

SUMMARY

This current issue of “Children’s Readings” (issue #12) is dedicated to the centennial of the 1917 Russian Revolution. The articles that comprise this volume concern various questions of revolutionary history and provide highlights to the status and impact that the revolutionary events of 1917 made on the history of children’s literature in Russia. We have invited scholars to consider the following questions: Did a rupture in literary tradition occur in the year 1917? If it did occur, then how was it manifested and in what way did it proceed?; Is it possible to propose a model not based on conflict for the changes occurring in children’s literature in the 1910s and 1920s?; Did any forgotten experiments in children’s literature from the beginning of the 1910s reappear under new historical circumstances?; How did modernism and the avant-garde shape children’s literature of the 1910s–1920s?; Was the revolution a reason for the gradual crowding out of modernism in the 1920s?; What were the reasons for the fate of the avant-garde in Soviet children’s literature?; What were the historical trajectories of work by children’s writers and illustrators beginning in the pre-revolutionary period and then continuing “under the Soviets” or in the “emigration”?; How has children’s literature developed in other countries with similar historical situations of revolutionary upheaval?; Is it possible to identify some common patterns?

In the forward to this issue the editors provide a short overview of the materials published. The first set of articles in the volume is grouped under the rubric, “*Research*”. It opens with the article by Marina Balina entitled, “*A Proletarian Fairy Tale in Children’s Literature of the Weimar Republic: On the Specificity of the Genre.*” The article focuses on the history of a proletarian fairy tale in German children’s literature of the 1920s and 1930s. Analyzing the fairy tales written by one of the most popular socialist-democratic writers of the time period, Hermynia Zur Mühlen, Balina investigates common stylistic trends of this genre. The narrative centers around the discussion of tendentiousness as one of the leading devices of this new fairy tale form. While “the fairy tale war” in Russia prohibited the spread of the proletarian fairy tale in soviet children’s literature, the socialist and communist children’s writers in the Weimar Republic worked successfully in employing this genre to serve the ideals of the new socialist/communist education. The fairy tales written by Zur Mühlen were successfully adapted by the soviet children’s press. The primary texts that illustrate major points in the development of the proletarian tale are taken from German originals, as well as their Russian translations.

Key words: proletarian fairy tales, tendentiousness, “fairy tales war”, children's literature of the Weimar Republic, social democratic children's periodicals, Hermynia Zur Mühlen.

Erika Haber's article, “Яркие образы и прекрасный язык: *The Legacy of Futurism in Maiakovskii's Children's Verse*”, presents the idea that the Revolution was supposed to usher in new themes, styles, and authors to children's writing. However, the pre-revolutionary past exerted an enduring influence in the field during the twenties. To illustrate how change came only gradually to Soviet children's literature, this paper will trace the lingering stylistic influence of Futurism in Maiakovskii's early children's verses and contrast it with the waning impact of the movement in his later work as the poet tried to meet the changing demands in children's literature towards the end of the decade.

Key words: V. V. Maiakovskii, children's verse, Futurism, rhyme, alliteration, neologisms.

This section continues with Sara Pankenier Weld's article on “*Fir Trees and Samovars: Literature for Russian Children in the Post-Revolutionary Moment*”. The author discusses the very first children's books that were published after the revolutionary events of 1917; the *Christmas Tree* collection of January 1918 provided Russian children with reading materials in the post-revolutionary moment and preserves many elements of the unique times in which it was created. After examining the uneasy coexistence of discordant influences and times evident within the volume, as well as discussing revolutionary themes in the collection, this article focuses particularly on Maxim Gorky's *Samovar*, which reads as a revolutionary allegory that revisits pre- and post-revolutionary moments and their reverberations.

Key words: children's literature, Maxim Gorky, Samovar, revolution, 1917, *Christmas Tree*.

In her article, “*Soviet Children's Books in Europe and the USA in the 1920–1930s*”, Olga Maeots suggests that the 1920s is a period of avant-garde experiment in Soviet children's books, when both form and content had undergone a radical renovation. Modernistic experiments in illustration and book design and new social values incorporated into children's literature had drastically changed children's books in the USSR and in the world. Thin, bright-colored picture books on cheap paper were appreciated all around the world and served not only as “ambassadors of cultural diplomacy” that told about life in Soviet Russia, but also as “agents of artistic influence”. They gave impulse to the development of the modern picture book in Europe and the USA. The article examines how Soviet children's books distributed abroad and how the Soviet experiment had influenced children's book publishing in the 1920–1930s.

Key words: Children's books of 1920s–1930s; picture books; Soviet children's books of 1920s; Russian émigré artists.

In her work, "*Nadwiślański socrealizm (Polish socialist realism), The Character of Lenin and the Picture of Revolution in Textbook Stories for Young Children*", Dorota Michulka discusses literary texts in schoolbooks, especially those depicting role models that helped the authorities in their fight for the minds and souls, becoming the most effective tool of ideological persuasion and the formation of "a new man" in the spirit of the new system. Tendentious texts about Lenin and the revolution relied on the strategy of stereotyping to build a clear ideal of a perfect human being. The authors of those stories used the convention of black-and-white presentations, "artistic sociology", clear subject matter, mimesis, and trite motifs and devices, but arguably the most effective means of manipulation was the pompous, euphoric, and persuasive language, which was an extremely effective method of influencing the emotions of the young reader, thus shaping positive attitude of the child towards socialist ideology.

Key words: Polish socialist realism, revolution, history, Lenin, artistic sociology, mimesis, manipulation, censorship, stereotype, ideology.

In the article by Katherine Batchelor, "*The Russian Revolution: Events and Characters as Depicted in U. S. Young Adult Literature*", the author examines a collection of 12 young adult novels centering on the Russian Revolution published within the last decade. She begins by defining historical fiction and young adult literature, noting the affordances that both bring in exploring the Russian Revolution. The scholar describes reader response theory, the theoretical framework she uses to analyze these novels. She analyzes how young adult authors in the United States portray Russian historical events leading up to the Russian Revolution, as well as how adaptations are made for the young adult audience, especially regarding the Romanov family execution. Batchelor concludes her analyses by discussing recurring characters that appear most frequently in the young adult literature plots, such as Rasputin, Anastasia, and Tsar Nicholas II, and ends with implications for readers, as well as history itself.

Key words: Young adult literature, historical fiction, the Russian Revolution, reader response theory.

Maria Litovskaya's "*Young Fighter's 101: Stories of Revolutionary History for Adolescents in Children's Literature of the 1930s*" examines the ideological demands put on children's literature in order to develop in the consciousness of the young generation a uniformed knowledge about domestic history, its development, and preconditions to the establishment of the socialist state. This call for such homogeneity of historical knowledge stimulated the production of many works of literature about revolutionary struggles aimed at the young audience. In Soviet literature for the young, a special genre of "historical revolutionary novel" was established. The main features of this genre are analyzed in this article using the novella, *Adolescents*, by B. S. Itsyn as an example.

Key words: literature and ideology, soviet children's literature of the 1930s, historical revolutionary novel, B. S. Itsyn.

In her article, "*The Magazine Comrade (1928–1931, Novosibirsk, Russia): Avant-garde Features of the Siberian Pioneer Magazine*", Ksenia Abramova describes the children's magazine *Comrade*, published in Novosibirsk from 1928 until 1931. It was originally intended for school-age children, but since September 1929, the editorial board noticed *Comrade* as "the magazine of students and pioneers of Siberia". The author focuses on the analysis of the characteristics of the content and design of the magazine, in order to identify the traits of avant-garde periodicals of the 1920s–1930s. She analyzes manifestations of the desire of the editors to follow the settings of "literature of fact", but claims that *Comrade* had some mixture of following literary tradition and methods that erase all borders between "reality" and "literature".

Key words: avant-garde, Siberian journalism, pioneer magazines, the literature of fact, montage, Siberian children's magazine, seriation, illustration, magazine *Comrade*.

Kirill Zakharov explores in his article, "Toy Revolution: Historiography of Rebellion in Fairy Tales", specific features popular in post-revolutionary children's books that would often contain a plot borrowed from the literature of the previous period. Conditionally, it can be defined as "toy revolution" or "toy rebellion". The investigation of that issue seems to be important for children's literature of that time and for its reactions on the October Revolution. The article is based on various publications that demonstrate the conditions of revolutionary experience interpretation in children's literature, as well as the efforts to use an old plot to explain to the young readers the essence of the Revolution and the foundations of a new world.

Key words: October Revolution, Petrushka, trickster, agitation, Alexander Blok, Neverov, Gorodetsky, Agnivitsev, Chukovsky, Evreinov, children's theater, Buratino.

In her article, "*The October Script for Preschoolers*", dedicated to the celebratory rituals of the October Revolution, Marina Kostukhina examines several scripts produced for those purposes. Since the Day of the Revolution, November 7th, was the main celebratory event, those scripts present a remarkable combination of main state ideological concepts, images taken from the world of nature, while also including elements of the seasonal rituals. Reoccurrences of these celebratory practices could be found today in contemporary "autumn celebrations" for preschoolers.

Key words: preschool celebrations, November 7th celebratory scripts, festive rituals in preschool institutions.

Julia de Florio investigates the relationship between Maxim Gorkii and Samuil Marshak in her article "*And I Know Him for a Long Time: Maksim*

Gorky and Samuil Marshak in their Historical Context". The article focuses on the relationship between M. Gorky and S. Marshak, beginning from their first pre-Revolutionary encounters, until their last meeting in Crimea in 1936, some months before Gorky's death. A thorough analysis of stylistically similar statements and claims by both authors shows the new conception of children's literature, one that Marshak and Gorky carried out at the end of the 20s-beginning of the 30s, and that was finally announced during the First Congress of Soviet Writers in 1934. The tight artistic dialogue between the two writers demonstrates their ideological affinity and goes beyond the construction of Gorky's myth, which was fostered by many writers (including Marshak), in order to protect themselves from the harsh official critics.

Key words: Maksim Gorky, Samuil Marshak, First Congress of Soviet Writers, great literature for the little ones, Detizdat, critics on children's literature.

"*We Mattered with Time in Last Marchoctober...': Linguistic and Cultural Anachronisms in V. V. Nabokov's Translation, Anya in Wonderland (1923)*" by Svetlana Garziano presents the study of linguistic and cultural anachronisms that occurred in Vladimir Nabokov's translation of Lewis Carroll's fairy tale, *Alice in Wonderland* (1865), entitled, *Anya in Wonderland* (1923). Garziano proposes three topics in her analyses: the textual analysis of anachronisms in Nabokov's translation, the semantic interpretation of the translation of the sentence, "We Mattered with Time in Last Marchoctober...", and the search for reminiscences of Lewis Carroll's fairy tale in the works of Nabokov. An analysis of anachronisms in Nabokov's translation will also lead the reader into the study of original text's temporality.

Key words: V. V. Nabokov, Anya in Wonderland, Alice in Wonderland, Lewis Carroll, translation, linguistic anachronisms, cultural anachronisms, temporality.

In "*Old New Tale: The Mythopoetic Subtext of Samuil Marshak's play-tale, 'Twelve Months'*", Katia Cennet examines the structural morphology of Marshak's revision of the Czech tale that served as a basis for Marshak's creation. The author studies the creation process of this "new" tale that, in Marshak's idea, should have incorporated a rich heritage of Russian folklore and, at the same time, should have reflect upon new historical reality.

Key words: tale, children's literature, mythopoesis, folklore, orphan, Hundred Acre Wood, anachronism, Samuil Marshak, "Twelve Months".

The "*Archive*" rubric of this volume is built around the materials from the personal records by the Soviet era writer Nikolai Ognev (Mikhail Rozanov). The documents found in his personal records include materials that reflect on the author's process of creating his novella, *The Diary of a Communist Schoolboy*. His personal notes and reflections demonstrate the struggle of a creative individual to fit the ideological demands of the time into

a form suitable for children. Ognev's problems with the literature of "social order", and his attempts to fit his personal beliefs into the Procrustean bed of the socialist realist aesthetics are evident from these materials. An important context that assists in our contemporary understanding of this particular process of literary creation is provided through supplementary documents, such as the school's newspaper *Sparkle* that was published by the new type of school commune where the writer worked, and the reprint of E. Kirpichnikova's article in the professional journal *Messenger of Enlightenment* from 1922 with comment on school experimentations later described in Ognev's novel. The articles that follow these archival materials continue to address the impact of the novel, its plot, and main characters.

Ol'ga Vinogradova's article, "Ognev, Rozanov and Nikpetozh: On Personal Names and Pen Names of The Diary of a Communist Schoolboy's Author" introduces new biographical insights into Ognev's life and work. The biography of N. Ognyov (1888–1938) was never deeply explored. The present article contains information about the novelist's family background and childhood, as well as his literary and pedagogical career before and after the Russian Revolution of 1917. The biography is based on archival documents of N. Ognyov and his brother S. G. Rozanov (both archives are kept in Russian State Archive of Literature and Art). The article describes the life of the writer until 1929, the year when the second part of the novel (*The Diary of a Communist Undergraduate*) was published. The autobiographical details revealed in the novel and its sequel illustrate how the composition's and the characters' development reflects the author's changing attitude to the transforming Soviet society of 1920–1930s.

Key words: N. Ognyov, M. G. Rozanov, Kostya Ryabtsev, *The Diary of a Communist Schoolboy*, *The Diary of a Communist Undergraduate*, children's literature of 1920s, school novella, Dalton plan.

Alexander Rozhkov comments in his article, "*Kostya Ryabtsev's Diary: 1920s School Reality from a Point of View of a Historian*", on the socio-historical context of the post-revolutionary decade and the image of the 1920s school described in *Kostya Ryabtsev's Diary* by N. Ognyov. The article presents the concept of the modern Soviet multi-structural school that was designed to form a "new man/woman". The author studies the nature of methodological experiments (an integrated method, State Academic Council's program, Dalton Plan, the method of projects, etc.). This publication focuses on the analysis of the system of student self-government, as well as the role and place of Pioneer and Komsomol organizations in the school life. Such a comprehensive analysis helps to come to a conclusion that the literary work of N. Ognev is a reliable *historical* source of knowledge about the school and students in the 1920s.

Key words: Kostya Ryabtsev's *Diary*, Nikolay Ognyov, the 1920s school, pedagogical experiments, student self-government, "a new human".

Svetlana Maslinskaia's article on "*The Diary of a Communist Schoolboy* by N. Ogniov in American Criticism of the 1920s" examines critical approaches to the book that were published in the left-oriented press in the United States in 1928. She claims that the literary innovations of the novel were overshadowed by the critics' focus on the nature of Soviet era educational experimentations, thus making the main focus on realia, rather on literary form and new stylistics.

Key words: N. Ogniov, M. G. Rozanov, Kostya Ryabtsev, *The Diary of a Communist Schoolboy*, Alexander Werth, children's literature criticism, children's literature of 1920s, school novella, international literary contact, educational experiments.

The follow-up rubric, entitled "*Interviews*" reflects upon the recollections of readers who were introduced to the first post-WWII publication in Russia of *The Diary of a Communist School Boy* (1966). The question the editors tried to address was focused on the reception of the book after more than thirty years of being out of circulation. Ognev wrote his novel in the immediate proximity of the events of the 1920s described in the book. What themes, problems and literary devices remain of interest today? Which ones sound archaic and have disappeared, which ones remain acute and still provide evoke interest by the contemporary readers? Among the interviewees of this project are well-known literary specialists, publishers, translators and journalists, such as Konstantin Polivanov, Elena Romanicheva, Ilya bershein, Tatiana Sigalova and others. The volume concludes with selected articles from the Conference at the International Kinder-und Jugendbibliothek, "Checkpoint Kinderzimmer. Beziehungen zwischen der deutschen und der russischen Kinderliteratur" (Munich, 19–20 October 2017)¹.

Valentin Golovin, Oleg Nikolaev in "*Joachim Heinrich Campe's 'Winterlied' und A. S. Shishkov's 'Little Nikolai Praise for the Winter's Merry Time': First Canonical Poetic Text for Children*" analyze the formation of the poetic canon in works for children. They provide thorough analyses of various sources that have influenced Shishkov's work. Extensive historical and cultural commentary is offered in order to establish innovative techniques employed by A. Shishkov. Among them is the depiction of a mischievous boy as a positive character, the use of mnemonic experience, diverse forms in the depiction of the celebratory crowd, and many other novel features that come to the forefront in this poem.

Key words: ШИШКОВ А. С., «Николашина похвала зимним утехам», Kinderbibliothek I. H. Campe, Kleine Kinderbibliothek, Overbek, Winterlied, formation of the canon, A. Remizov, festive topoi, play, mnemonics.

¹ The full conference report will appear in the next issue of the journal.

In her article, "*German Authors for Russian Children: Children's Books in Russia at the End of the 18th Century*", Inna Sergienko considers the entire corpus of literary texts written for children in the late 18th century. The main focus of her investigation is devoted to the educational/instructional literature for the young: children's encyclopedias, dictionaries, readers, and primers. The author explores how those publications were reflected in the national bibliography and which of them made it into the list of required readings. Sergienko analyzes the impact of German authors on the development of educational/instructional literature for children in the 18th century.

Key words: 18th century, children's literature, educational/ instructional children's book, retrospective national bibliography, German pedagogy of the 18th century, philanthropism.

Svetlana Maslinskaia studies the impact of Heinrich Wolgast on the development of Russian theoretical discourse in children's literature in her article, "*Heinrich Wolgast and the Formation of Russian Theoretical Discourse in Children's Literature, 1910s–1930s*". The immediate reaction of Russian literary critics on the book by Wolgast has demonstrated that the 1910s became a groundbreaking period for the formation of professional critical circles that dedicated their attention to children's literature. A prolific group of pedagogues who occupied themselves with the issues of children's critics were able to develop a new language of critique that came to fruition through their external polemics with Heinrich Wolgast and his book. Such polemics assisted this group in creating their own theoretical apparatus, established a well-recognized pantheon of influential children's critics, and defined the parameters of national discourse on children's literature. Although the 1920s did not show any support for Wolgast's theory, his work was once again in high demand in the 1930s, which coincided with the time when the pre-revolutionary "restoration" and the discussion of what children's literature should have been.

Key words: Heinrich Wolgast, theoretical discourse, critique of children's literature, national critical discourse, pantheon of children's literary critics.

Ol'ga Simonova's article, "*Detgiz's Policy in the Publication of the Translated GDR Books in the Late 1940s — Mid 1950s*", focuses on the ways Detgiz has selected the books published in the German Democratic Republic for their translation into Russian in the late 1940s-mid-1950s. At the beginning of this period, Detgiz dealt only with the list of German authors approved for the translated "literature for adults" in the USSR. Besides those names, there were also selections of German classics and publication of German fairy tales. By the mid-1950s, Detgiz began to produce in translation the works of contemporary German children's authors. The important conditions for the selection were the political platform of an author, content of her/his literary work in accordance to the ideology, and artistic value of the book. The minimal circulation of German children's books written by contemporary

authors and the lack of reprints defined their modest popularity in the USSR in the 1950s.

Key words: *Detgiz*, the policy of the publishing house, the editorial board of contemporary foreign literature, translation, ideology, German Democratic Republic, German literature.

In the concluding rubric “*Materials*”, the commentary by *Valentin Golovin*, “*If These Are Signs of Change, Then These Are Horrific Signs: The Unrevealed Protest by E. Elachich*,” exposes the unpublished letter by Evgeny Elachich, the well-known literary critic of the beginning of the 20th century. In this letter of protest, the critic attacks the “pornographic content “of Sergei Iushkevich’s story, “Pigeons” (1914). Following is the permanent authorial rubric by *Ekaterina Asonova*, *Children’s Books in the Adults’ Reading Domain*. Her comments, entitled, “*Set of Postcards or Four Contemporary Books about the Russian Revolution*”, present her views on contemporary children’s literature.