

age of Abraham and his flocks” is an analogue to the dwelling place of the Olympian gods.

Olga Meerson addresses the same episodes for her seminal study of intertextual connections: the novel’s Epilogue and Gen. 22:1–19 (“Abraham’s Sacrifice of Isaac” in Christian, and “Isaac’s Binding” in Judaic tradition). She defines the basic characteristics of Dostoevskii’s *eschatological* poetics and addressing Raskolnikov’s existential situation, resolves the problem of the unrepentant protagonist who “all of a sudden” becomes redeemed and aware of being resurrected.” For Dostoevskii, Meerson states, the only way to break down the dialectics of the intellectual Raskolnikov is to “introduce into the novel the subtext from the world of the Bible and of the events described” and “to make the hero and the readers of the novel recognize the experience of repentance as such” (390).

Dostoevsky beyond Dostoevsky is a valuable addition to the series of publications and conference proceedings: *Dostoevsky and World Culture, The Twenty-First Century through Dostoevsky’s Eyes: The Prospect for Humanity* (2002).

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Russische Kinderliteratur im europäischen Exil der Zwischenkriegszeit. By Nadia Preindl. Frankfurt am Main: Peter Lang, 2016. 278 pp. Appendix. Notes. Bibliography. Index. Photographs. \$76.95, paper.
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The 1917 October Revolution and the resulting Civil War led to the mass exodus and resettlement of Russians of all social classes in eastern and western Europe, China, Turkey, North Africa, and the United States. One of the most challenging problems for this wave of immigrants was the preservation of their national self-identity in conditions of cultural and linguistic isolation. But even more pressing was the task of safeguarding the image of Russia in the memory of the youngest members of the immigrant communities. It is hardly surprising then that in these circles, children’s literature began to play a major role both in Russian identity politics abroad and in connecting young exiles with the culture of their ancestors. Thus, many problems faced by the émigré authors were similar to those faced by their Soviet counterparts at the time. Both groups were under pressure to develop a new approach to explaining the Revolution, the Civil War, and the harsh realities of the new life—albeit from different perspectives—and both of them grappled with the creation of new literary heroes and themes. In her highly informative and timely study, *Russian Children’s Literature in European Exile between the Two World Wars*, Nadia Preindl explores the largely understudied history of Russian children’s literature created by émigré authors in conditions of cultural and linguistic isolation from their homeland between 1918 and 1939.

Preindl’s meticulous archival work in European and American libraries over the course of several years has resulted in an all-encompassing overview of Russian children’s literature in exile, including its support infrastructure (Russian-language libraries, publishing houses, charity funds, professional pedagogical circles, and critical periodicals). Following a standard introductory survey of Russian and early Soviet children’s literature and a brief discussion of the fate of children living in exile, Preindl presents a thoroughly researched and illuminating chapter, “Theoretical Discussions,” that explores views and ideas of émigré pedagogues and authors on the educational, linguistic, and aesthetic priorities of a model children’s literature

in exile. The first stage of these discussions took place in Prague and was associated with the “Commission for Issues of Children’s Literature” and a theoretical-pedagogical journal, *Russkaia shkola za rubezhom* (*Russian School Abroad*). The general consensus of the professionals participating in the discussions was that books for émigré children should focus on the development of humanistic values, socialization in the new cultural environment, and the formation of independent identity. In contrast to the hostile attitude to the fairy-tale genre by Soviet pedagogues, émigré educators emphasized the role of folklore in cultivating in children a sense of national belonging. The liberally-minded Commission also recommended the inclusion of some Soviet books, particularly imaginative and non-ideological picture books, in the reading list of émigré youngsters. In the 1930s, the center of discussions about Russian children’s literature in exile moved to Paris, where a free Russian library was established and its members focused particularly on acquiring and preserving pre-revolutionary children’s books. In addition to the pedagogues and librarians, an impressive number of émigré authors such as, for example, Marina Tsvetaeva, Vladimir Veidle, Vladimir Nabokov, and Nadezhda Teffi, participated in the discussions of new children’s literature in exile.

The analytical and novel part of Preindl’s study features a close reading of four literary works: *Prikliucheniia Mishi Shishmareva* (*Adventures of Misha Shishmarev*, 1921) by Aleksandr Yablonovskii, *Chudesnoe leto* (*Wonderful Summer*, 1927–1929) by Sasha Chernyi, *Vyshe lichnykh otnoshenii* (*Above Personal Relationships*, 1929) by Mikhail Osorgin, and *Po protektsii* (*With Protection*, 1931) by Varvara Tsekhovskaia, all carefully selected with their specific contemporary significance in mind. A chronologically earlier narrative by Yablonovskii portrays the child character as a victim of historical circumstances who is struggling with his cultural otherness. Chernyi’s narrative conveys the discomfort and instability of immigrant existence from which the character can escape only into a fantastic imaginary world. Osorgin’s novella relays how common cultural roots based on the readings of the Russian classics cement a friendship of two boys. Finally, Tsekhovskaia presents a character who is already culturally assimilated in his host country, but she leaves his future open-ended. Preindl concludes that beside the common cultural context of loss and exile, these works assert the formation of the new hero in children’s literature in exile, whose worldview resonates with free thinking and moral virtues of pre-Soviet Russian heroes.

Although Russian children’s literature in exile eventually declines with the inevitable assimilation of the young generation in the new cultural environment and their growing alienation from Soviet Russia in the 1930s, the pre-revolutionary Russian heritage with its aesthetic and humanistic values shines through in the best works of émigré children’s authors. Preindl’s competent and well-conceived and written study attests to this.

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Nastroika iazyka: Upravlenie kommunikatiiami na postsovetском prostranstve.

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The rapidly changing socio-cultural context in Russia has not yet been sufficiently covered by the emerging scholarship, which makes *Nastroika iazyka* an important