know. The concluding chapters are powerful, belying the myth of victims who passively submitted to their fate.

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## **Deborah says**

Noted author takes on the story of a Jewish family in Ukraine from the turn of the 20th century through the end of WWII.

TO-READ.

FIRST IMPRESSION: Having only recently learned of this prominent Soviet Jewish author, I was rewarded by finding an English-language copy at BookXchange, Nava Wolf's secondhand bookshop at nearby Moshav Ben-Ami, along with "Fear" - the second volume of his lauded "Children of the Arbat." (We've already acquired the first volume.) The English seems eminently readable.

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## **Nelly says**

I couldn't find an English edition of this book on GR, so to synopsise: the book *Heavy Sand* is about Jewish rural life in the Ukraine from the beginning of the 20th century until the events of WWII. The narrator, Boris or Borya Ivanovsky, tells the story of his parents --- his Swiss-born, half Jewish/half German father; his Jewish-Ukrainian mother --- how they fell in love, the challenges they faced being from different cultures and social classes, the family they built together in a close-knit, rural town. Then he tells of the war, of the Jewish ghettos, of the systematic extermination of a people and their strength through it all. The story is



obviously a tragedy.

First, the things I enjoyed. I liked the authenticity of the story. I didn't feel the need to try and catch this author's mistakes because his story isn't research, it's fiction based on actual fact. Rybakov picked a topic he knows and wrote a fictional story about it. The very best and most believable stories are created in this way and this book didn't feel contrived at all.

I found the Russian perspective on communism to be very interesting. When you read books created for American audiences there is a definite pattern to the description of life in a communist country. There is an emphasis on how poor that life is compared to the ever-wealthy capitalism (or democracy, as the authors like to portray it) of the great and powerful United States of Amuhricah(!). This book portrays the USSR as a great and powerful country in itself, where people are happy, where they work and succeed and live their lives with as much fervor and happiness as anywhere else in the world. IMO, this is an authentic portrayal. The drawbacks of communism are portrayed as well, such as waiting 3 years for an apartment or having a family of eleventy billion people living in a small house, but what I found most important was that the people weren't beaten down by their way of life. They were educated, happy, in love with each other and with life. How much of this was Soviet censorship and how much Rybakov's honest opinion, I don't know.

The reason this book gets 3 stars from me is because a lot of it was told in a very tedious and difficult to read way. It was downright boring. I don't really like the fact that Rybakov chose to tell this story through an actual narrator who's a character in the story, rather than through an all-knowing, "fly-on-the-wall" narrator. It made the story drag, with little dialogue and lots of lengthy descriptions of things that didn't progress the story.

I also didn't like the lack of Jewiness in a story about Jews. Again, not sure if this is Soviet censorship at work, but these people --- the Ivanovskys --- could have been anyone: Russians, Ukrainians... whoever. There were few Yiddish words, little Jewish behavior, and I had a hard time believing that the family was Jewish at all. And I don't mean religiously Jewish. They were just missing that cultural Jewish aspect for which they ended up giving their lives to the Nazis and for which they were persecuted for generations in the Soviet Union. I don't know how Rybakov could have achieved this, but this is why I'm not an author and he is.

Overall, I'd recommend this book to those who are particularly interested in this specific time period and region. I think this is an authentic portrayal of life in the Soviet Union, of what people (not just Jews, but everyone) suffered during the war and although it's slow, the story is sincere and the characters likable.

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### **Booklovinglady says**

Breathtaking. This family saga is so beautiful and so loving, and yet so sad... It reads like the clear water of a gently flowing stream and is truly magnificent.

For a more elaborate review in Dutch, see [Foreign fiction translated into Dutch/Flemish](#)

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### **Bettie? says**

*Jewish himself, Rybakov wrote of the plight of Russian Jews confronting Nazi invaders during World War II in Tyazhyoly pesok (1979; Heavy Sand), an epic novel that brought him an international audience. With the arrival of Premier Mikhail Gorbachev's policy of glasnost, Rybakov was allowed to publish Deti Arbata (1987; Children of the Arbat)*

*"Heavy Sand" is an epic story of four generations of a Jewish family living in Communist Russia and life in a ghetto during the Nazi occupation, culminating in their participation in a ghetto uprising. Though the story of the ghetto uprising is fictional, some details of it seem to be based on the uprising in the Warsaw ghetto. It is believed that the novel is based on numerous stories collected by Rybakov from people who survived Nazi occupation of Ukraine. This story was dubbed the "first Russian Holocaust novel" by one of the Western newspapers of the time.*

WL Heavy Sand

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I am still under the strong impression after reading this book and probably will be processing it for a while.

It's difficult to understand now why this book was SO popular and resonant if you do not know the historical

background. I personally found the story not very interesting for myself, especially its first (pre-war) half, which left me quite indifferent and made me think about wasted time. The second half of the book, about the Holocaust and life and death of the ghetto, is moving and painful, of course.

Anyway, this fictional story (although based on some true events) looks pale comparing to many real accounts of Holocaust survivors and witnesses. So I feel that the story of the book publication is much more interesting and important than the book itself.

The thing is that, after World War Two, hidden state-sponsored and state-incited anti-Semitism in the USSR was not only diminishing but even growing. The Holocaust was not mentioned, not discussed, not recognized, and anything related to it was thoroughly eliminated from people's memory and historical documents, "swept under the rug." If you think of it, the Soviets guarded the Holocaust problem as though it was them who organized it, not the German Nazis. It was not allowed in the USSR to tell that Nazis killed Jews just because they were Jews — even in the places of their specific elimination (Babyi Yar, etc.), the memorials always said something about "Soviet citizens" and "innocent victims" overall. Never "Jews." Just never.

Consequently, Soviet people never talked about ghettos, and "The Final Solution," and anything related to targeted extermination of Jews by Nazis, even those Soviet people who personally witnessed (or even participated in) all this. It was a large clumsy elephant in the Soviet room. There were hundreds of Soviet books and movies about "innocent victims" in general and the heroic fight against German Nazis, but none of them mentioned Jews as the main victim of the war and the tragedy of this nation that became one of the paramount landmarks of our new history.

Therefore, ???????'s book that talked directly about Jews, and a ghetto, and the targeted extermination of Jews in the middle of other Soviet people who were allowed to continue their lives as usual under the occupation, WAS THE FIRST SOVIET NOVEL DEDICATED TO THE HOLOCAUST. Ever. Please note the year of its publication: 1978. Fucking shit, it was one year before I was born, and "conquerors of fascism" were allowed to read something about the Holocaust for the first time!

Moreover, the publication itself was a difficult matter. You should read the memoirs of ??????? to understand how all the efforts were made to prevent this publication or at least censor the story so it would resemble more those generic stories about nameless "innocent victims" rather than Jews. They demanded even to change the name of the novel into more "generic," because the original name was "too Jewish" ("?????"). They censored the novel violently. They simply refused its publication several times.

The novel was eventually published — but only because of the huge popularity and "high rank" of ???????, who was a recognized Soviet classic then, approved and awarded by the state (????? ?????? ?????? ?????? (1951), who had a lot of previously published popular books and movies created on the basis of the books, etc.). I also suspect that publication was allowed only because the author chose to tell not about Jews who just suffered and were killed by thousands (although this was the most common thing during the war) but about a quite rare thing: Jews that tried to actively fight against Nazis, who made an attempt to organize a rebellion, who collaborated with Soviet guerilla fighters, etc., i.e. not just "passive victims" but people who felt anger and fought for their freedom.

Some quotes from ??????'s memoirs about the creation and publication of the novel:

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? ?????? ? ??????, ? ?????????????????????? ?????, ? ?????? ?????????????? ?????, ??, ??????, ?????????? ??  
?????, ?????????? ?????????????????? ?? ?????????? ? ?????? ?? ??????????. ? ?????? ?? ??????, ? ??????  
????????, ? ?????? ? ????. ?? ? ??????. ?? ?????? ?????????????????? ??, ?? ?????????? ? ??? ??????, ??  
????? ?????????????? ?????????????????? ?????????? ?????????? ??????. ?????? ?????? ?????? ? ??  
????????????? ??????: ?????? ? ??????. «? ?????? ?????? ?? ?????? ????? ??, ? ?? ?????????????? ??? ??  
????????????? ?????, ?????? ?? ? ?????? ??»."

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"...? ????? ? ?????, ? ?????? ??????, ???, ?? ???? ?????? ???? ?????, ?? ?????????????????? ?????,  
????? ? ? ?????? ?????????? ? ?????????, ? ?????????????? ???????, ??? ?????????????? ??????? ?????? ??????.  
?????? ??? ?????????? ?????????? ?????????? ?????????????? ??????????????. ? ?????????? ?? ? ?? ?????????? ??  
??? ???, ??, ? ?????????, ?????? ?????????????? ?????????????????? ?????????, ?????? ?? ????. ?????  
?????????????, ?????????????????? ??????, ?? ??????????????, ?????? ? ??????????????, ?????????? ???????,  
????????????? ? ?????????????????, ?????????? ?????? ?????????????? ?????????? «????? ? ???», ?? ?????  
????????? ??? ??????????."

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"? ????? ????????? ????????? ????????? ????????? ?????????, ????????? ????????? ? ?????????, ? ?????  
????????????, ? ????? ?????????, ????????????????? ??????. ????????????????? ????????????? ? ?????? ????????????? ? ????  
?????? ????? ????????? ????????? ????? ?????, ????? ???, ??????? ? ????????? ? ????????????????????? ??????  
?????????? ? ???? ????????????? ? ??????? ???, ????? ??? ????????????? ?????????, ????? ??, ?????????????????  
??????? ? ????????????????? ??????.

(...)

?? ?????? ????? ??? ????????????? ????????? ??????????. ???????, ???????????, ?????????????????, ????? ??????????, ??  
????????????? ? ?????????? ???????????????, «????????? ??????» ?????????? ?? ?????????? ??????. ? ?????? ?????????? ?  
?????, ? ????????? ?????, ?????? ??? ?????????? ???????????, ??????????, ????????????? – ? ??? ?????? ? ??????????  
???????? ? ??????. ????????? ? ?????? ????????????????? ? ?????????? ??????????."

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"???????? ? ????????? ????????????? ????????? ?? ?????????, ??????????, ?????????, ?????? ? ??????, ?????????? ? ??????  
????????? ??????????. ?????? ?????????, ?? ????????????? ?????????? ????????????? ?????? ?? ??????????. ?????????? ??? ???  
????????????? ? ?????????? ????????? ?? ??????????, ??? ? ?????????? ????????????? ?????????? ?????? ??? ? ????,  
????????????? ?????? ?????????????, ? ??? ? ?????????? ?? ?????????? ?????????? ?????????????? ??????????????  
???????????? ?????????????????, ?????? ?????? ?????? ?????????? ?????? ?????????????, ?? ??? ?????????? – ??????  
?????????????.

???????????? ????? ????????? ????????????? ??? ??? ???, ?????????????? ? ?????????? ?????????? ??????. ?????? ??????  
????????????? ??????????????, ?????????????????????, ????????????????????? ?????????? ?????????? ? ??????, ?????????,  
???????????? ?????????? ??????????, ?????? ?????????, ?????????????????? ?????, ?????? ????????????? ??????????,  
????????????? ?? ?????, ????????? ? ??????????. ?????????? ?????????? ????????????? ?????????? ? ?????????????? ???,  
?????? ? ???, ??? ?????????? ???, ??? ??? ?????????????? ?????, ??? ??????????, ?????? ? ??????????-  
????????????????, ?????????? ?? ?????????? ?????????????????, ?????????, ?????? ? ??? ?????????? ?????????????? ??????  
????????????? ? ?????? ????????????? ?????????? ?????, ??? ????????????????? ? ??????, ? ?????? ?????? ??????  
????????? ? ?????????, ??????, ?????? ????????????????? ?????? ?????? ? ??????. ? ??? ??? ?????? ?????????, ??? ??  
????????? ?? ??? ?????????????? ? ?????? ?????????????????????, ??? ?? ?????? ? ??? ?? ?????? ????. ???, ???  
????????????? ? ?????? ??????, ?????????????? ?? ??????. ??? ?????????? ?????????????? ?????, ? ?????? ? ?????? ?????  
?? ??? ?? ??????. ? ?????? ?????????????? ?????? ?????? ?? ?????? ?? ?????? ? ?????.

? ?????????????????? ?????? ?? ? ?????????????? ?????????? ?????????? ? ??????. ? ?????????? ??? ?? ?????????? ?????????? ??  
?????????????. ??? ??? ??? ?????? ?????????????? ?????????????? ??????, ?????????, ?????????, ?????????, ?????? ? ?????,  
??? ?????????? ??? ?????? ??????. ???-?? ?????? ?????? ?????????? ? ?????????, ?????????????????? ?? ??????. ?? ??????,  
? ?????????? ??????, ?????????? ?? ?????????? ? ?????????, ?????? ? ??????, ?????????? ? ??????. ?????????????,  
?????????????????, ?????????????????, ?????? ?????????????????? ?? ?? ?????????????.

????????????? ?????????? ? ?????????????????? ?????????, ?????? ??? ?????????????? ?????, ??? ??????????????. ???  
????????????? ?????? ??? ??????, ??? ??????????, ??? ?????????? ?????????? ?????????? ?????????? ?????? ?????????? ???  
????????????????? ??????????.

?? ?????????? ?????????? ??? ?????????????? ?????????? ?????????????? ?????? ?? ?????????? ??????????. ?? ???  
????????????? ??????????: «????????? ?????????? ?????????? ??????????-????????????????? ??????????????» – ?? ?????????? ??????.  
??? ??? ?????????? ?? ?????????????.

? ?????????, ?????????? ??????, ?????? ?? ?????? ? ?????????????? ??????, ? ?????????? ?????? ??? ?????????????????  
??????... ?????????? ?????????? ?????????? ??????.

????????? ?????????????? ?????????? ?? ??????, ?? ?????? ?????? ?????????????? ? ??????, ?????? ??????  
?????????????????, ? ?? ?????? ? ???.

????????????????? ? ?????? ??? ??? ?? ??????????. ?? ?????????? ?????? ?????? ??????. ?????? ? ??? ??????????,  
?????? ?????????.

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– ?????????, – ????????? ? – ??? ?? ?????????? ?? ?????????????? ?????? ??? ??????: «????????? ?????????? ??????????

??????-????????? ??????????»?

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– ??? ?????????? ??? ?????????? ?????? ??????

– ??? ???????

– ??? ?????????? ?? ??????: «?????????, ?????? ??? ?????????...»

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– ??? ??????????: «??? ?????????, ?????????? ?????????? ?????? ?? ?????????? ?????????».

??????????? ? ??????, ? ?????? ?????:

– ? ?????? ?????????????????? ?????? ??????"

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"????, ?????????? ??? «????», ? ??? ? «????? ???».

(...)

????? ?? ?????????? ? ???? ?????????????? ??????. ?????? ??????? ?????? ?????? ?????????.

????? ?????????? ??????????, ?????????? ?? ??? ? ??????????????, ?????? ? ??????, ?????? ?? ?? ????, ? ?? ??????,

????????? ??????????:

– ? ??? ?????? ?? ??????????, ? ?????????? – ?????????? ?? ??????... ?????? ????. ??? ??????

? ??? ??????????????, ? ???, ??? ?????? ? ????, ??? ?????????, ?? ?????? ?? ????, ? ?????? ?????? ??

?????????? ??????. ??????, ???? ?????? ? ?????????? ?????????????? ?????????, ?????? ??????????????

????????? ?????? ?? ?????????, ? ??? ? ?????????? ?????? ?? ? ?????? ??????. ??? ????????

????????????????, ?????? ?????? «?????????».

– ?? ?????? ?????? ?????????????? ??????????, – ?????? ?, – ?????? ?????? ?????????? ??????

– ??????..."

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"20 ??? 1977 ??? ? ?????? ?????? ?? «????? ???»:

«? ?????????????? ?????? ?????? ??????, ???, ? ?????????, ?? ?????????? ?????????? ??? ??????

„????“, ??? ??? ?? ?? ?????? ? ?????? ?????? ??????. ? ?????????».

????? ?????? ?????????????? ?????????????? «????», ??????, ?????? ?????????? ? ??????????????

? ?????? ?????? ?????????? ??????. ??????? ?? ?????????? ?????????????, ??????????, ? ??? ??????:

??????? «?????????????» ????

????? ?????? ? «????? ??????», ?????? ?? ?? ????. ?????????? ?????????? ?????? ?????? ?????????

????????? ?????????????? ??????????: «? ?????? ?????????? ?? ??????. ??? – ?????????? ?????????? ???, ?

????? ?????????? ????????????? – ? ??? ?????????????? ?????? ?? ?????? ?????, ?? ? ??????

????????????????».

??? ??????, ???? ?????? ? ? ???? ?????????? ?????? ? ?????? «????», ??? ? ?????-?? ??????? ??????

«?????».

????? ?????? ?????????? ?????? ?????????? ?????????? ??????, ?????????, ?????? ??? ??? ????

????????? ?????????????? ????. ?????????????? ?????????? ? ??????, ? ??? ??????????. ? ??????

????????????? ?????? ????????, ?????????? ?????????????? ?????????? ?????????? ??????????, ??????????

????????????? ??????????, ? ??? ?????????? ??????. ?? ?????????? ?????? ?????????????, ?????????? ??????????

? ?????? ?????????????????? ??????. ?? ??? ??? ?????????? ?????????? ?????????? ?????????? –

«????» ?????????? ?????????? ??????????????. ? ? ?????????, ??? ?????????? ?????? ????, ????????

????????????? ??????????



??? ???????, ????????? ?????? ?????? ? ????????? «????????» ?????? ????? ?????????? ?????, ??  
?????? ?????? ???????????????. ??? ?????????? ? ?? ?????? ?????????? ?????? ?????? ?????? ??????  
????????????? – ????????????????????? ?????????? ?????????? ?? ?????????, – ?????????????? ? ?????? ??????????  
?????? ??????, ?????? ??????, ?????????, ?? ??? ?????? ??????, ??????? ?????????? ? ?? ?????????, ?  
????????? ?????????? ?????? ?? ???????????. ??? ?????????? ?? ?????????? ?????????? ?????????????? ??????????  
? 1995 ??? ? ??? ?????????? ?????????? ? ? «????????? ??????» ?????????????? ??? ??????????????  
????? ?????? ??????????, ?????? ?????????????? ?????? ?????????? ?? ?????? ??????, ?????? ??? ? ??  
????? ?????? ?????? ?????????????? «????? ? ??????». ??????? ?????????????? ??? ?????????? ?????? ????? ?  
???????! ? ??????? ?????? ?? ??????."

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"«????????? ??????» ??? ?????? ?????????? – ??????, ?????????, ??????????, ?????????? – ?????????? ??????????  
?????, ?????? ????, ?????????? ? ?????????? ??????????????, ? ??????, ? ??????, ?????, ?????????????  
????????????, ??????????, ?????????????? ??????... ?????? ??????????... «?? ?????? ??? ???, ? ???? ??????, ?  
????? ??????...» ? ?????? ?????????: «????????? ??? ??????, ? ??????? ?????? ??????».  
?? ?????? ????????????? «????????? ??????» ?????????????????????? ??? «????????? ?????? ? ??????????  
????????». ???, ???????, ?? ????. ?????? ? ?????? ?????????????? ? ?????? «????????», ? ?????? ??????  
????? ? ?????????? ?????????????? ??????? ?????? ?? ?????? ?? ???? ?????? ?????????????? ??????????????  
????????????? ?????? ?????? ?????????????? ?????? ?????????? ?????????? ?????????? ??? ?????? ?????????????? ??? ???  
??? ??????????????.

????????????????? ??? ? ?????? ?????????????? ?????? ?????????????? ??????:

- ? ??????, ? ??? ???? ?????????, ? ??? ???? ? ?????? ?????????, ? ??? ???? ? ?????? ??????? ???????,
- ?????????, ??? ?? ??????? ?? ?????? ?????? ??????, ??????, ???? ?????? ?????? ?? ????????
- ??? ? ??????????, ?????????? ? ??????.
- ?????????? ??????, ?????? ?????? ?????? ? ??????
- ? ??? ?????, ? ??????, ?? ??????????????
- ?????????????? ??... ????????????
- ? ??? ?? ??? ??????, ??? ?????????????, ? ??????
- ???? ?????? ??????????... ?? ?????? ?????????? ? ??????, ??? ??? ?????????, ?? ??? ? ?????? ?????????, ?  
??? ??? ? ?????? ?????? ??????, ??? ?????????????? ??????

?????? ??, ???????, ?? ??????."

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"«????????? ??????» ?????????? ?? ?????? ?????????? ?????????? ?????????? ?????? ?????????? ?????? ??????  
????????? ?????? – ? ??????-????????????????? ?????????????????? «????????». ?????????? ?????? ??????????,  
????????? ?????? ? ?????????????? ?????? ? ?????? ? ?????? ?? ?????????????? 2 ??? 1981 ????.  
????????? ?? ??????????????

(...)

«????????? ??????» ?????? ? 26 ??????. ?????? ?????????????? ?????? ?????????? ?????????? ?????? ??????????  
????????????? ??????, ?????????????? ? ?????????? ?????? ??????: «????? ?????????????????? ?????», «??????  
????????? ?????????», «????????? ?????????», «????????????? ?????????? ?????», «????????? ?????? ?????»,  
«????????? ?????????, ?????????????? ?????? ?????????? ?????????», «????????? ?????????? ?????»,  
«????????????????????? ?????????????? ?????????? ? ?????????? ??????», «????????????? ?????? ??????????  
????????????? ??????».

????????? ?????? ?????? ?????? ??? ? ?????? ??????????, ?????????? ?????????????? ?????? ???, ???  
?????, ?????????????????? ?? ?????????????? ? ?????????????? ??????.

? ???? ?????? «????????? ??????» ?????? ?????? ?? ?????? ??????. ?????? ?????? ?? ??????????."



