

SUMMARY

The first issue of the new scholarly journal «Children's Readings» opens with an introductory article by the Editorial Board that describes the intentions that stimulated the creation of the journal and outlines the goals of this publication. «Children's Readings» is dedicated, first and foremost, to the publishing of materials that highlight scholarship and research on the history of children's literature and children's reading.

The first issue of this scholarly journal is composed of works by members of its editorial board.

In the article of Irina Arzamastseva (Moscow) investigates the early stages of the development in Russia of the scholarly approaches to children's literature and childhood reading. The study places this subject into the dense social and political context of the 1880s and continues to follow the changing scene throughout the early 1930s. At the center of Arzamastseva's investigation are the activities and scholarship initiated by the Institute of Children's Reading (1920–1923).

In the article by Marina Balina (USA), entitled «Literary Presentation of Childhood in Soviet and post-Soviet Russia,» attention is given to diverse narrative structures used in relating childhood experiences, their stylistic originality and dynamics. The overall etiquette frames that existed in Soviet literature had its specific manifestation in two dominant models adopted by childhood recollections. One model refers to «happy childhood» and is associated with Leo Tolstoy's reminiscences, and the other model of «anti-childhood» is represented in Soviet literature mainly through Maxim Gorky's «childhood». The peculiar interplay of these two models and the mandatory overlay of Gorky's recollection pattern on pre-revolutionary childhoods and their recollection in literature led to the creation of a very distinctive canon in childhood narratives, not only through the Soviet but also through the post-Soviet times. The analysis of «childhood» by Samuil Marshak, Bulat Okudzhava, Yuri Karabchievsky, Dina Rubina, and Pavel Sanaev reveal the complicated palimpsest structure of childhood recollections in Russian literature of the 20th–21st century.

In the article by Valentin Golovin (St. Petersburg) entitled «Don't Like It – Don't Listen To It: Nonsense Stories About Mazai-Muenchhausen»,

the author provides new commentary on the well-known poem by Nikolai Nekrasov, «Grandpa Mazai and His Hares» (1870). His analysis is based mainly on one line from the poem that reads, «He was widowed, did not have any children, just one grandson». Golovin suggests new sources that provide multiple interpretations of the main character whose actions are analyzed based on newly discovered references.

In the article by Marina Kostiukhina (St. Petersburg) entitled «The Household of Derzhavin and the Russian Patriotic 19th Century Narrative», the connection between the creation of educational patriotic texts in literature and the family traditions in the household of Gavriil Derzhavin is revealed. Derzhavin's home became the center of the prominent society, *The Colloquy of Lovers of the Russian Word* (1811–1816), and this connection was revealed in the works of L. A. Yartseva who was closely connected to the society. The combination of family discourse and national discourse marks the patriotic texts created by this children's author. Her artistic and educational principles came very close to the patriotic canon established in Russian society in the 1830s–1850s. The rhetoric of this canon was based on the glorification of family as a keeper of Russian Orthodox patriotic values. The practice, however, led to the increased control of the state over the family education.

The article by Maria Litovskaya (Ekaterinburg) entitled «Quoted Words as the Form of Childhood Conscience in the Novel by Valentin Kataev, *A White Sail Gleams*» is dedicated to the analysis of the specific syntax of Kataev's text. In his 1936 children's novel, the author frequently uses quotation marks to identify words not known to his adolescent character. This particular device, which is typical for the modernist tradition, is analyzed in the context of autobiographical narratives about children and teenagers from the 1930s–1990s.

The article of Svetlana Maslinskaya entitled «*Pioneer fiction* vs. High literature for children». The *Pioneer fiction* as a new literary phenomenon appeared in Russian children's literature in 1922–1926. Its most important element was the representation of adventure aimed at young pioneers, children of age 9–14. *Pioneer fiction* inherited typical plot and characters from earlier children's adventure stories (e.g. by Lidia Charskaya). It became a serious rival for pre-revolutionary children's literature in the book market of NEP period. Literary works associated with this genre were published in a special book series for young pioneers. While the old texts provided the outer-framework for the narrative, the Soviet authors tried to fill old genre form with new ideological content. Initially, these experiments were viewed positively by representatives of the new

Soviet educational studies; however, beginning in 1925, this literature was severely criticized and therefore never reprinted again.

In the article by Anastasija Sadrieva (Nizhnii Tagil) entitled, «The Socializing Impact of the Educational Novel on the Adolescent Reader», the author provides a thorough analysis of the mechanisms of social impact on young readers. Using *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner* (1719) as an example, Sadrieva proves the notion that the work of literature could be viewed as a institution of socialization that provides significant influence on the personality formation of its readers.

In the article by Irina Sergienko (Antipova, St. Petersburg) entitled «Scary Genres of Contemporary Children's Literature», the author analyses *thriller* and *horror* as genres appealing to pre-teens. Sergienko reveals the short evolution of the genres, analyses the factors that led to the creation of *scary stories* as a specific narrative in post-Soviet mass literature. She also describes the most popular genre categories and creates the list of artistic devices. The analysis is based on literary works from 1990s-2010 and this is the first time that this particular material became the subject of scholarly analysis.

In the rubric entitled «From the Archives» by Anna Sen'kina (St. Petersburg,) provides detailed historical reference for one of the first Soviet journals dedicated to problems of children's literature, the periodical «Books for Children» (1928–1930). The material includes a short history and the non-annotated description of all issues of this periodical.

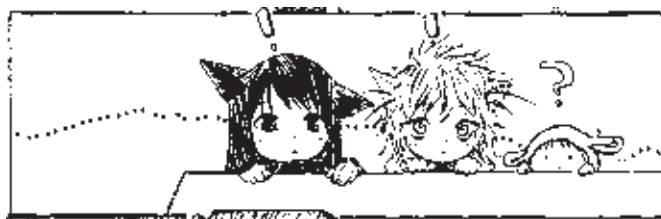
In her essay, «May I Not Finish This Book? Some Notes on New Children's Literature», the writer, translator, and mother of a school-aged boy, Elena Lenkovskaya (Ekaterinburg), discusses the new tendencies of contemporary translated literature for pre-teens. Lenkovskaya invites the potential audience to a discussion on quality and content of these publications which, according to her, contradict Russia's cultural tradition, as well as misaddress the potential audience of these translations.

In the last years, the new literary prizes for works of children's literature as well as special festivals of children's literature became frequent events. Ol'ga Kolpakova, writer and member of an international Vladislav Krapivin literary prize committee, discusses the impact of such endeavors. She sees, in this new institution, direct support for the development of contemporary literature for children and young adults. At the end of the interview, one can find the list of Krapivin prize winners for 2010 and 2011.

In her brief overview of children's literature scholarly journals in the U.S.A., Marina Balina provides major goals and directions of such publications as *The Bulletin of the Center for Children's Books, University of Illinois*; *Children's Literature Association Quarterly*, *John Hopkins University Press Children's Literature* (John Hopkins University Press), *The Lion and the Unicorn* (John Hopkins University Press), as well as the Canadian journals *The Looking Glass: New Perspectives on Children's Literature* and *Jeunesse: Young People, Texts, Culture*.

T. Kruglova provides a short overview of the annual conference dedicated to the life and work of Arkadii Gaidar that took place in Arzamas in October 26–28, 2011.

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тайваньские, американские, английские,
канадские, немецкие и французские книги
издательства «Фабрика комиксов»**



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