

Conference Paper

Avant-garde Magazines for Children in Siberia, 1920–1930 (Omsk, Novosibirsk, Irkutsk) in Siberia

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Abstract

The purpose of this article is to analyze the avant-garde art features in the magazines for children and youth issued on the territory of Siberia in 1920-s – 1930-s. The article explores archive materials and examines the contents of printed issues, peculiarities of the approaches to the inner composition of the material and design techniques, discovers the features of the "Soviet avant-garde" development in children's and youth periodicals. It indicates that the majority of the Siberian Children's and youth magazines issued within that period has demonstrated a strongly demonstrated ideological overtone, claiming its purpose raising the new type of human and orientation on the "literature of fact". The article covers the peculiarities of the illustration techniques in Siberian post-revolutionary magazines. The article marks that up to the mid – late 20-s, the children's and youth periodicals design became composed of such elements as insets, plane drawings based on a contrast combination of black and white, photography and photographic compilation. Furthermore, it describes a number of self-presentation techniques, developed exactly by the avant-garde art. As can be seen from the above, it can be stated that Siberian children's and youth journalism acquired the avant-garde trends of the first third of the XX century, however, they haven't been gradually and fully realized.

Keywords: periodicals, children's magazines, youth magazines, Siberian journalism, avant-garde, literature of fact, illustration, photographic montage.

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Received: 26 April 2018

Accepted: 25 May 2018

Published: 7 June 2018

Publishing services provided by
Knowledge E

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Selection and Peer-review under the responsibility of the ISPS Convention 2017 Conference Committee.

1. Introduction

The avant-garde art of the 1920-s – 1930-s was closely related to the development of children's books and children's magazines as culture phenomena being a fruitful field for putting one of the key ideas of the avant-garde into life – the idea of destroying the old world to the root and building a new one. A child as an addressee of the art,

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aspired to the global social impact, didn't demand the "readjustment" and "reeducation", he was a perfect object for forming the new type of human "from the scratch". Consequently, it can be said that the interest in children, in aspiration to influence the children, has been put in the avant-garde culture right from the beginning.

Moreover, owing to the external, social, economic, ideological and other reasons, many artists and writers, who had no opportunity to realize themselves in "adult" art, paid their attention to the art designed for younger generation. Children's literature became, according to E.S. Steiner, "the last outpost, where paths and lanes, elements and rudiments of the classic avant-gardist and constructivist ethics were saved in a lowered and patchy form up to the beginning of 30-s" [11].

A great many children's books were issued that years, moreover, the approach to design of that books and to the contents of writings for children changed significantly: the topics had to be actual, associated with the construction of the new society. At the same time, exactly in children's press in 20-s, the new principles of book graphics were formed. The following illustrators took part in children's books publication: V. M. Yermolaeva, N. I. Altman, Yu. P. Annenkov, N. I. Lubavina, V. A. Tambi, N. N. Kupriyanova, G. D. Chigakova and O. D. Chigakova, N. F. Lapshin and others. It should be noted that some of them are now republished by the Russian State Children's Library and by the Art-Volhonca Publ. in the series titled "To the Children of the Future": *Balloons* by Osip Mandelshtam (illustrations by P. Lapshin), *Charlie's Traveling* by Nikolay Smornov (illustrations by Galina Chigakova and Olga Chigakova), *Discussion Between Houses* by Nikolay Agnivitsev (illustrations by Nikolay Kupriyanov), *City Street* by Lev Zilov (illustrations – A. Soborova), *Aerostation*, *Automobile*, *Airplane* by Vladimir Tambi and others.

The Soviet State was interested in establishing the new type of children's literature. From its very beginning it stated that children's and youth publications have to raise the new generation in the spirit of the "communist ethics", "communist morality", that literature is a weapon which shouldn't fall into hands of the class enemy, the bourgeoisie [4, 7]. Partly from that, partly from the common orientation of the avant-garde art of 20-s on the world and human transformation, a new outstanding feature of the avant-garde children's publications formed – ideological shading touching upon almost all publications of the period under consideration and being one of the basic requirements applicable to the children's and youth literature.

Not only the intention to define the ways of the children's literature development but also the fact that, in 1920, the Institute of Children's Reading was created under the auspices of the People's Commissariat of Education in Moscow, indicated the interest

of the State to the children's issues. The Institute had the following responsibilities: creation of the specialized library for children and adults, working with the population of little education, organizing courses and seminars for teachers. At the same time, the Institute of Pre-School Reading directed by O. I. Kapitsa was functioning in Petrograd. Both the institutes have been transformed by the mid 20-s and have been liquidated by the beginning of 30-s [2, 4].

Another trend of that years, according to D. For, was the periodical press moving forward, the new mass media "for the first time ever became an integral part of everyday life" (For 2016), and exactly the periodicals became the platform which substantially represented the avant-garde art special features of 1920-s - 1930-s. It seems that one of the reasons of the magazines and newspapers popularity was the avant-gardist interest in seriality, interpretation of the same forms, aesthetic transformation of the subject [13], and yet more connection of periodicals, in comparison with books, with the "fact", with the "current instant", with the "reality". Every magazine or newspaper edition became an original "art object", giving every time a new meaning to the same idea put in the title generally.

In 1920-s a great number of the magazines reflecting the mentioned tendencies start coming in print, some of them are: *Murzilka*, *Pioner* (Pioneer), *Baraban* (Drum), *Vorobey* (Sparrow) (later renamed *Novy Robinzon* (New Robinzon), *Yozh* (Hedgehog) and *Chizh* (Yellowbird). The story of their foundation and development, its imaginative aspects have more than once been analyzed and described in the research literature [3, 4, 7]. It should be marked that not every children's printed production of that years can be referred to as avant-garde. Researchers often discuss the pluralism in children's and youth press, revealed in 20-s and gradually liquidated by the mid-late 30-s [2].

1.1. Methods

The methodological basis of this work is defined by comparative and historical, structural and semiotic as well as by hermeneutical approaches. It includes the study of Siberian periodicals in historic and cultural contexts. Periodicals issued in Siberia in 1920-s - 1930-s, despite its specific features, became a part of the life transforming avant-garde project. They were aimed at organizing, altering the life and the art of the people, dealing with the construction of the new culture in Siberia [9].

The idea of this article is the assumption that Siberian magazines, designed for the children's and youth audience, used the methods typical of the avant-garde art in the

Soviet Union in the years 1920-1930. This article will be focused on how the avant-garde art features were reflected in children's and youth press of Omsk, Irkutsk and Novosibirsk in the post-revolutionary years.

1.2. Results

Children's and youth newspapers and magazines publishing activities have been underdeveloped. The only youth magazine known to exist in Siberia up to the year 1917 was the monthly *Sibirskiy Student* (Siberian Student), being issued in Tomsk in 1914-1916. Number of the young audience periodicals arose significantly after 1917.

In 1920-s, periodicals for children, working and learning youths started to appear in Omsk, Irkutsk, Tomsk and Novosibirsk. However, the majority of such magazines ended their issue after one or two numbers. It should be marked that the most typical feature of the children's and young audience's periodicals of that period was the manifested ideological tone of the materials in print. Publishers also claimed their goal to raise the human of the new type and aspired to involve the readers to the process of the magazine creation. Gradually, the titles acquired the typical avant-garde art approaches to the graphic design and illustration.

Avant-garde features and strategies found the most coherent expression in the magazine *Tovarishch* (Comrade), being published in Novosibirsk from 1928 to 1932 (referred to as *Sibirsky detsky zhurnal* (Siberian Children's Magazine) till 1928) and in the newspaper *Komsomolia* (The Members of Komsomol) (Irkutsk, 1922-1930). They were expressed in the orientation on the "literature of fact", i. e. in the aspiration to reproduce the "fact", the "reality", the "present moment", the "life as it is denying the "literariness" and work of fiction.

Consequently, the avant-garde features were discernible in the Siberian children's and young audience periodicals but the realization of these features was not constant and consistent, and these trends have been expelled in a short time, being unrealized to a full extent.

1.3. Discussion

The first young audience magazine in Siberia was the Omsk magazine *Yunost* (Youth). It's first number was issued in January 1918 (besides, it was issued behind schedule "through the fault of the printing-office", as it was explained in the magazine itself. The first magazine issue was planned to be issued in December 1917). In the opening

article "Omsk, December 1917" the editors claimed that "the magazine purpose was educating the society by the means of ideas exchange and individuality exposure in the magazine". Several avant-garde features can be seen in this magazine at once. Firstly, it is the orientation on the "society education", in other words on readjustment or rearrangement of the world around, the people, their consciousness. Secondly, the magazine has been issued by the Omsk joint pupil association. In practice, the driving force and the authors of the *Yunost* (Youth) were the students, the same people it was addressed to. As it can be seen from above, this fact proves the appearance of the feature, eliminating the borderline between the magazine creators (editors, authors) and its readers. This feature will have resulted in emerging of the movements such as *pioneerkorovsoye* (pioneer correspondence) and *detkorovskoye* (children's correspondence) in the children's and youth periodicals by the mid-late 1920-s (for further details see, for example: Kolesova).

In 1920, a number of magazines, designated for "working, peasant and foreign" young people, have been issued, for example: *Yunosheskaya Pravda* (The Youth Truth) in Omsk, *Yuny Altayetz* (Young Altai Citizen) in Barnaul. These magazines were institutions of the Russian Communist Youth League local departments. They were aimed at inclusion of the audience in the international youth movement. Furthermore, in 1921, the Omsk *Voyenny Journal Sibiri* (The Military Magazine of Siberia) was replaced with the *Krasny Vozhd* (Red Leader) magazine, the general audience and sometimes the authors of which were the students of the higher military school.

All these magazines had a minor difference in their design between each other: *Sibirsky Student* (Siberian Student), as well as *Yunosheskaya Pravda* (The Youth Truth) and *Yuny Altayetz* (Young Altai Citizen) had no categories separated, no illustrations, literary texts, op-ed pages, poetry and chronicles were mixed with each other. Generally, these magazines included the materials telling about the communists movement history, informing about the successful Russian Communist Youth League Regional Conference in Siberia, about the planned celebration of the International Youth Day, about the Third All Russian Congress of the Russian Communist Youth League, about the Working Youth International Congress passed.

The format and the form of these magazines content and can hardly be classified as avant-garde, and the only feature resembling the avant-garde art was the emphasis on the ideological background of readers. But even being so far from the avant-garde, these magazines sometimes contained the details, supposedly addressing the features important for the avant-garde and constructivist aesthetic. For example, there is a scrap in a black frame titled "To The Maddness of The Brave We Sing Glory" about

Karl Liebknecht and Federico Morinozzi (the author of the article is not listed): "Bare your heads!". It gives the impression of erasing the distance between the text and the reader sensing it. Moreover, it may be said about the technique of "accenting", which will have become typical of the avant-garde press by the mid 20-s. In this connection, in 1932, children's books will have been criticized for the excessive underlining of the meaningless words, so that "the page of a book turned to be a type book, a railway guide timetable" [6].

In the early 20-s Siberian workers' faculties students start releasing their own magazines. For example, the Omsk workers' faculty magazine referred to as *Rabfakovets* (Workers' School Student) was printed in 1922-1923. The number of copies was small (no. 2-3 for October-November 1923 had a number of copies indicated to be 105). And the magazine itself is first of all remarkable for the fact it was handwritten, and the duplicates of the first manually compiled copy, were printed in the First Siberian Art Collotype. In 1927, the Omsk workers' faculty of the Siberian Agriculture and Forestry Institute organized the publication of the *Omsk Rabfakovets* (Omsk Workers' School Student) magazine. Unlike the predecessor, this magazine will have been published in typography.

In 1924, the *Rabochiy Student* (Working Student) magazine was issued in Tomsk. It is known as well that in the early 20-s, the Irkutsk *Rabfakovets* (Irkutsk Workers' School Student) magazine existed in Irkutsk. First, it has been hectograph printed, which means it's number of copies couldn't exceed 50-100 copies. However, step by step, the number of copies have raised. In 1923, the publication was included in the all-student *Kuznetsy Gryadushchego* (Blacksmiths of The Future) magazine. The hallmark of this magazine was the repeated and constant wordplay with the magazine title during the whole number (only the first magazine number issued in 1923 is known) not only in the editors appeal to the readers, but also in the "Blacksmiths of The Future" publicistic essay written by A. Peskin and in the E. Levit's poem named "To the Blacksmiths of The Future", etc. A similar wordplay technique, intentional but more sophisticated, was used in the *Yozh* (Hedgehog) magazine (years of issue: 1928-1935).

All the Siberian magazines listed above existed for a short time, most of them stopped its publications after one of two numbers. All of them have been designed for the young audience, i.e. they couldn't be fully classified as "childish".

2. Characteristic of the First Children's Magazine in Siberia (Molodaya Zhizn (Young Life), Year 1920)

The first Siberian magazine designed for school-age children, was the Irkutsk fortnightly magazine *Molodaya Zhizn* (Young Life). In March 1920, it started to be issued by the Irkutsk Children and Youth Cooperative, but only the first issue as of March 5 1920 has been found during this research.

The notice titled as My Impressions (the author is Furman) described the story of establishing the Irkutsk Children Cooperative: after the children community split, six kids formed a cooperative in the end of 1919. "They made 3 bottles of ink out of one chemical pencil, 6 block-notes and about 10 notebooks bought on their mutual money" and started to trade. By the time of the magazine publication, as it was indicated in the note, the cooperative already had 616 members, the total price of the goods purchased amounted to 25-30 thousand, some thousand were available for the children's club creation, three departments were opened, there was a little library and a bindery, children's magazine publications started. It should be noted that the second page included the Irkutsk Children and Youth Cooperative Report of 1920 – the purpose of the magazine was not only to entertain the reader, but also to inform about the cooperative achievements.

It may be said that the printed source here was literally merged with live production activity and social life. Thus, a little bit later, the worker-peasant correspondent movement was spread. The movement not only informed about the production processes, but also organized that processes. G. P. Zhirkov writes "about the democracy aspects of the forming lifestyle and the journalism itself" (Zhirkov 2016). Children's periodicals organized the democratic collective life of the young generation. Moreover, children's press copied the adult production initiatives. A child of the avant-garde is a little adult, little workhorse, who is interested in production the subjects and who can participate in the manufacturing process just as well as an adult.

The article "To Our Readers. About Our Magazine" mentions the "revolution", which happened the years before the magazine publication (i. e. in February-March, 1917): "Three years ago a revolution happened in Russia. The revolution was run by the working people – workers and peasants. Why did they do that? To break free from the power of the King and the rich. The King and the rich oppressed workers and peasants and forced them to work for the rich and the noble. <...>To live a better life, people decided to overthrow the power of the King and the rich.</...> So, the working people began to manage their lives themselves".

However, unlike all the youth magazines mentioned, the editors of the *Molodaya Zhizn* (Young Life) magazine addressed to the children and set the goals different from raising the future of uniting the working class "intellectuals". The editors write: "Children need a good life too. Therefore, it is necessary that children themselves think about organizing a good life. <...>In his magazine, we will tell our young comrades and readers about everything we do and we think. We invite our comrades and all our friends to support us in our new endeavor. No one wants to be left alone in such a deal. We hope that the children's and youth community will bring all their doubts and plans in our magazine. All the issues we interested in, will be covered on the pages of our magazine. Let our young friends bravely and unabashedly bear their writings to our editors: poems, articles, notes, stories – all the usable ones will be printed. We would like to have a direct connection with our readers. Let our readers send us their comments, suggestions and questions to be clarified. All the questions will be answered and the tips will be given in a special section titled "Mailbox".

The first number includes two poems of the Siberian poet Georgiy Vyatkin, the storytelling of K. Angarova "Gankin's Christmas Tree", children's compositions. It should be marked that the works listed are different from those published in *Yunosheskaya pravda* (Youth Truth), *Yuny Altayetz* (Young Altai Citizen) or *Krasniy Vozhd* (Red Chief). It's not the "Youth's Marseillaise", not the "Communist Songs", not poems dedicated to the red flag or communists' heroic acts (the titles and themes listed are typical of the magazines analyzed above and are being repeated in different printed issues independently). The poems of the *Molodaya Zhizn* (Young Life) are selected in a way they could interest a child, the ideological part steps back. This can be seen in the headings of poems where the revolutionary subject is smoothed: From the book of life, Toys (G. Vyatkin), From The Forest Tales (A. Grozdin), The Autumn Forest (Foma Neumann). It should also be marked that one of the poems, the Red Star, was signed under the pseudonym Per Gynt, referring to the play written by the Norwegian writer Henrik Ibsen, which is absolutely not compliant with the ideological proclamations and manifests typical of the Siberian magazines under consideration.

The magazine has no illustrations and only two sections allocated: Children's Compositions and Science Division, which were separated from other texts only by their titles, there were no separate pages or special graphic design for these sections. There was the section titled Notifications in the end of the magazine. It had the editors request to send the literary material "legibly handwritten with the use of the new spelling and author credentials listed". Here, the editors inform that "the next magazine

numbers are planned to be issued using illustrations and strict separation in-between the children's and the youth sections".

The Notifications section listed above also included the announcements for the cooperative members, for example: "In connection with the authorities order on merging all the city cooperatives in one caused by the revocation of the Siberian money, the new members registration as well as the trade will be aborted on February 18. Now, the magazine is merged to the *Truzhenik-kooperator* (Worker-Cooperator), which gives the right of self-administration to the cooperative. After the final particulars clarification, a mutual general meeting will be set". Apparently, in connection with these changes, the cooperative was unable to publish the planned children's magazine numbers, and *Molodaya Zhizn* (Young Life), as well as the children's and youth cooperative, ceased to exist.

3. Approaches to the Graphic Design and Illustrations in the *Yuny Propogandist* (Junior Promoter) Magazine (1922-1923)

In 1922, the monthly *Yuny Propogandist* (Junior Promoter) starts to be published in Omsk (by the Siberian Central Committee for The Russian Communist Youth League). The editorial note of the number 1-2 (January-February 1922) listed the goals of the new magazine: "to reliably direct the League's moral building and, on the one hand, to answer the difficult theoretical and practical youth education questions, on the other hand, to directly represent the material for self-education and promotion of the communist theory and practice issues as well as the issues of the Marxist theory". It should be noticed that the numbers 5 and 6 of 1922 and number 1 (7) of 1923 have already been published in Novonikolayevsk (renamed Novosibirsk in 1925). The numbers 3 and 4 are non-extant and unavailable for the research.

As it can be seen from the goals proclaimed by the editors, this magazine wasn't designated for schoolchildren too. Its audience would rather include the students and the working youth. However, it stood out for its design among the other youth magazines. The first number (1922) had small graphic illustrations, headlines of some articles and sections were followed by thematic sketches. The numbers 5, 6 and 7 had graphically designed headers for all sections, many materials were followed by illustrations, The 6th number had a cover with black and white illustration (the covers of the other numbers are non-extant). As it was noted by E. Steiner: "exactly the children's illustration forced by its pragmatic features has fully absorbed the ambivalent essence of

the Russian avant-garde: its enthusiastic aspiration to the depersonalized technicism and its reduction to the simplest archaic structures" [11].

The *Yuny Propogandist* (Junior Promoter) illustrations can also be classified as anti-psychologic: human bodies had a lack of individual traits, faces, being at least present, are signified with some lines. Even in cases where the illustration depicts the portrait of the person discussed in the article, these images are flat, facial bone structure is displayed with the help of the contrast between the white space with the black colored areas (for example, the portraits of Charles Darwin and K. Timiryazev, accompanying the A. F. Kotov's article Darwin And His Teachings, subtitled To The Memory of The Great Darwinist-Bolshevik Scientist, Professor Clement Timiryazev in no 1 (7), 1923).

The special feature of the *Yuny Propogandist* (Junior Promoter) magazine was the fact that texts, having the rich ideological focus, were often represented in the form of memories, the author's own impressions, the chronicles of events. For example, in the number 1 (7) of 1923, the section titled "The Way We Stormed Heaven" contains several essays where Komsomol members tell about the meetings and the speeches against the celebration of Christmas and other holidays they had participated. For example, Our Christmas (Memories), signed Arocha; Epiphany in Krasnoyarsk (outline) by K. Vladimirsky, The War Against God (Christmas in Omsk) by Kovalenko, Storming Heaven (Christmas in Novonikolaevsk) A. Baryshev. The focus on the events presentation by its witnesses and participants (it should be marked that some of these events are meetings ending with firing or destructing the churches) anticipates the direction on the "literature of fact", which Siberian magazines will adhere to in the late 1920-s.

It should be noted that the Literary And Art Department was moved to the magazine beginning (no. 5 and no. 6 of 1922 and no. 1 (7) of 1923). This emphasized the importance of the Literary Department. The final part of the 6th number (1922) had a section titled Komsomol Strokes (Parodies of The Siberian Writers), which included the extracts imitating the style of Feoktist Berezovsky (member of the magazine Editorial Board) – Old Granny Stories about Siberia, V. Itin's style – the poem Sun of The Heart, Sejfullina's Theme (four chapters), V. Pravduhin's style – Letters About The Modern Literature and the poem Oh, Sibirea, The Chained Side marked "Yeroshyn Ivan, 1922".

In conclusion, it can be said that the magazine has changed, and the changes were aimed at making it more attractive for the reader. The *Yuny Propogandist* (Junior Promoter) gradually acquired the features not only of the ideological magazine, but of the magazine designated for teenagers. But after the first number of 1923, the magazine has apparently been closed. The information about its further issues or the reasons for its closure remain unknown.

4. Avant-garde Features in Siberian Children's and Youth Magazines (*Tovarishch (Comrade) Magazine, 1928-1932, and Komsomolia (Members of Komsomol) Newspaper, 1924-1930*)

The next printed issue under consideration lasted longer than the other ones. *Komsomolia* (Members of Komsomol) newspaper was issued for the first time in Irkutsk in 1923. In 1930, it was renamed *Vostochno-Sibirsky Komsomolets* (East-Siberian Komsomolets), and *Sovetskaya Molodezh* (Soviet Youth) since 1938. This edition can't be classified as a fully avant-garde one, but its first numbers have some features typical of the children's and youth avant-garde periodicals (it should be noted that the first number of the newspaper was prepared for issue by the Siberian poet, Joseph Utkin). For example, the newspaper editors aspired to engage its readers to the creation of the published materials. The second number contains not even a call, but requirement addressed to the Komsomol members to participate in the newspaper creation: "Every Komsomol group should provide a permanent correspondent who should send 2-3 correspondences per month. To help those who can't express their thoughts on paper, who do not know what and how to write, it was proposed to "organize special newspaper groups", and there have been created the "Junior Correspondents Coterie that shared its experience with district and county coteries".

The newspaper mainly consisted of small notes, reporting the events from various countries, its situation concerning children and young people, the local events, the changes that occur both in villages and towns. All of them include the issues of the human re-education for a new life in the new world, of the collaborative work joy, of the class struggle, etc.

The attitude to literary works, presented in the pages of the newspaper, is interesting. In the article *Organize Reading Sessions at Home* (the author is R.) one can find the following phrase: "Working activities, such as reporting and meetings will literally freeze for three months, there will be holidays and outdoor activities. Everyone can put off the books for three months". Next, this article states that reading is still necessary, since new magazines and books about Lenin, etc. are being issued right along. However, another note followed therewith: *Interesting Books*, which tells about two adventure books – *The Black Avenger* and *Jim Dollar – Miss Mend* (the author of the notes in a wrong way mentions the title of M. Shahinyan's book, *Mess Mend, Yankees in Petrograd*. He also does not specify the authors names, but gives the following characteristics: "Soviet Pinkerton, lots of adventures, tricks, and, most importantly, the

revolutionaries' fight with the bourgeoisie servants"). That means, on the one hand, that literariness in the newspaper was denied, its content itself was mainly aimed at constructing, documenting life. The young people were urged to read books and magazines, that were focused on ideology and matched "the truth of life", but at the same time, fiction was offered, opposed by "the literature of fact" supporters.

Another striking phenomenon in the Siberian children's press was the *Sibirsky Detsky Zhurnal* (Siberian Children's Magazine), which existed from 1928 till the end of 1932 (starting with no. 6 in the year 1928, it has been renamed and has been published since then as the *Tovarishch* (Comrade)). The magazine considered its audience to be the school-age children. It lasted longer than any other Siberian children's and youth magazine. The *Tovarishch* (Comrade) had in many ways been influenced by such magazines as: *Pioner* (Pioneer), *Murzilka* and *Yozh* (Hedgehog). Sometimes, the magazine even copied some of them or created its own materials similar to those published in the capital print media.

Such features of the avant-garde printed media as fact-orientation, rather than literary material, took place in the *Tovarishch* (Comrade) similar to *Komsomolia* (Members of Komsomol). Although, this directive has been disrupted from time to time. The magazine was published in Novosibirsk, and it could not be influenced by the *Nastoyashchee* (The Now) magazine, published by the group of the same name in the same place and in the same years, from 1928 to 1930. Siberian avant-gardists proclaimed the primacy of the "fact", equated with the "life", the "present" in the magazine, and the "literariness" was furiously denied (for more details see: [5]). The *Tovarishch* (Comrade) constantly encouraged its readers to send their stories, essays and notes, along with this, the editors wrote: "we need the life of yours, of your school, of your Pioneer Organization, of your village and your town. However, the pages of the magazine included the children's correspondence messages about how they put on stage the *Rasskazy detkora* (The Stories of The Children's Correspondence) play by V. Novosibirsky, in which the redemption of a rowdy after the note about his misconduct was published in a children's newspaper by the children's correspondence is described in first person, along with the adventure stories by Maximilian Kravkov, the writer, who was called "Siberian Jack London", and the so-called "pioneer" fiction by the other authors (P. Strizhkov, M. Gold, K. Gajlit, G. Vyatkin, etc).

The structure and the peculiarities of the first six magazine numbers organization have already been analyzed in detail [1]. In this article, the most significant features of this whole edition should be noted. The *Sibirsky Detsky Zhurnal* (Siberian Children's Magazine) was the first printed media for children, that used colored illustrations (although,

only on the cover, the inside pages were black and white). Moreover, photos were used as illustrations by the *Sibirsky Detsky Zhurnal* (The Siberian Children's Magazine) for the first time in Siberian periodicals. What's more, a simplest photographic montage appears on the cover of the second number – it's an illustration picture combined with a photo, where children are reading the first number of the of the *Sibirsky Detsky Zhurnal* (Siberian Children's Magazine) – i.e. it's kind of "self-promotion", which recalls the poems by Kharms "advertising" the *Yozh* (Hedgehog) magazine. A photographic montage appeared on the last pages of the magazine (in 1928, numbers 6, 8, 9, 10, i.e. after the February, 1928, when the mentioned number of the *Sibirsky Detsky Zhurnal* (Siberian Children's Magazine) was issued), presented by the "comic" pictures followed by distiches composing the full poetry that glorifies and "advertises" the *Yozh* (Hedgehog) magazine.

Photos and photographic montage were the most favorite avant-garde techniques: they showed an original "fact" image, a captured moment of life, rather than the painter's "interpretation" of the image. Moreover, the use of photography in children's books design was quite frequent: in the article *Photographic Project in Children's Books at The Turn of The Years 1920-1930*, M. Karasik describes 27 relatively unknown children's books published mostly by the *Molodaya Gvardiya* (Young Guard) publishing house that used the techniques of photographic montage [6].

Both *Komsomolia* (Members of Komsomol) and *Tovarishch (Comrade)* (*Sibirskiy Detskiy Zhurnal* (Siberian Children's Magazine) proclaimed themselves to be the first magazine for children and the first newspaper for young people in Siberia, although, they were not. One of the reasons, besides the advertising focus of such self-presentation, may be considered the fact that these printed media have contrasted themselves to anything that existed before. They seemed to start their existence "from scratch", "from a clean sheet of paper", that was also a significant feature of the avant-garde art in 1920-30-s. Moreover, the tradition of handwritten magazines, being widespread in pre-revolutionary Russia and remaining in the 20-s, was therefore denied and ignored (see, for example: [8]). Handwritten magazines existed in Siberia as well, including the students and pupils communities (remember the above considered magazines *Rabfakovets* (Workers' School Student) and *Rabochiy Student* (Working Student), which were close to handwritten magazines in the way they were created). The regional self-published press researcher Vladimir Skrashhuk wrote that, in 1929, the underground literary magazine titled *Chyorniye Krilia* (Black Wings) was found in the 20th Soviet school of Irkutsk. The creators of the magazine were accused of "effeteness", of the interest in detective and adventure literature (names of Dumas, Conan Doyle, Nick

Carter, Charskaya, Siegfried were listed) and of the fact that the poems published in this non-Soviet magazine reflected the personal feelings. Another argument against the authors of *the Chyorniy Krilia* (Black Wings) magazine was the fact they were published under the pseudonyms *Nadezhda Smerti* (Hope for Death), *Yashka Bezuchastny* (Indifferent Yashka), *Yashka Otzhivshy* (Obsolete Yashka), *Vera Kholodnaya* (Cold Vera), *Nadezhda Naprasaya* (Vain Hope) [10]. But even the ideologically equal handwritten magazines were persecuted: for example, the *Yunosheskaya Mysl* (The Youth Thought) magazine, produced by the working class, was criticized in no. 2 of the *Komsomolia* (Members of Komsomol). "It's crude on the outside... There is a number of guiding, scientific, household articles. The articles are long, boring and poor. A number of valuable thoughts drowns in a sea of unnecessary reasoning. The place doesn't let to show the magazine errors". Such publications felt hostile, not relevant to the ideological orientations, and "centralized" magazines were intended to displace them, withdraw from under the influence of the inhabitants of the future new world.

During their existence, the *Tovarishch* (*Comrade*) (*Sibirskiy Detskiy Zhurnal* (Siberian Children's Magazine) and *Komsomolia* (Members of Komsomol) underwent a number of adjustments: changing approaches to the publication structure and design, to its content and format. However, it can be said that at the beginning of their existence, these publications were focused on the avant-garde trends.

5. Conclusion

The article analyzed children's and youth magazines issued within the period of the years 1920-1930 on the territory of Siberia. It can be noted that children's and youth periodicals of Siberia had the avant-garde features traced, but the implementation of that features was not constant and consistent, most of them were related to ideological education of children and youth, to the desire of making an information consumer its author. It is also possible to talk about the fact that Siberian children's and youth magazines of 1920-1930-s included from time to time such characteristics and avant-garde ideas as orientation on the "literature of fact", desire to use the new, progressive magazine design technologies (contrasting color fill, photography, montage), techniques of self-presentation, self-proclamation as "discoverers" and "builders of the new world" through the earlier traditions denial. However, these trends have soon been displaced being unrealized to the end, the magazines often stopped its publications, having not realized the potential possibilities, and those, continued to

exist by the early 1930-s, were either completely rebuilt (*Komsomolia* (Members of Komsomol) newspaper), or ceased to be published (*Tovarishch* (Comrade), in 1932).

Acknowledgements

The author wants to express a deep appreciation to the Russian State Scientific Fund for the financial support of this research (project no. 16-04-00268 "Siberian avant-garde of the years 1920-1930: newspaper, magazine, almanac, compilation").

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