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Summary

Adults on the Adult in Children's Literature

Guest Editor: Svetlana Maslinskaya

Valentin Golovin's article "Arkady Gaidar's Secret Code: Corporeality in the Novella *Timur and His Squad*" offers a statistical method for the analysis of corporeality in Arkady Gaidar's novella. Based on data obtained, the immanent qualities of the story that were unconsciously leveraged by the adults who created the Timurite movement are uncovered. At the basis of the story's popularity lay young readers' interest in the theme of first love, which was realized by Gaidar at the level of bodily and emotional imagery. The study of the distribution of mentions of body parts and various manifestations of corporeality among the characters of the story has made it possible to raise the question of the redefining the story's protagonist, Zhenya Aleksandrova.

As **Svetlana Maslinskaya** shows in her article "Beat or Keep Quiet?: On the Image of Corporal Punishment in Soviet Children's Literature," Russian children's literature of the 1940s and 1950s is a curious example of a collection of forms and situations of physical domestic violence on the part of adults toward children and allow not only for the compilation of a protocol of representations of violence against children's bodies in the studied period (from the detailed naturalistic forms of public punishment in the presence of witnesses (whipping, beatings, etc.) at the beginning of the period studied to the more indirect mentions of acts of violence in the 1960s and 1970s), but also clarify the discursive mechanisms of violence against children.

The official ban on the use of violence against children coincided both with the sharp drop in the number of depictions of domestic violence in children's literature and the change in adults' assessment of the permissibility of the corporal punishment of children.

In the framework of the 1953 critical discussion about honesty in children's literature from 1953—1954, a dramatic popularization of writers' communities occurred, the reason for which was the style of literary writing. In **Kirill Maslinsky's** article "Adult Language in Children's Literature of the Thaw" a quantitative statistical analysis of the works by participants of this discussion is undertaken: supporters of the Thaw's aesthetic program and their opponents, who defended the existing canons of socialist realist writing for children. An analysis of the distribution of lexical, grammatical, and syntactical characteristics shows that the Thaw style is characterized by less frequent mentions of emotion and more attention toward negative emotions, and it is more semantically abstract and has more syntactically complex language.

The article "The Uncertain Author in Encyclopedias for Girls" by **Yauheniya Lekarevich** is dedicated to one of the mass genres of children's literature — encyclopedias for girls, the declared goal of which is heteronormative socialization. At the center of the study are the mechanisms of authorization, which the compilers of the encyclopedias use

for the legitimation of their position as adviser, instructing girls about gender norms. The main instrument of this process seems to be the representation of the adolescent body. The construction of an alienated perception of the body and the justification of the need to control it

are used by the writers for the establishment of an authoritarian position. The outline of the history of the genre allows for the examination of the dynamics of representation of age normativity in the context of the relationship of “writer/reader.”

Between Music and Speech: Studies of Sound in Literary Narratives

The article “Between Music and Language: ‘Silence’ and ‘Quiet’ in the Work of Gaito Gazdanov” by **Anna Nizhnik** and **Natalia Koltsova** examines the principles of reforming the “I” in texts of the younger generation of the first wave of Russian emigration. One method for overcoming the generational and linguistic trauma that Gazdanov used is the mapping of consciousness and its categories through the acoustic landscape of music and sounds in text. Music serves as an intermediary language for expressing semantic links that had been weakened by the change of language and the trauma of emigration.

The aim of **Nina Shcherbak** and **Svetlana Lavrova**’s article “The Music

of Language and the Melody of Speech (The Work of Vladimir Nabokov and Music of the Late 20th Century)” is to identify several commonalities characteristic of the artistic narrative of Vladimir Nabokov (using the novel *Ada or Ardor: A Family Chronicle* as an example) and essentially anti-narrative practices of new music. The reason for such appeals are the philosophical and aesthetic characteristics they share, which will be identified over the course of the study. Music is the equivalent of a universal language, an abstract language of symbols that is ambiguous. Varying musicological interpretations are diametrically opposed to the meaning laid down by the composer. Nabokov’s text is similarly open to many interpretations.

Archive Materials: Soviet Diplomacy

Ewa Bérard’s article “Exhibition Items from a Sealed Train: The First Exhibition of Russian Art in Berlin, 1922: A Documented History” examines the First Exhibition of Russian art, which was an artistic and political event in Europe. Displaying a collection of Russian avant-garde art, it was intended to demonstrate the creative energy of the revolution and the integrity of the “new course,”

open to the outer world. But then why did the organizer of the exhibition on the USSR’s side, People’s Commissar of Education Anatoly Lunacharsky, attack its “leftist miasma” and “offspring of the left-bourgeois art of the Parisian bohemia”? How do you explain why the Bolsheviks decided to plant the seeds of a proletarian revolution with the help of decadent painting? What did Willi

Münzenberg, the head of the Foreign Committee for Hunger Relief for Russia, mean when he assured Lenin that his exhibition design would assure the success of its propaganda? Initially, not one, but two exhibitions were organized; the device of world revolution — an armored

train — was useful in artistic diplomacy; and the German Foreign Ministry, in cooperation with cominternist Münzenberg, was more driven to pursue a policy of “rapprochement” with Soviet Russia than the Bolsheviks and the Soviet ambassador to Germany.

Reading Practices of Soviet Literature

In the article “‘This Style Is Close to Millions of Readers...’: Rethinking the Concept of ‘Romantic’ in Soviet Culture of the 1950s” **Maria Maiofis** highlights two significant semantic shifts in how this concept is interpreted. The first occurred from 1954—1955 and was connected with the rehabilitation of romanticism after its virtual ban during the campaigns of 1948—1949. Writers, critics, and directors advocated for the need to return romantic elements to art, referring to the requests of the reading and viewing public, especially its younger members. Romanticism here was understood as a tool for attracting attention and arousing empathy and interest, that is, as a necessary element of the reader’s and viewer’s “social education.” The second semantic shift occurred in 1959—1960, when “romanticism” began to be understood on the one hand as the most adequate mode for representing the early 19th century, the interest toward which was increasing, and on the other hand as a synonym for “poetic,” “lyrical,” “intimate,” and “private.” After a few years, the result of this second shift was the emergence and fortification of the idea of “poetic cinema.”

The focus of **Anna Razuvalova**’s article “People and Animals in *Neopochvennichestvo* Prose” is the idea of *neopochvennichestvo* (or rural/traditional) prose of the “long 1970s” on the interaction between man and animal. Coming from

the peasant milieu for the most part, the *neopochvennichestvo* writers (Viktor Astafiev, Vladimir Soloukhin, Vasily Belov, Sergei Zalygin) were critical toward contemporary civilization and technological and economic progress, which in turn had destroyed the natural world. The author analyzes conservative historical philosophy, which described the crisis of contemporary civilization as the process of the reciprocal degradation of man and animal (going wild and dehumanization), and proposed looking for a way out via following the “natural wisdom” embodied by animals (Zalygin), and overcoming the “beastly” instincts of human nature (Astafiev). The article also examines 1) the interrelation between the post-traumatic reaction of society to living through violence (war, state terror), the ideology of caring for animals promoted by Soviet animal protection organizations, and images of animal victims; 2) *neopochvennichestvo* strategies of the victimization of animals declared to be the victims of violence, which arose out of the logic of the implementation of modernization projects.

Fedor Korandei’s article “The Poetic Infrastructure of Development: ‘Distant Reading’ of the Northern Expansion of Soviet Literature, 1957—1991,” based on the corpus of poetic representations of the Soviet cities, describes the practices of literary development of the North in the period that followed the 1957

reform, as a result of which the Union of Writers of the Russian Soviet Federative Socialist Republic was established. In the late Soviet period, as a propaganda tool aimed at attracting workers to socialist projects and defining the work of writing in industrial terms, Soviet official literature carried out a large-scale representational project, resulting in numerous poems that describe the cities

of the North. Of particular interest from this point of view are literary festival — a form of cultural work that resulted from the application of the practice of writers' brigades to the new literary industrial infrastructure. Based on the metadata of the corpus, the common practices, rhetoric, productivity, and elementary sociology of this representational project are analyzed.

Readings

Oksana Maltseva's article "Gogolian Codes in Boris Pasternak's Novel *Safe Conduct*" examines autobiographical novel *Safe Conduct* by Boris Pasternak in the context of allusions from Nikolai Gogol's story *The Lost Letter*. Their

function in creating meaning in the plot about the protagonist's spiritual search is investigated. The special attention is focused on the problem of the self-definition of a writer as a successor of the Christian tradition in European letters.

Arkady Dragomoshchenko: Towards a Genealogy of Writing

"Mature Premature Work" is an aesthetically holistic work, ahead of its time, actively influencing subsequent literary works and shutting off the development of potential literary forms that had arisen before it, as **Elena Zeifert** shows in her article "Arkady Dragomoshchenko's 'Mature Premature Work'". The formation of "Mature Premature Work" took place between the late 1960s and 1991, and it is distinguished by features such as the predominance of verse libre in the presence of tonic versification in the corpus of texts; the primarily varied, ideogrammatic writing; the principle of "destruction of a word by a word," supported by the implicit connection between phenomena and subject; the interchange between the poetic and the prosaic; metonymy; the closeness of lyric poetry to the essay; and other characteristics.

The article "The Characteristics of Arkady Dragomoshchenko's 'Quantum' Writing" by **Yury Orlitskiy** examines the main types of verse used by Arkady Dragomoshchenko during his different artistic periods, analyzes his attitude to the contrast between verse and prose, and gives a brief overview of the poet's statements about traditional verse poetry (based on the materials from the journal *Chasy*). Special attention is paid to Dragomoshchenko's free verse and the two main types of this verse the poet turned to, as well as other types characteristic of his verse: different varieties of non-rhymed syllabotonic verse, three-syllable meters with variable anacrusis, and non-rhyming accent verse.

Nikita Sungatov's article "Against Memory: Towards a Genealogy of Arkady

Dragomoshchenko's Writing" examines the fundamental motifs of Arkady Dragomoshchenko's poetry — memory, forgetting, criticism of the subject — through the prism of his first novel, *Raspolozhenie v domakh i dereviakh*.

Special attention is given to the novel's protagonist in comparison to the protagonist of J.D. Salinger's novel *The Catcher in the Rye*, as well as the role of dialectics of truth and lies in the novel's poetics.

Surrealism on the March? Yes!

This section, which is dedicated to studies of surrealist codes in contemporary poetry, opens with **Oleg Gorelov's** article "Having Discussed Surrealism and Contemporary Poetry...": Technologies of Revolutionary Surrealism by Pavel Arseniev." The author analyzes the constitutive contradictions associated with the development of the aesthetic and the political in surrealism and new leftist poetry of Russia. During the course of the analysis, the specific versatility of Arseniev's political and poetic statement is determined, which manifests itself in the automated pro-

duction of chance, the ambiguity of rhetoric, relational subjectivity, methods of framing, metonymization, and repurposing. In addition, the ideas of collective lyricism and linguistic reverie, fundamental for Arseniev's resurrealization, are described.

This section also features a compilation of poems by **Pavel Arseniev** "And Now I'll Tell You What You'll Put in the Poem," and **Matvei Yankelevich's** poem "The Present Work," which was published in English in 2006, with a translation and foreword by **Aleksandr Skidan**.

In Memoriam

This memorial section features materials dedicated to the memory of literary scholar and critic Inna Semenovna Bulkina (1963—2021). Bulkina was active in academic work, and defended her dissertation for her Doctor of Sciences degree at Tartu University, entitled *Kiev in Russian Literature in the First Third of the 19th Century: The Historical and Literary Space*. She was the editor of the literary criticism journal *Zoil* (Kiev, 1997), and was published in the journals *Znamya*,

New Literary Observer, *Novyy Mir*, and others. This section presents her articles on poets for *Slovar' noveyshey poezii* (on Sergei Gandlevsky, Yuly Gugolev, Bakhyt Kenzheev, Timur Kibirov, Viktor Koval, Anatoly Naiman, Evgeny Lavut, Lev Rubinshtein, and Oleg Chukhontsev). The publication is preceded by **Kirill Korchagin's** article. The section also includes Bulkina's article on the poetry of Arkady Shtypel and a bibliography of her academic and critical publications.

Table of contents No. **170** [4'2021]

THE NEW SOCIAL POETRY

7 *Gali-Dana Singer. Teperechen'*

ADULTS ON THE ADULT IN CHILDREN'S LITERATURE

11 *Svetlana Maslinskaya. From the Guest Editor*

14 *Valentin Golovin. Arkady Gaidar's Secret Code: Corporality in the Novella *Timur and His Squad**

29 *Svetlana Maslinskaya. Beat or Keep Quiet?: On the Image of Corporal Punishment in Soviet Children's Literature*

45 *Kirill Maslinsky. Adult Language in Children's Literature of the Thaw*

62 *Yauheniya Lekarevich. The Uncertain Author in Encyclopedias for Girls*

BETWEEN MUSIC AND SPEECH:
STUDIES OF SOUND IN LITERARY NARRATIVES

78 *Anna Nizhnik, Natalia Koltsova. Between Music and Language: "Silence" and "Quiet" in the Work of Gaito Gazdanov*

90 *Nina Scherbak, Svetlana Lavrova. The Music of Language and the Melody of Speech (The Work of Vladimir Nabokov and Music of the Late 20th Century)*

ARCHIVE MATERIALS: SOVIET DIPLOMACY

103 *Ewa Bérard. Exhibition Items from a Sealed Train: The First Exhibition of Russian Art in Berlin, 1922: A Documented History*

READING PRACTICES OF SOVIET LITERATURE

129 *Maria Maiofis. "This Style Is Close to Millions of Readers...": Rethinking the Concept of "Romantic" in Soviet Culture of the 1950s*

147 *Anna Razuvalova. People and Animals in *Neopochvennichestvo* Prose*

167 *Fedor Korandei. The Poetic Infrastructure of Development: "Distant Reading" of the Northern Expansion of Soviet Literature, 1957—1991*

READINGS

- 188** *Oksana Maltseva. Gogolian Codes in Boris Pasternak's Novel Safe Conduct*

ARKADY DRAGOMOSHCHENKO: TOWARDS A GENEALOGY OF WRITING

- 197** *Elena Zeifert. Arkady Dragomoshchenko's "Mature Premature Work"*
219 *Yury Orlitskiy. The Characteristics of Arkady Dragomoshchenko's "Quantum" Writing*
237 *Nikita Sungatov. Against Memory: Towards a Genealogy of Arkady Dragomoshchenko's Writing*

SURREALISM ON THE MARCH? YES!

- 244** *Oleg Gorelov. "Having Discussed Surrealism and Contemporary Poetry...": Technologies of Revolutionary Surrealism by P. Arseniev*
258 *Pavel Arseniev. And Now I'll Tell You What You'll Put in the Poem*
262 *Aleksandr Skidan. Fact, Theory, Duchamp: Matvei Yankelevich's The Present Work*
264 *Matvei Yankelevich. The Present Work (trans. from the English by Aleksandr Skidan)*

CHRONICLE OF CONTEMPORARY LITERATURE

- 278** *Anna Vichkitova. Time-consuming (Review of Anna Glazova's book Litsevoye schisleniye, Tsentifruqa, 2020)*
283 *Olga Balla. Living the Unlived: The Manufacture of Time (Review of Aleksandr Sobolev's book Grifony okhranyayut liru, Tverdyy pereplet, 2020)*
288 *Alexei Masalov. Arts Digitalica (Review of Pavel Zhagun's book Ul'i Luny, Russkiy Gulliver, Tsentr sovremennoy literatury, 2020)*

IN MEMORIAM: INNA BULKINA (1963 — 2021)

- 295** *Kirill Korchagin. "Sentimental Reanimation": Inna Bulkina as a Critic of Poetry*
298 *Inna Bulkina. Articles about Poets for Slovar' noveyshey poezii*
320 *Inna Bulkina. Arkady Shtypel: Homo Ludens*
329 *The Academic and Critical Publications of Inna Bulkina*

BIBLIOGRAPHY

- 332** *Tatiana Venediktova*. Children's Age at the Turn of the Millennium (Review of Charlotta Elmgren's book *J.M. Coetzee's Poetics of the Child: Arendt, Agamben and the (Ir)Responsibilities of Literary Creation*, Bloomsbury Academic, 2020)
- 337** *Sergei Ogudov*. Structures Beyond the Limits of Narrative (Review of the book *Contemporary French and Francophone Narratology*, edited by John Pier, The Ohio State University Press, 2020)
- 344** *Andrei Ranchin*. Poetry and Prose, Ice and Flames... (Review of S.L. Nikolaev's book "*Slovo o polku Igoreve*": *rekonstruktsiya stikhovornogo teksta*, Nestor-Istoriya, 2020)
- 353** *Maria Baskina (Malikova)*. "Above Barriers": On Dmitry Svyatopolk-Mirsky (Review of Mikhail Efimov's book *D.S.M. / D.P. Svyatopolk-Mirskiy. Gody emigratsii, 1920—1932*, Nestor-Istoriya, 2019 and Mikhail Efimov and Gerald Smith's book *Svyatopolk-Mirskiy, Molo-daya gvardiya*, 2021)
- 362** New Books

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- 382** *Andrei Logutov*. Between Schafer and Schaeffer
- 388** *Tatiana Shor*. The Library of the Derpt Student and Poet Pavel Shklyarevsky

CHRONICLE OF SCHOLARLY LIFE

- 400** *Larissa Muravieva, Anna Shvets*. Transatlantic Connections in European and American Literature International Conference (St. Petersburg State University, 19—20 June 2019)
- 411** *Vera Polilova, Tatiana Skulacheva, Inna Matyushina, Vera Milchina*. Gasparov Readings 2020 International Academic Conference (Institute for Advanced Studies in the Humanities, Russian State University for the Humanities, 21—26 September 2020)
- 432** Errata
- 435** Summary
- 440** Table of Contents
- 443** Our Authors

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