

## SUMMARY

The main focus of this volume of “Children’s Readings”, as described in the forward to the volume by editorial team, is on the evaluation of children’s literature as a territory of conflicts of different kind. The authors of the articles made an attempt to address the following questions: What was the nature of institutional conflicts at different stages of children’s literature development? Who are/were formal and informal participants of this process and what is/was the nature of their conflicts? Several articles address the nature of interactions between traditional and innovative forms employed by children’s literature; the authors revisit such traditional binary oppositions as dream versus reality, love versus hatred, “us” versus “them”, and past versus present. Among the important issues tackled by this volume’s participants are the aesthetic shifts within multiple genres of children’s literature, innovations in critical vocabulary employed in children’s literary criticism today, and changing concepts of gender and plurality within different narrative forms. The abstracts below provide brief summary of articles included into this volume:

*Mark Lipovetsky. Rascals, Enemies, and Others... The Image of Trickster in Soviet and Post-soviet Children’s Literature*

The author analyses the figure of a trickster in Soviet and post-Soviet children’s literature. The discussion is organized around the functions of tricksters in Soviet culture in general, as well as their place occupied by this trope in children’s literature. The author draws a direct comparison between the functions of this trope in adult literature that parallels with characters in the literature for the young. This examination extends to the post-Soviet children’s narratives and defines traditional, as well as innovative approaches, in order to discuss these characters in contemporary texts.

*Keywords:* trickster, trope, functions of a trickster, mediator, hyper-identification, cynicism, tricksters’ pedagogy.

*Valentin Golovin. Children’s Magazine Little Jackdaw as a Literary Experiment, 1911–1913*

This article focuses on the literary experiments presented in the journal for the young, *Galchenok* (1911–1913). The thematic corpus of the

texts and their literary form are analyzed through the prism of the “grotesque and carnivalization” period of Russian symbolism as it was present in the works of Russian modernist poets, Sergei Gorodetsky and Maria Moravskaya. These poems demonstrate a close connection that existed between the new poetics of children’s literature and the aesthetics of the Silver Age.

*Keywords:* Galchenok, children’s literature, journalism for children, poetics, Modernism, Silver Age, quotes, A. Radakov, C. Gorodetsky, “raek”, infernal hero.

*Kseniia Remizova. “Children’s Enterprise, Realized by Adults”:  
A Collection of Pictures and Stories “Our Magazine”*

*Nash Journal/Our Journal* (1916), is a unique phenomenon in the history of children’s picture books. The history of its creation, the selection of the authors who published their drawings and stories in it, as well as the artistic framing of the journal, attracted attention of many Russian scholars. Nevertheless, *Nash Journal* can be viewed not only as a children’s book, but also as a significant cultural event at the beginning of the 20th century. This was the period of reconsideration of the subject of childhood, which began to view the child as an artist, and ultimately changed the perspective on children’s creativity.

*Keywords:* child art, “World of Art/ Mir iskusstva”, avant-garde, childhood, war in the children drawings, journals for children.

*Evgeniia Putilova. The Return of Adventure Story of the 1920s.*

This article addresses the development of the adventure story genre, first created by writers with an existing literary reputation: Sergei Grigoryev, Sergei Auslender, S.Zayatsky, Lev Ostroumov, and Petr Blyakhin. These books were severely criticized in 1928 (this criticism was later summarized by Samuil Marshak) and this literature ceased to exist abruptly. None of the above mentioned stories (with the exception of “Little Red Imps” by Blyakhin) were ever reprinted. The focus of this article is on the investigation of the development of the literary tradition; the adventure story of the 1920s borrowed largely from the popular examples in Russian and Western literature. It has also exercised deep influence over the later adventure stories, published by Arkadii Gaidar, Anatolii Rybakov, and Veniamin Kaverin.

*Keywords:* adventure literature, adventures, traditions, mystery, motif, plot, adversary, orphan, happy end.

*Dariia Semenova. "Us" and "Them": Participation of the Adventure Stories in the Ideological Upbringing of Youth in Soviet and Polish literature in the 1920s–1930s*

The focus of this article is on the adventure stories in the Ukrainian Soviet children's literature and in the Polish literature for children from the 1920s–1930s. The construction strategies for the images of *the in-group* (the inclusive) and *the out-group* (exclusive, foreign) are discussed. The differences in the prevailing approaches include the creation of an unidentified *other* that appears in direct contrast to the required cultural identification of the *enemy* in Polish literature. In Ukrainian literature, *meeting the other* happens on one's own land and is driven by defensive and protective functions. In Polish literature, a similar plot twist of *meeting the other* became an important exotic motif. The commonality of these two different approaches could be found in the employment of the topoi of border, as a symbolic marker dividing the world order. It also strengthens the motif of rivalry over a civilization's influence.

*Keywords:* adventure, Polish literature, Ukrainian Soviet Literature, identity, ideological upbringing.

*Larissa Rudova. Masculinity in Soviet and Post-Soviet Children's Literature: Transformation of Timur (and his Team)*

In the 1920s and 1930s the goals of Soviet children's literature and pedagogy were set around the construction of a new gender-neutral Soviet identity. However, in the 1940s, as Soviet gender politics begins to shift toward reemphasizing the cultural and symbolical value of men and securing their dominant status in society, the gendering of children's literature becomes more prominent. As a product of its time and this shift in gender roles, Arkady Gaidar's canonical novella, *Timur and His Team* (1940), returns to the binary gender definitions and promotes the quintessential model of dominant masculinity in which the hero takes center stage while female characters function in relation to him and are assigned supporting parts.

Timur's historical narrative finds its nostalgic recontextualization in post-Soviet children's literature and is especially prominent in Ekaterina Murashova's novels. While Gaidar's *collectivist* paradigm unambiguously resonates in her works, the *gender* paradigm seems different and her heroes appear to defy Timur's model of masculinity: many of them have physical, psychological, or communicative problems and are therefore socially marked as "non-standard" or "abnormal". These new heroes prompt a new, post-ideological way of being male and suggest

a new reading of the gender binary in contemporary Russian children's literature. The article addresses the conflict between Murashova's resistance to the traditional representation of dominant masculinity and her inadvertent tendency to replace it by a new variant. The focus is on Murashova's novel *Alarm Guard* (2008).

*Keywords:* Gender, "heroic masculinity" in Soviet literature, A. Gaidar's *Timur and His Team*, non-traditional masculinity in post-Soviet children's literature, E. Murashova's novel *Alarm Guard*.

*Anja Tippner. Viktor Shklovskii's Marko Polo — Razvedchik:*

*Medieval History vs. Geopoetic Representation of Imperial Space*

This article discusses Shklovskii's children's book about Marco Polo as both a historical narrative and a geographical one. The writer started working on *Marko Polo* during a time in Soviet history when the country was experiencing the creation of a new Soviet geography with its radical reconfiguration of surrounding landscapes. In many ways, Shklovskii's narrative reflected the Soviet fascination with geography and topography. Part historical biography, part adventure story, part travelogue, the *Marko Polo* story narrates the life of the Venetian traveler and explorer on the basis of Marco Polo's own account. Adapted for Soviet children, the story of this medieval traveler successfully conveyed the new Soviet geopoetic discourse: the events of far removed history were filtered and filled with the new importance allotted to geography in the Soviet school curriculum.

*Keywords:* Marko Polo, travelogue, adventure story, reconfiguration, geopoetics, medieval history.

*Kirill Maslinskii. Soviet Teacher as Literary Character*

*in the School Novel: An Attempt of the Discursive Analyses*

The aim of this article is to analyze the discursive background for teachers as literary characters in the Soviet school story of the post-war period. The 1.8 million words corpus for the study was compiled of the novels about school and schooling of children by 37 authors, written in the 1940s–1980s. The content of the episodes where the keywords (headmaster, deputy headmaster, teacher, female teacher) were mentioned was analyzed with the help of the probabilistic topic modeling (LDA). Topics significantly more or less common in these episodes than in the whole corpus of texts were used to characterize discursive context for the keywords. Judging by the thematic profiles, the term "female teacher" is opposed to all the rest. Meaningful contrasts distinguishing the thematic profiles of the terms are identified as the following: discourse

of the upbringing and everyday schooling, Komsomol and pioneers, emotions and gender.

*Keywords:* school novel, discursive background, LDA, female teacher, thematic profile.

*Vivian van Rij. Conflicts of Love, Loyalty and War:  
From Autobiography to Fiction in Jack Lasenby's The Mangrove  
Summer and Maurice Gee's The Champion*

Award-winning New Zealand writers, Jack Lasenby and Maurice Gee, have been described as “children’s writers whose themes, originality, and sheer literariness make them almost as important and entertaining to adults” (Robinson and Wattie, *Oxford Companion to New Zealand Literature*, 1998). Products of a period of New Zealand history when traditional perceptions of masculinity and ties to Great Britain as motherland were challenged by the counter-culture’s pacifist, feminist, bi-cultural, and nationalist movements, Gee and Lasenby incorporate dichotomous elements into their novels for children. However, their messages are not always simple for, although challenging the old ideologies, they do not necessarily conform to the new.

This article examines themes of love, loyalty, and war in two adventure stories: Lasenby’s *The Mangrove Summer* and Gee’s *The Champion*. Set during World War II, these novels depict political battles on personal levels, and taboo topics such as racism and death. The article explores first the geographical and historical realism of the stories, their settings in identifiable locations, and the authors’ use of autobiographical material to depict childhood in 1940s New Zealand. The article then considers the shift from realism to fiction, the investment of the landscape and the characters with an emblematic dimension that includes elements of Christian mythology, and the construction of social symmetries involving loyalty and trust as ways of counterbalancing the negativity of war. Taking each novel structurally, and the overall movement of the protagonists from innocence to experience, the article next examines the varying degrees to which myth, symmetries, and friendships hold firm. Finally the article sets individualism against socialism and questions Lasenby’s and Gee’s subscriptions to these different sets of belief.

*Keywords:* New Zealand, World War II, landscape, social symmetries, death, intertextuality, myth.

*Željka Flegar, Ksenija Švarc. Conflict vs. Laughter: The Greatest Authorial Battle in Croatian Children's Literature*

This article discusses conflict as a source of humour in the young adult novel *Love or Death* (1987) by Croatia's legendary author Ivan Kušan. In 1956 the first novel in the Koko series, *The Mystery of Green Hill*, was one of the publications that marked the beginning of Croatian modern children's literature. After the adventures in novels such as *Koko and the Ghosts* (1958) and *The Mystery of the Stolen Painting* (1972), in 1982 the character of Koko appears during the rebellion of various Kušan's characters in *Terrible Cowboy* (1982) and offers Kušan his own manuscript for revision, titled *Love or Death*. Raising the issue of authorship, authority and truth characteristic of metafictional practices, *Love or Death* is a novel in which the main protagonist Ratko Milić Koko assumes ownership of the narrative, whereas Kušan as the author is "demoted" to the role of a "proofreader," commenting, correcting and doodling with a red pen in the margins of Koko's text. Essentially, *Love or Death* retains the legacy of modernity and its markings in the context of Croatian writing for children, yet, the novel also contains visual deviations, word play, playfulness, irony, cross-genre writing, parody of literary "classics," hyperbolising, intertextuality, trivialising, character/authorial intrusion, mass media synchronicity, and dissolution of language in its standard form, characteristic of postmodern literary practices. As a surreal authorial battlefield, *Love or Death* paradoxically transcends generations, genres, and national borders, as well as reconciles various aspects of writings for children pertaining to their target audience, modernity and narrative structure, which is why it is a unique example of children's and young adult metafiction in Croatia and worldwide.

*Keywords:* conflict, humor, meta-fiction, intertextuality, word-play, irony, intergenerational conflict, interpersonal conflict, peer-group relations, vulnerability.

*Lana Mayer, Vedrana Živković Zebec. The Mentally Challenged or Physically Disabled Other — Conflicting Relationships in the Croatian and German Novel for Children and Youth*

This paper examines the issues of otherness, social exclusion and disability and the connection between these phenomena in literature for children and adolescents. Common reactions of the majority toward outsiders and individuals with disability are described as well as the negative effects those have on the affected individuals. Out of these prejudice, caused by the lack of knowledge and understanding, conflicts emerge. Hence we

discuss common literary depictions of the issues otherness, outsiders and disability with special regard to the portrayal of conflicting situations in that context. Finally analyses of selected Croatian and German novels illustrate the discussed phenomena, showing differences with regard to the participation and manifestation of the conflict, as well as the conflict solution. The literary examples teach young readers understanding and critical thinking and offer examples ready to be transferred to real life situations.

*Keywords:* otherness, outsiders, disability, conflict, prejudice, mentally challenged individuals, children's literature, adolescent's literature.

*Ol'ga Miaeots. Conflict of "Fathers and Sons": Who are the Children's Books Witten For and Who Reads Them?*

The last decades in Russia are marked by a higher interest by adults in children's literature. This interest among readers of all ages is not only in novels for young adults, but in picture books as well. There is a new definition that addresses this phenomenon- *crossover literature*. This article is focused on the reasons of adults' interest in children's books, as it analyses specific features of the crossover novel and explores the reasons beyond its attractiveness for the readers of all ages.

*Keywords:* Children's literature, crossover literature, reading.

*Sara Pankenier Weld. The Obliteration of the Avant-Garde Aesthetic: Comparative Study of 1930s Picturebooks by Samuil Marshak*

Basing its findings on word and image analysis, this article seeks to juxtapose images from early and later editions of classic picturebooks authored by Samuil Marshak and illustrated by Vladimir Lebedev or Mikhail Tsekhanovsky, namely *Вчера и сегодня (Yesterday and Today)*, *Багаж (Baggage)*, *Мистер Твистер (Mister Twister)*, and *Почта (The Mail)*, to expose changes necessitated by new artistic and political circumstances as picturebooks for children increasingly became a territory of conflict. Contrasts revealed by comparative visual analysis offer insights into the restrictions and adaptations illustrators made as the avant-garde aesthetic came under fire and children's literature began to face increasing censorship. These changes reveal the fingerprints of ideology and censorship in an intermediate stage when a kind of hybridization of the avant-garde was occurring, just before the complete obliteration of the avant-garde aesthetic.

*Keywords:* Soviet, picturebooks, illustration, avant-garde, censorship, Samuil Marshak, Vladimir Lebedev, Mikhail Tsekhanovsky.

*Nina Barkovskaya. Picturebooks: Discursive Conflict between the Verbal and the Visual Texts*

This article analyzes the discursive conflict between the visual and the verbal aspects of the text. The following three books written by contemporary authors are used as illustrations of such conflict: *Fairy Tales for Every Occasion* by Evgeny Kluiev, *Three Fairy Tales* by Umberto Eco and Eugenio Karmi, and *Mouse Glicharia* by Dina Sabitova. The full-fledged comprehension of these narratives requires an adult understanding, in order to properly analyze the verbal and visual texts that originally present a child-reader. The adult intellect would also develop the juxtaposition of true life events and the world of imaginary. The book appears not only as an entertaining entity, but also as a cultural phenomenon, a meaning that goes beyond simple entertainment. The authors play at the intersection of the semiotics of art and everydayness. In this way, the young reader gets to appreciate mastery within the art, while the adult reader discovers joy in recognition of the cultural context.

*Keywords:* picturebook, literary fairy tale, receptive failure, illustrations, verbal and visual text, Umberto Eco, Dina Sabitova, Evgeny Kluiev.

*Maria Skaf. Visual Literature: Rhetorical Devices and Tropes*

This article explores the phenomenon of children's visual literature — works in which visual and textual elements are used as equal and interdependent elements of the narrative. Contemporary European and American children's literature works by such authors as Peter Sis, Wolf Erlbruch, and Laurel Long are employed as examples of the creation of special visual tropes (metaphors, tautologies, metonymies, impersonations and irony) that are created at the intersection of visual and verbal means of expression. Such rhetorical devices as anaphora, epiphora, and gradation and their visual expression are also analyzed in this article.

*Key words:* visual literature, visual trope, picture book, Maria Nikolaeva, Peter Sis, Wolf Erlbruch, Anthony Brown, figures of speech.

*Veronica Charskaya-Bojko and Mariia Ivankiva. Illustration in Children's Literature: An Intermedial Analysis*

This article is focused on the subject of illustration in children's literature as an active media-marker. The main argument of the authors pertains to the idea that illustration is an integral part of the text and needs to be analyzed with special attention given to its functional modifications. Thus, illustration could be viewed as an artistic part of the text, as well as representations of entertaining, didactic, and



educational functions. Illustrations tend to break the bounds of pure commentary, as they are masterpieces in their own right; they may contain and express the complexity and multi-dimensional aspects of the stories. Hence, analyzing text and picture in their unity leads to a better understanding of the author's original intentions and his/her aesthetic and ethical values.

*Keywords:* children's literature, text, illustration, media, multimedia, intermediality, paratext.

*Ben Hellman. 'Five Versts from the Truth': Vasily Knyazev's Children's Poetry*

This article deals with the development of the poet Vasily Knyazev's writings for children, from his debut in the field, *Boba Skvoznakov* in 1913, to his main work, *A Terrible Dream (Strashny son)* in 1925. In the early 1910s, he created a fairy tale world of his own in the volume, *Ninka's Tales (Ninkiny skazki)*. After the October Revolution, he made an unsuccessful attempt at writing communist utopias for children, later finding his way back to his initial starting point with four comic books and his poem, *A Terrible Dream*, that was the carnivalized version of Soviet reality in the 1920s.

*Keywords:* fairy tale world, children's poetry, carnival, October Revolution, comic books.

*Mariia Litovskaya. Pavel Bazhov — Children's Writer for the Grown-ups: On the Conflict of Editing*

The article deals with the issue of text adaptations created for an adult audience to fit into the children's reading realm. The works by Pavel Bazhov, the creator of an original authorized history of the Ural region are discussed. Since Bazhov was viewed as "genius loci", his "skazy from the Urals" were "rewritten" for children (with his participation in the process). The article addresses the conversion of these adult narratives into the popular texts for children's reading.

*Keywords:* Bazhov, Ural region, *skaz*, genius loci, history of the region.

*Erika Haber. Is Magic Land Oz? A. M. Volkov and the Question of Originality*

The originality of Volkov's *Wizard of the Emerald City* has traditionally been found in the revisions that allegedly made the book more Soviet. However, it is far more constructive to examine Volkov's fairy

tale within the context of his own life and other publications, rather than from the generalizations and stereotypes of any particular culture or worldview. Volkov approached Baum's text like the mathematician that he was, correcting, tightening, and connecting details to make the fairy tale more rational, logical, and emotionally satisfying.

*Keywords:* A. M. Volkov, revisions, adaptation, Soviet Union, L. F. Baum.

*Mariia Gel'fond. Alexandra Brushtein's Trilogy "The Road Goes Off into a Distance: Notes on its Creative History"*

This article is devoted to the autobiographical trilogy of Alexandra Brushtein, *The Road Goes Off into a Distance*. The complicated relationship between real historical events and their interpretation through the eyes of the narrator are at the core of the discussion. Investigation into the creative history of Alexandra Brushtein's text — her personal archives and diaries — provides an innovative approach to the analyses of her recollections. It became possible to follow the development of the narrative structure from the very first draft to the completion of the final text.

*Keywords:* Alexandra Brushtein, *The Road Goes Off into a Distance*, contextual comment, Vygotsky, self-censorship, history of creation, *Blue and Pink*, *The Pages of the Past*.

*Zinaida Gritsenko. Radii Pogodin's Story The Toad as Representation of Open and Latent Conflict in the Literature for the Young*

In the story *The Toad*, which concludes Radii Pogodin's cycle, *Where the Clouds Come From*, the author is challenging the common notion that a child's development occurs within the framework of playing (Lev Vygotsky). Pogodin insists on the importance of thinking as part of a child's developmental stage. Pogodin's statement that "thinking is a difficult thing" creates an inevitable conflict between the author and the reader, requiring the reconsideration of basic postulates on the life of a child. Although the very structure of the collection of stories is aimed at a child-reader, the open conflict between the old woman and the boy, the beautiful and the useful, and the latent conflict of two concepts of human development, transfers this narrative into the philosophical realm of a grown-up discussion.

*Keywords:* open and latent conflict, concept of childhood, usefulness, beauty, ability to think.

*Valeriia Denisenko. Shaping Soviet Teenager into a Free Thinker: Vasily Aksyonov's novel My Grandfather is a Monument*

This article provides an in-depth analysis of Vasily Aksyonov's novel, *My Grandfather is a Monument*. First published in 1970 in the literary journal, *Kostyor/The Campfire*, its aim was the young adult. While working on the novel, the author was engaged in multiple projects that were directed at his adult audience. This particular text is full of cross-references, as well as stylistic and discursive "hints", that go beyond the framework of this narrative. The experimentations with the very genre of an adventure novel, along with the innovations in style, could be easily cross-referenced with Aksyonov's other works and they go far beyond the framework of children's literature. Directed at young readers, these experiments demonstrate an attempt to introduce his audience to the unknown realia of Western culture. The author's intention to expand his young readers' horizon is one of the strategies of engagement used in this novel.

*Keywords:* Aksyonov, "My Grandfather is a Monument", freethinking, children's magazines, *Kostyor/The Campfire*, adventure novel, thriller, an "inside" reader.

*Ol'ga Zakutniaia. Dangerous/Magic/Real: Complexity of Magic vs Reality in Neil Gaiman's Novel "Coraline"*

This article focuses on the interaction between the magic (unreal) and real categories in the fairy tale novel, *Coraline*, by the contemporary British author, Neil Gaiman. The author's intent to create a scary story for a child is supported through his employment of different literary devices, among them various motifs, key words, and a particular set of characters. The category of magic is represented in the story first and foremost as dangerous. The relationship between magic and real could be described as twofold: reality is often staged as substantial, while magic is always scary and unreal. On the other hand, reality is also absorbing the category of magic, thus insisting on possibilities of expansion beyond the limitations of the real world. This text could be seen as a possible reflection on a literary fairy tale genre in general and on a scary story in particular.

*Keywords:* *Coraline*, Neil Gaiman, literary fairy tale, scary story, fantastic, wondrous, fearful, black cat.

*Irina Savkina. "Feel the Difference!" Children's Book for Boys and Children's Book for Girls in Boris Akunin's project "Genres"*

Two texts published in the framework of Boris Akunin's project "Genres" — *Children's Book for Boys* and *Children's Book for Girls* — are

compared in this article. The analyses of these narratives is formulated through the gender approach. This evaluation results in the conclusion that both books reproduce traditional views on masculinity and, especially, on femininity. *Children's Book for Girls* offers its addressees the universal essentialist model of femininity that reproduces the patriarchal gender stereotypes.

*Keywords:* contemporary Russian literature, children's literature, gender, gender stereotypes.

*Marina Kostiukhina. On the Origins of Feminism in Russian Children's Literature (Arguments and Resentments)*

The literary and publishing activity of Aleksandra Ishimova falls into the period of a heated discussion over the "women's question" in the 19th century Russian society. As envisioned by Ishimova, the girls' magazines (from 1842 — *Zvyozdochka/Little Star*, from 1850 — *Luchi/Rays*) were called to assist into forming "little women's communities" that were traditional and patriarchal, as well as socially active. They were supposed to unite girls within the boundaries of gender and age. Ishimova believed that the study of handcraft and cultural customs would strengthen social ties inside the women's community. Feminist-spirited noblewomen viewed Ishimova's activity as an example of gender solidarity. Radical activists for "women's rights" accused the publisher of promoting patriarchy and of "putting girls into traditional bondage". The heated debate between Ishimova and the editorial staff of another journal, *Rassvet/Dawn*, has reflected the controversy over the "women's question".

*Keywords:* 19th century, feminism, gender-based upbringing in Russia, women's society, girl's magazines, publisher Aleksandra Ishimova.

*Anna Sen'kina. Transformation of Literary Texts in the 19-th Century Textbooks: Discussing the School Canon*

This article examines the ways by which works of fiction were selected and modified for school books and primary readers in the 19<sup>th</sup> century Russia. The process of transforming the literary works to suite their educational purposes was a widely accepted practice employed by the editors and publishers. As a result of all changes made to the original texts, these literary works had acquired new meaning, as well as new functions. Large literary works were reduced to excerpts that began to function independently, thus obtaining the life of their own. Such texts, viewed as independent works of literature, were in certain instances more

popular than the originals. Such transformation prompted the formation of the school literary canon.

*Keywords:* literary texts, transformation, school literary canon, readers, independent work of literature, textbook.

*Myriam Truel. Are Gavroche and Cosette Soviet Stories? Russian Adaptations of Victor Hugo's novel "Les Misérables"*

Two French stories that were widely published in the USSR in translation, *Cosette* and *Gavroche*, are traditionally introduced as "excerpts" from Victor Hugo's novel, *Les Misérables*. Yet, they are rather free adaptations of Hugo's texts. The very first attempt to such free adaptations could be traced back to the late 1860s. At the focus of the article is the investigation into the first publications of such free adaptations. The story of the emergence of the most prevailing and widely published versions that later became true Soviet stories will be discussed. Special attention is given to the comparison between pre-revolutionary and Soviet-time free adaptations.

*Keywords:* *Les Misérables*, Victor Hugo, *Cosette*, *Gavroche*, French literature in Russia, retellings, translation, children literature, popular literature.

*Svetlana Maslinskaya. Is a Children's Author Needed? (On the Formation of Soviet Children's Literature)*

This article focuses on the process of Soviet children's literature formation. This topic is viewed in its socio-historic context. Central to the discussion is the establishment of the concept of "children's writer" as an agent of the general literary development process and the creation of typologies of children's writers. The second focus of this article is on the status of children's literature and its critique in both pedagogical discourse and literary debates in the 1920s — early 1930s.

*Keywords:* children's writer, writer for adults, children's literature criticism, control through pedagogy, theory of literature

*Eva Malenova. Ideological Censorship in Children's Literature in Czechoslovakia/Czech Republic: 1940s–1990s (using children's literary magazine "Materídouška" as an example)*

During the entire period of the communist reign (1948–1989), Russian children's literature on Czech Republic territory had experienced significant censorial restrictions. However, such heavy censorship was part of the ideological pressure extended to the entire body of literary

texts. Only those works that had supported the leading ideological trends of the Soviet Union were translated and published. After 1989, Russian children's literature still remained the subject of heavy censorship, but today it is rather an internal process. Czech editors and publishers continue to look at the works of children's literature with suspicion. They continue to view it as a product of ideological pressure.

*Keywords:* children's literature, children's magazine, censorship, censorial restrictions, soviet ideology, Russian literature, Czech Republic, Russia.

*Judith Inggs. Turmoil and unrest in South African Young Adult literature*

This article investigates the ways in which the student protests and unrest during the Soweto Uprising of June 1976 and its aftermath was mediated and presented to young adult readers in literature written from 1979 to 2009. The focus is on how events are remembered and constructed through narrative and characterization. During the early part of this period English-language writers represented opposition to the status quo and were generally strongly opposed to the system of apartheid. Writers performed a role as activists, constantly pushing their young readers to resist authority and the prevailing ideology. This gave rise to a number of works which sought to draw the attention of young white readers to the catastrophic, and often absurd, effects of the apartheid system. Four of these novels are examined in relation to the depiction of student unrest and the power relations existing between black and white characters. The works demonstrate that white characters in these novels were largely removed from, and oblivious to, the everyday realities of their black counterparts. The most important factors are the relationship between the authors and their characters, and between the authors and their own memory of events and the significance ascribed to them.

*Keywords:* Apartheid, political unrest, post-apartheid literature, racism, social memory, South African young adult literature, Soweto Uprising.