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The role of fairy tale publications in children's reading circle

РОЛЬ ИЗДАНИЙ СКАЗОК В КРУГЕ ЧТЕНИЯ ДЕТЕЙ

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Abstract

In the article, using the example of editions of Ch. Perrault examines the peculiarities of publishing fairy tales for children as an indicator of the refraction of the traditional concept of children's books in tsarist Russia and changes in publishing policy in connection with the formation of new pedagogical and literary and artistic trends. The study is based on scientific methods, such as observation, bibliographic heuristics, historiographic, comparative-historical analysis. Editions of fairy tales by Sh. Perrault, as an object of research, is considered in the historical development of Soviet book publishing, which acted under the influence of ideological factors and social conditions that determined the subject matter, types of publications, their translations and design. The features of the stages of development of children's book publishing are characterized from the point of view of pedagogical and publishing priorities, the competencies of translators and artists, indirectly influencing printing resources. The subject area of the study includes modern editions of fairy tales by

Аннотация

В статье на примере изданий сказок Ш. Перро рассмотрены особенности издания сказок для детей, как показатель преломления традиционной концепции детской книги в царской России и изменения издательской политики в связи с формированием новых педагогических и литературно-художественных тенденций. Исследование основано на научных методах, таких как наблюдение, библиографическая эвристика, историографический, сравнительно-исторический анализ. Издания сказок Ш. Перро как объект исследования, рассматриваются в историческом развитии советского книгоиздания, действовавшего под влиянием идеологических факторов и общественных условий, определявших тематику, виды изданий, их переводы и оформление. Особенности этапов развития детского книгоиздания характеризуются с точки зрения педагогических и издательских приоритетов, компетенций переводчиков и художников, косвенно влияющих полиграфических ресурсов. Предметная

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Sh. Perrault in the form of separate and special issues addressed to children with different reading abilities and aesthetic perception. The history of the publication of Charles Perrault's fairy tales is analyzed as a new type of publication that correspond to general political attitudes that make them legitimate for the perception of a children's reader. The article highlights the publications characteristic of each stage, which have developed under the influence of discussions about the combination of traditional and innovative views on the functions of a children's book: from edifying and moralizing to soviet propaganda and modern cultural and educational.

Keywords: fairy tales, publications, publishing houses, libraries, children, reading, culture, translations, tactile books.

Introduction

The importance of a fairy tale in the upbringing of a child is great, so a fairy tale will always be present in the repertoire of publishing houses. In 2017, a Concept of a program to support children's and youth reading was developed and approved by the Government of the Russian Federation, and based on it, a project of the Program of events to support children's and youth reading in the Russian Federation was formed, according to which programs are being implemented to involve children in events related to books and reading. On July 11, 2020, the Government of the Russian Federation published a plan of events for the development of the children's goods industry for 2020-2024, where the emphasis is placed on "increasing the share of children's books and periodicals... animated products and children's and youth mass media" (Order No. 1813-r, 2020).

Reading fairy tales is a significant step towards the child's development of social experience through the behavioral models of characters and knowledge of the objective world. Historical review of the editions of the tales of Sh. Perrault forms an objective view of the relationship between publishing policy and ideological and literary and artistic trends. The cultural and educational component of modern children's book publishing is again, as in the 1920s and 30s, aimed at activating reading in the youth environment, with the difference that the goal today is to deepen the analytical reading of children, and not just to introduce them to reading.

область исследования включает современные издания сказок Ш. Перро в виде отдельных и сериальных выпусков, адресованных детям с разными возможностями чтения и эстетического восприятия. История издания сказок Шарля Перро анализируется, как издания нового типа, которые корреспондируют с общеполитическими установками, делающими их легитимными для восприятия детского читателя. В статье выделены издания, характерные для каждого этапа, сложившиеся под влиянием дискуссий о сочетании традиционных и новаторских взглядов на функции детской книги: от назидательно-нравоучительной к советско-пропагандистской и современной культурно-познавательной.

Ключевые слова: сказки, издания, издательства, библиотеки, дети, чтение, культура, переводы, тактильные книги.

The fairy tale, as the main genre of folklore, as a work of magical, adventurous or everyday nature, attracted publishers. Back in the nineteenth century, M.O. Wolf introduced children's readers to fairy tales, and since then they have always been included in the core of children's book publishing. Modern philologists and cultural scientists in the aspect of dialogue with the modern reader are once again beginning to pay attention to a variety of fairy-tale material, both in Russian (Dudareva, 2017), and in English (Dudareva et al., 2019).

The process of formation of Soviet children's literature and the development of book publishing followed complex, contradictory paths. The denial of fairy tales, fiction and adventures in children's reading, as distracting from reality, occurred in parallel with the search for new forms and new types of children's books. In the prevailing historical conditions of the socialist social system, the concept of children's book publishing was based on a materialistic worldview that denied the fairy tale as a way of escaping from reality. During the NEP period, a large proportion of fairy tales were published by private publishers. They accounted for 40% of the output of children's books, which fell to 17% by the early 1930s, when the NEP was collapsed. (Shomrakova, 1986). The consequence of social changes in society was a children's book, which was entrusted with the function of educating a socially active personality, the builder of a new society. In the literary processes of this period, the ideological principle dominates, which

influenced the critical attitude towards translations of fairy tales by Sh. Perrault, which in the 1950s spread to the artistic design of publications. At the same time, the enrichment of children's reading circle was due to popular science publications on natural science topics. Subsequently, the Soviet model of publishing fairy tales was formed, which were produced in mass editions, but against the general background of the growth of publications of fairy-tale literature, not all works of Sh. Perrault was very popular. Most often they were included in collections along with fairy tales by other authors. Publishing collections of children's literature has been a common practice as a way to expand the reading circle of children. Currently, the reader also prefers collections of fairy tales, which include works by several authors. In addition to collections, author's and collective, the tales of Sh. Perrault is published separately in the form of separate edition, where the name of the fairy tale comes to the fore, which has become easily recognizable to readers, and the author's name fades into the background. Also, at the present stage of book publishing, the authors' appeal to the use of characters from fairy tales is traced. Perrault, as the heroes of his works. For example, the children's book "Learning to tell Time with Little Red Riding Hood" was published by Timoshka Publishing house в 2006. Today, Charles Perrault's fairy tales are presented not only in print, but also on various platforms: in animation, digital products, in theatrical and cinematic productions, as well as in the form of tactile books for visually impaired children.

Material and methods

Philologists, linguists, and bibliographers devote a significant place to the study of fairy tales in Russian science. The study of fairy tales as a publishing product is typical for specialists in the field of publishing, but their research focuses mostly on historical material. Among the few works on the history of children's book publishing, two monographs can be distinguished. One of them is devoted directly to the editions of fairy tales in the XVII-XIX centuries. (Timanova, 2011). The publishing aspect consists in a bibliographic collection of publications, which includes more than 300 titles, among them only three editions of the tales of Sh. Perrault from the XVIII century and not a single name of the XIX century. The value of this monograph is the fairy tale is considered as a phenomenon of literary creativity and as a result of material production. Another monograph (Karaichentseva, 2006) presents a study of the

formation and development of the Soviet system of publishing children's literature in the context of transformations in the field of education and upbringing, as well as the polemics of the 20-30s on theoretical issues, what a children's book should be, and whether children need a fairy tale in the book repertoire of proletarian culture. The author identifies and analyzes the stages of book publishing, the activities of publishing houses and the repertoire of children's books. In O. I. Timanova's monograph, despite the "book business" stated in the title, the emphasis is shifted to the disclosure of the concept of a "fabulous book". On the contrary, in S. A. Karaichentseva's monograph, the title is dominated by "book", and the research includes book business. In the science of the book (Belovitskaya, 2006), this approach does not contradict, since the book exists in the book business system. Outside the system, the book becomes an object of reader's study (Melentyeva, 2022). The fundamental monographs for this article, with their built-up retrospective of the book publishing of children's literature, are supplemented by a few publications that were involved in substantiating the importance of fairy tale publications in the reading circle of children. To study editions of fairy tales by Sh. Perrault needed to refer to the sites containing their descriptions.

To complete the study, it is methodologically justified to study the catalogues of a several of city libraries in order to identify modern editions of fairy tales in their collections. Perrault, which gave consistent results given in the article. Modern editions of fairy tales by Sh. Perrault can be identified in the National Electronic catalog (NEB). It was used to install publications that differ in characteristics: cut-down editions, panorama books, with game components. Such publications may be intended for children, regardless of their state of health.

The solution of the research problem using the method of historical criticism based on bibliographic sources gives a reliable idea of the editions of the fairy tales of Sh. Perrot, since the bibliographic description of "de-visu" ensures the reliability of the information. Legislative documents that influenced the development of children's literature and book publishing in the period under review were used as sources. The information resources of specialized libraries for the blind and visually impaired in the Central, Ural, and Far Eastern Federal Districts, which made up the corpus of sources for the study of tactile books, showed that the fairy tales of Sh. Perrault's are present in small quantities.

Tactile editions of Sh. Perrault fairy tales served as a kind of source, issued by the charity foundation "Children's books for small blind children" (The Fund "Illustrated books for small blind children.", (s.f)). They were published both for reading by adults and with a dubbing effect for children's reading. These publications have attracted attention because they differ little from children's books for 3-7 years of age, produced by modern publishers. They have a regular font and illustrations, some of which are voluminous, or made of a variety of materials. Reading tactile books, accessible to children with visual disabilities, complements the material of the article and works to uncover the topic.

In Soviet times, the publication of fairy tales was uneven, there were periods when the fairy tale left publishing houses or appeared extremely rarely. Starting from 1922, the monopoly on the publication of fairy tales belongs to state publishers. It is precisely in this period that a revision of views on children's literature takes place, and it began to be perceived as a subject of high art (Kiryushchenko, 2002). During this time, such talented children's writers as S. Marshak, K. Chukovsky, A. Barto, S. Mikhalkov, V. Bianki appeared, and the creation of a fundamentally new Soviet literature took place, forming authors and artists who determined the main features of children's books.

In September 1933, the Central Committee of the Party adopted a resolution on the organization of Detgiz - a specialized children's literature publishing house for the purpose of uniting the forces of writers, artists, educators, improving and expanding the activities of children's book publishers. At this stage, a new ideology of children's literature begins to be instilled, in which there is no place for a magical fairy tale. Fairy tales with romantic plots completely disappear from the publishing repertoire. The book of the new time should help to educate children in the spirit of proletarian ideology, should draw content for children's literature from real life, not creative imagination.

The exception was the publication of the fairy tales of Charles Perrault. In 1936, a collection of Charles Perrault's fairy tales was published by Detgiz with a fundamentally new translation, significantly different from the earlier translation by Ivan Turgenev, released by M. O. Wolf's publishing house. In the preface, the publisher emphasized that the tales are "fun, entertaining, relaxed, not burdened with either excessive morality or the author's pretension" (Perrault, 1867, p. 6).

The new translation, owned by M.A. Bulatov, was harshly criticized. In a review of the publication of Perrault's fairy tales by "Detgiz", A. Babushkina made a comment that it was not at all worth "adapting a fairy tale for children that was written for children"

(Babushkina, 1936, p. 8). According to her, M. A. Bulatov completely removed all the emotionality from the fairy tale, it became dry, many of the characters' actions are difficult to explain. Despite the criticism, "Detgiz" continued to release Perrault's fairy tales in the translation of M. A. Bulatov, expanding the boundaries of the addressee of this work at the expense of the adult reader. The translator cannot be denied humanity, as he changed the ending of the fairy tale. In Perrault's version, Little Red Riding Hood was eaten by the wolf, but the translator used the more positive ending of the Brothers Grimm, where Little Red Riding Hood was saved by woodcutters. To this day, this ending prevails in editions of this fairy tale. In 1936, the fairy tales of Ch. Perrault were published in the State Publishing House of Artistic Literature (GIHL) translated by A.V. Fedorov and L. K. Uspensky. The small volume of 68x100 cm 1/32 sheet with illustrations by V. Tauber in a fabric binding had a circulation of 15,300 copies, which is quite a bit if you consider that the 1944 edition of the fairy tale "Little Red Riding Hood" was issued with a circulation of 100,000 copies. This is a third of the circulation of all fairy tales released that year.

In the post-war years, fairy tales began to be included in collections. From 1947, the fairy tale "Cinderella" regularly began to be included in the collections, and in 1950, "Detgiz" published it separately with illustrations by B. A. Dehterev.

Dehterev's illustrations are now considered classic and are often published in editions of Charles Perrault's fairy tales. The illustrator presents to the young reader a refined, exquisite world of baroque, where the characters are gallant, friendly, and "Little Red Riding Hood" appears as a righteous child. In the fairy tale "Puss in Boots," according to the researcher, "even the reapers in his picture seem to dance" (Gankina, 1963, p. 160), and only the Ogre is endowed with terrifying features.

From 1918 to 1991, 254 editions of Charles Perrault's fairy tales were published, of which 174 are separate editions. Not all fairy tales have gained as much popularity as "Little Red Riding Hood," which was published 54 times, or "Puss in Boots," published 46 times (Perrault, 1984, p. 4-10). Fairy tales like "Donkey Skin," "Ricky with the Tuft," and "Fairy Gifts" are rarely published as separate editions. Publishers include less popular fairy tales in collective compilations. It is worth noting that Charles Perrault's fairy tales began to be featured in compilations alongside works by such storytellers as the Grimm brothers and Hans Christian Andersen only relatively recently, in the 1970s. Prior to that, Charles Perrault's fairy tales were published with other French fairy tale writers, or in collections that included several fairy tale authors at once. The analysis of the selected publications revealed the intensity of

output in the post-Soviet period, when "the ideological preferences of publishers were very quickly replaced by considerations of short-term market benefits" (Lebedeva, (Comp.). 1993, p. 5).

Results

Review of editions of fairy tales by Sh. Perrault in the context of historical transformations that have affected the development of children's literature, it can be concluded that the reader's interest in the fairy tale remains unchanged. The publisher, guided by the trends of his time, remains a faithful supporter of the fairy tale, as necessary in the circle of children's reading for the moral and aesthetic maturation of a person.

"Little Red Riding Hood" is one of the most frequently published fairy tales by Charles Perrault by modern publishing houses. It was released in the series "Books are my friends" by the publishing house "Exmodetstvo" (Perrault, 2014a). In 2016, the publisher "Umka" (Perrault, 2016) released a fairy tale in the series "Book with large letters". The following year, the publisher "Iskatel" (Perrault, 2017) also released "Little Red Riding Hood" in the series "I read by myself word-by-word". In 2021, the publishing house "Rosman" (Perrault, 2021) released the book "Little Red Riding Hood" with voluminous images placed on five spreads. The fairy tale editions also differ in design: panoramic books in "Exmo" (Perrault, 2014b), books made of thick cardboard with die-cut in "Rosman". To develop creative skills, the fairy tale was released in the form of a book with puzzles, a book with stickers, a coloring book.

The fairy tale "Sleeping Beauty" has been published more than 20 times in different forms by different publishers in the last 10 years and has been included in series. The publishing house "Rosman" has repeatedly released this fairy tale: as a separate edition, also in the collection "3 favorite fairy tales", and in the series: "Rosman Children's Library", "Masters of Illustration", "Book-Toy". Major publishing houses such as "AST Press" in the series "Classics for Little Ones" (2018), "Exmo" in the series "The Best Fairy Tales" (2017), "Drofa" (2019) and "Mahaon" in the series "Read me a book" (2019) have included "Sleeping Beauty" in their children's book repertoire. The latest serial edition of the fairy tale was released in 2021 by the publishing house "Onix-Lend". Charles Perrault's fairy tale "Sleeping Beauty" was released in gift and collector's editions.

The fairy tale "Puss in Boots" was published in different editions and forms. In 2011, the publishing house "Azbookvarik Group" released this fairy tale as a toy-book, in which the child could voice the characters' voices using buttons. The "Rosman" publishing house has repeatedly published the fairy tale "Puss in Boots", separately and in a collection, and once in large print. The "Dragonfly" publishing house in 2020 released a panorama book with volumetric constructions, and the publishing houses "Vako" and "Rusich" in the same year included this work in the series "Fairy Tale after Fairy Tale" and "We read ourselves", respectively. In addition to separate publications, the publishers "Makhaon" in 2010 and Exmo-Children in 2018 included "Puss in Boots" in collections.

The fairy tale "Gifts of the Fairy" was published 11 times during 1936-2018, including 5 times during the Soviet era. The fairy tale was called differently: Sorceress (1936, 1977, 1986), Fairy (1984), Magic (1993). Since the beginning of the 2000s, the name "Gifts of the Fairy" has been established. Modern publishers prefer to include this work in collections: in 2011, a collection included 7 of the most famous fairy tales by C. Perrault, including the fairy tale "Gifts of the Fairy". This edition is distinguished by a large format. In 2012, the publishing house "Speech" (St. Petersburg) published an author's collection, which included the fairy tale "Gifts of the Fairy" in the translation of T. G. Gabbe. The translators at different times were L. Head in 2006, A. V. Ganzen in 2010, M. Melnichenko in 2012 and B. Prozorovskaya in 2018. In 2009, this fairy tale was published in the translation of I. S. Turgenyev from 1885.

Modern publishers pay attention to young readers with visual impairments. Reading for a child with disabilities is arguably the only key to intellectual development. In 2022, during the XXXV Moscow International Book Fair, projects of tactile books for children with visual impairments were presented. The creation of tactile books is quite a labor-intensive process, and library workers, students of creative educational institutions, volunteers are involved in it. Sometimes in the creation of tactile books, you can meet unexpected participants. In 2023, in the Khanty-Mansi Autonomous Okrug, the Ministry of Emergency Situations took part in the regional contest for the creation of tactile books in the nomination "Best implementation of a creative idea on a fire safety theme" (Ministry of emergency situations of Russia, 2023)

Tactile books present a secondary text that differs from the original. The information is provided in a concise form that conveys key plot points and characterizes the characters from the point of view of their tactile perception. The contact method of obtaining information, in which the child feels the weight, size, contour outlines, hot-cold, soft-elastic, and other qualities of the object, predominates in working with the book. From this, a representation of reality begins to form. A blind child's touch sensations are quite limited due to a lack of life experience, and the tactile book aims to develop a culture of perception so that the sensory perception of non-verbal text is adequate to verbal, or as close to it as possible.

Tactile books are created by hand using various materials: fabrics, dense cardboard, wood, wool, fur, etc. The child reads by feeling the objects and gets a primary idea of things, materials, characters, natural phenomena, and then associatively connects them with real objects. Some of them can make sounds: rustle, ring, rustle. The sound that an object makes when pressed, like in healthy children, levels the difference between healthy children and those with visual impairments. The purpose of tactile books is to enrich sensory experience and master the material world, as well as to develop fine motor skills. The feature of the tactile book is that the information is only consolidated in the mind, unlike a printed book, where language not only consolidates information but also conveys it.

Conclusion

Fairy tales of Sh. Perrault was invariably present in publishing, but the intensity of the release fluctuated. Some fairy tales were popular, and some rarely got to the reader. The research of children's literature, on which this article is based, suggests that in a number of fairy tales the content did not meet the tasks of raising children in Soviet society. The publication of fairy tales has a high communicative potential. Modern publishers focus their publishing house on classic works of fairy-tale literature. The "golden" fund traditionally includes fairy tales by Sh. Perrault. The study of the publishing repertoire made it possible to identify their place and role among other publications of the author's fairy tale in Russia. The method of bibliographic heuristics used in the article allowed to conclude that the output of fairy tales is uneven. Perrault and objectively evaluate the most intense periods of their publication. In the 1930s, in connection with the organization of the state children's publishing house, circulation increased, in the

second half of the century the emphasis shifted towards improving the quality of artistic and printing design. In the 1990s, the change in the economic model of the book publishing industry affected the publication of fairy tales. They were constantly present in the publishing house of the fairy tale Sh. Perrault up to 2020. It was in this year that the government's program to support children's and youth reading in the country ended, coincided with the peak of the pandemic. The reading circle of preschool children is replenished with publications with colorful illustrations aimed at developing the child's imagination. Tactile books are being prepared for children with visual impairment, with the help of which the child learns about the objective world. Inclusive publishing projects offset the difference in the cognitive process between healthy children and those with developmental disabilities, primarily those with visual impairment. Fairy tales of Sh. Perrault was invariably present in publishing, but the intensity of the release fluctuated. Some fairy tales were popular, and some rarely got to the reader. The research of children's literature, on which this article is based, suggests that in a number of fairy tales the content did not meet the tasks of raising children in Soviet society.

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