

SUMMARY

The main theme of the third volume of “Children’s Readings”, as described in the forward to the volume by the editorial team, is the relationship between children’s literature and the soviet ideology. The authors of the articles make an attempt to address the following questions: What was the genesis of the soviet models of heroic behavior? What narrative structures defined the borders of the heroic and quotidian behavior? What are the historical fluctuations in the presentation of the so called “universal human values” such as “friendship”, “love”, and “heroism”? And finally, how are ideological boundaries shaped by various genre choices?

Under the rubric “*Archive*” Svetlana Maslinskaya published essays by Anna Grinberg, “*On the New Children’s Book and its Readers*”, 1926 and Ignaty Zhelobovsky, “*Pioneers in Literature*”, 1926. She also provides biographical notes on life and work of these researchers, whose work focused on methodology of children’s reading.

Daria Dimke “*Child-angel vs. child-hero: on anthropology of pedagogy*”. The article focuses on the soviet educational technologies presenting them in a broader context of pedagogy, as a direct result of the utopian concept of childhood. It undertakes juxtaposition of the Boy Scout and Young Pioneer movements. Innovations of the conceptual structures of childhood are presented through plot and imagery of literary fiction.

Keywords: educational technologies, children’s organizations, soviet concept of childhood, children’s literature, Lev Kassil’.

Elena Dushechkina “*If a Song is sung everywhere...*”. The article deals with the *image* of the song as it is represented in Soviet context, as most often performed by children and Young Pioneers. It is based on the materials of more than two hundred songs, ranging from the 1920s to the end of the “period of stagnation” (late 1980s). The model of a song is examined here in terms of several parameters: epithets used to characterize it, the themes to which it is devoted, its actions, the song’s interactions with the performers, etc. As a result of my investigation, the Soviet song appears as a rather curious textual phenomenon

and it acquires “special” features bringing it beyond our traditional understanding of this musical form, into metaphorical language. The song goes beyond mere sound; it can fly faster than a bird, it can walk, it can enter every house, it can penetrate every place (no matter how remote), and it can overcome all kinds of barriers. With regard to people who are singing it, the song fulfills the function of a kind of psychological remedy, lifting their spirits and helping them to overcome all obstacles. The Soviet songs invites new performers, so that the whole world and even entire universe seems to be drawn into the act of singing. At the same time, it is very dangerous and even ruinous for its enemies, remaining vital and invulnerable. This metaphorical image of the song is typical for Soviet ideological texts and, along with certain other images, contributes to the model of the Soviet artistic consciousness.

Keywords: song, pioneers, friends, communism, soviet, happiness, sing, sound, fly, bird, obstacle, world triumph.

Dariya Zavel’skaya “*The site of heroism or the mysterious islands of a poet*”. This article focuses on the creative morphology of the ballad by S. Marshak, “The Ice Island”. Comparison with other works of this author reveals elements of mature adult worldview and his stylistic affinity with Symbolism and late Romanticism.

Keywords: Marshak, Tolstoy, ballad, image, impression, style, poetic meter.

Catriona Kelly “*In our great Soviet Union the word comrade is a holy word*” – *Emotional relationship between children in soviet culture*. This article examines how Soviet children were taught about emotions and emotional relationships - love and friendship - with primary reference to the Stalin era. Although self-control was the preferred model for Soviet children (as for adults), the emphasis on the importance of ‘happy’ childhood meant that behavioral codes were, in practice, more flexible than this basic position might have suggested. Children were expected to show emotions as well as to hide these. The situation with emotional relationships was comparable. In the late 1930s, the theme of ‘true friendship’ became more and more important in writing for children, and this continued during and after the War. While ‘comradeship’ (disinterested and neutral) was the primary model relationship for children and adults, children’s literature and didactic texts simultaneously propound different, and in some respects contradictory, models (e.g. in Oseeva’s famous “Vasyok Trubachov and His Comrades” (1947)). And while the handling of love was in many ways puritanical (cf. the general prohibition on writing about children’s sexuality or the introduction of

same-sex education), at the same time, the simultaneous need to promote marriage led to tolerance and indeed encouragement of relations between the sexes, both in literature and in school rituals, such as parties.

Keywords: friendship; emotions, history of; childhood; moral education; daily life of children.

Marina Kostyukhina “*Pioneer Playroom of the 1950’s*”. Pioneer Payrooms (*igroteka*) the extracurricular play centers organized during the soviet time under the auspices of Houses of Young Pioneers. They were constructed in accordance to a single model created by Efim Minskin. The design reflected his belief that the centers have to parallel the school structure within the extracurricular sphere with emphasis on its mandatory and centralized nature. Selection of board games and other activities extended this idea. However, implementation of Minskin’s ideas was a lot more nuanced; instead of a singular model a variety of interest-based groups emerged through the efforts of creative educator-organizers.

Keywords: igroteka, House of Young Pioneers, extracurricular play centers, board games, puzzles.

Tat’yana Kruglova “*The Popularity Phenomenon of Arkady Gaidar’s ‘Timur and His Team’ and New Educational Practices of the 1930s.*” The article addresses the issues related to popularity of Gaidar’s novel and analyzes this important work in the context of soviet era modernization of the 1930s. The focus is placed on the changing images of children’s heroism and on new socio-pedagogical practices that were employed in order to accommodate this change. The author explores the thematic core of the novel and its comparison with the educational system developed by Anton Makarenko.

Keywords: social practices, social pragmatism, soviet collective, pedagogical system y Makarenko, secret societies. Soviet mass art, socialist realism, cult of the Hero-Pioneers.

Julia Podlubnova “*Collective Volume for Children ‘Urals – the Golden Land’ (1944)*”. The article presents a collection of stories written by Young Pioneers and school children for the Sverdlovsk, Molotov and Cheliabinsk regions entitled “Urals – the Golden Land”. The volume was initiated and compiled by the journalist and writer Anatoly Klimov, who previously created a similar volume “We are from Igarka” (1938). The focus is on the story of the book’s creation and analysis of the mechanics of children’s creative output presentation in the Soviet Union.

Keywords: children’s literature of the USSR, 1930’s children’s creative output, book by soviet school children and Young Pioneers, “Urals – the Golden Land”, Anatoly Klimov.

Olga Rozenblum “*Zoya Kosmodem’yanskaya, Evolution of the ‘Hero’ as a ‘Cultural Icon’ in the 1940s*”. This article is dedicated to the analysis of the notions “hero” and “cultural icon” as applied to the interpretation of Zoya Kosmodemyanskaya’s image in the 1940’s. The evolution of this image is traced in three main texts of the period about Zoya: in the poem by Margarita Aliger, in the film by Leo Arnshtam and in the novel by Lubov’ Kosmodemyanskaya (Frida Vigdorova). At the core, this article probes the evolution of the “hero” function and the change of the ways this hero is correlated to “all” (the meanings “common” / “extraordinary”).

Keywords: Hero, cultural hero, heroic, common, extraordinary, norm, standard, Zoya Kosmodemyanskaya, Margarita Aliger, Leo Arnshtam, Lubov’ Kosmodemyanskaya, Frida Vigdorova.

The second part of the volume, entitled “*Materials and Research*” contains articles by *Myriam Truel* (France) based on her presentation at the research seminar “Children’s Readings”, December 2012) as well as research output of *Marina Zhirkova* and an article by *Scott Sheridan* (USA).

Myriam Truel’ *Russian Adaptations of ‘Les misérables’ by Victor Hugo (1868-1915)*. Russian adaptations of Victor Hugo’s novel *Les misérables* were aimed at children and at the wider adult audiences. From the 1860’s to the 1880’s adaptations were largely simplified retellings of the narrative which presented their readers with models of virtue. These were deprived of social criticism that appears in Hugo’s original novel. From the 1880’s more and more adaptations were created for wider general audiences and they substantially differed from the previous children’s texts. They were longer, their style and content were more faithful to the original text; at times, even social criticism made an entrance in these narratives. The evolution of the adaptations of the text shows changing attitudes of both translators and publishers.

Keywords: Les misérables, Victor Hugo, French literature in Russia, adapted books, translation, children literature, popular literature, Tolstoy L. N.

Marina Zhirkova “*Diary of Fox Terrier Mikki as a Genre Experiment*”. Genre features of the work ‘created’ by a small dog are analyzed in the article. The diary in this case is the genre synthesis containing both personal records and poetic works, as well as dramatic appeal of the representative of the animal world to the world of the humans. The system of images, mutual relation of adults and children, the animal and human worlds are considered. Interrelation of artistic images of poetry

and prose by Sasha Cherny is presented alongside with the discussion of the meaning of a game in the child's life.

Keywords: Sasha Cherny, diary, hero, author, genre synthesis, theme, humour, poetry, poetic mask.

Scott Sheridan “*American Cultural Hegemony and Classical Children's Cartoons: Dynamics of Identity and Alterity in Representations of the Foreigner*”. The article focuses on the problems related to the image of a foreigner in American cartoons in the second half of the 20th century. The author is analyzing cartoons produced by Walter Disney Studios as well as various children's TV productions. The author focuses on the ways a representation of the image of the other is constructed. He undertakes an attempt to move away from the negative stereotyping of a foreigner to the creation of a more positive archetype of otherness in children's productions.

Key words: other, stereotyping, archetype, cartoons, Disney Industry, societal dynamics, cultural hegemony.

The rubric “*Questionnaire of Children's Readings*” includes an interview with the organizer and long-term leader of the children's group “Caravel”, the writer *Vladislav Krapivin* and the present leader of the press-center of the wind sail flotilla “Caravel” (named after Arkady Gaidar), *Larisa Krapivina*.

The separate rubric entitled “*Notes about Books*” includes an essay by Aleksei Mel'nikov “Why Should a Teenager Read Krapivin?” and an essay by Aleksei Mironov “Lives of Remarkable Toys: the Transformation of Images of Animal Toys in Russian literature”.

Yulia Krylova presents the books review of *Ph. Gaffney* «Constructions of Childhood and Youth in Old French Narrative» (Farnham: Ashgate, 2011) on literary childhood in the seventeenth century France. Caterina Baltisteri presents the book review of *Speaking for animals: Animal Autobiographical Writing*/ed. by Margo DeMello (New York: Routledge, 2013).

Under the rubric “*Information*” we publish reports by *Ol'ga Luchkina* who is the coordinator of the scholarly research seminar entitled “Children's Readings” at the St. Petersburg University for the Arts and Culture.

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