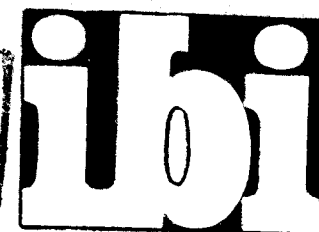
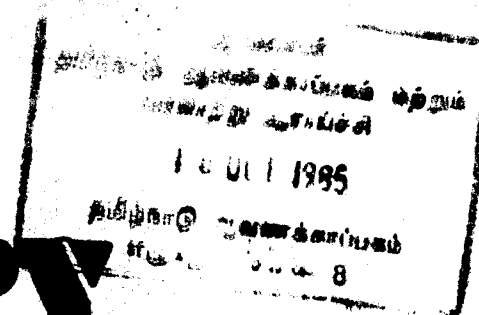


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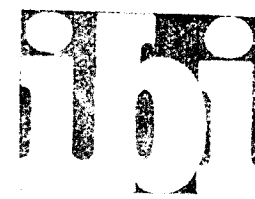


Vol. XXXII No. 4
JULY 1985

BOOK PRODUCTION AND DISTRIBUTION JOURNAL

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Indian Book Industry



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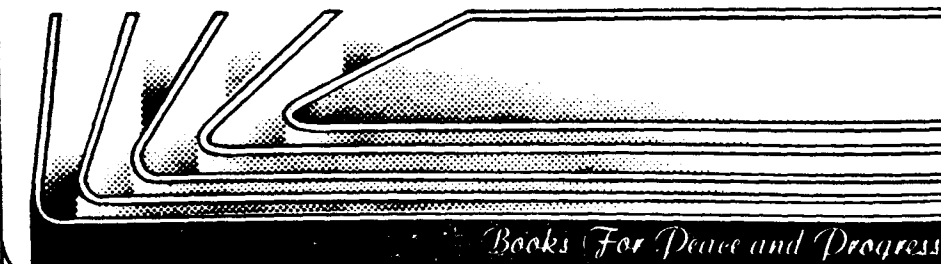
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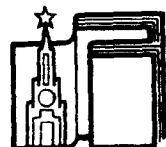
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Moscow International Book Fair



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Welcome to Moscow!

The Fifth Moscow International Book Fair will be held in September this year. More than 2,000 book firms and organizations have already made known their desire to participate in it. The interest shown in the Moscow forum by foreign firms, which have found an excellent market here for their products, is quite natural. At the same time, there is mounting interest in Soviet literature among readers abroad, which is shared by publishers and book dealers.

As one of the world's leading book publishing countries, the Soviet Union is in a position to offer the widest possible variety of books for sale and reprint in other countries. The USSR currently accounts for one in every six books being printed in the world. Altogether more than 80,000 titles of books and brochures are put out annually in this country, with a total printing of 2,000 million copies. In the USSR, books are published in the 89 languages spoken in the country and in 61 foreign languages. An annual average of 2,000 titles by authors from more than 100 countries are published here, totalling upwards of 160 million copies. This exceeds Great Britain by five to one, and is double the amount produced in the United States, France or Japan.

Preparations for the 5th Moscow Book Fair are in full swing. Its Organizing Committee is headed by Boris Pastukhov, Chairman of the Goskomizdat. Other sponsors include, as before, the Copyright Agency of the USSR (VAAP) and the all-Union association, Mezhdunarodnaya Kniga.



Igor Kazansky
General Director of the Moscow
International Book Fair

Other agencies, as well as public organizations and Soviet writers' and other similar unions, are also involved in the preparations for the 1985 Moscow International Book Fair.

The Fair will take place on September 10-16 in the grounds of the USSR Exhibition of Economic Achievements, where it has been allotted an area of more than 25,000 square metres. As before, the Soviet display will consist of books, music, geographical maps and atlases, picture postcards, reproductions, stamps, slides and records offered for sale and/or cession of rights.

In 1985 the Moscow Book Fair will comprise two international exhibitions under the mottoes of "Books in the Peoples' Fight Against the Menace of Nuclear War" and "Books and Youth". As always, the Business Meeting Club will be

holding its sessions during the Fair. This time, the topics of discussion will be "Forty Years Without World Wars. The Lessons of History and Books" and "The Problems of Youth in Contemporary Literature". Besides book publishers and distributors, invitations to attend the Club meetings will be extended to prominent public figures, scientists, writers, veterans of World War II.

The magazine *Sovetskaya Zhenskchina*, and the General Director's Office have already announced the traditional international children's drawing competition, to be conducted under the motto "I Am Drawing My Dream". The best pictures are to be put on display at the Fair, as usual, and the winners will be invited to come to Moscow.

One novel feature of this Fair will be the organization of days specially devoted to Union Republics, arranged in response to the ever greater interest shown by foreign firms in publications reflecting the social and cultural advances achieved by the peoples of our multinational country.

The Fair's programme of meetings, visits, and sight-seeing tours is going to be as extensive and varied as ever, including meetings at publishing houses, writers', composers', artists' and other associations and at scientific and cultural centres, as well as theatre performances, concerts, and so on.

The regular Moscow international book forum is not far off, and it is our pleasure and privilege today to say to the many book-lovers, "Welcome to Moscow!"

MOSCOW BOOK FAIR NUMBER 1985

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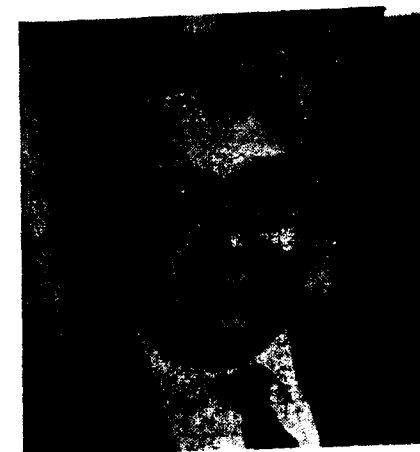
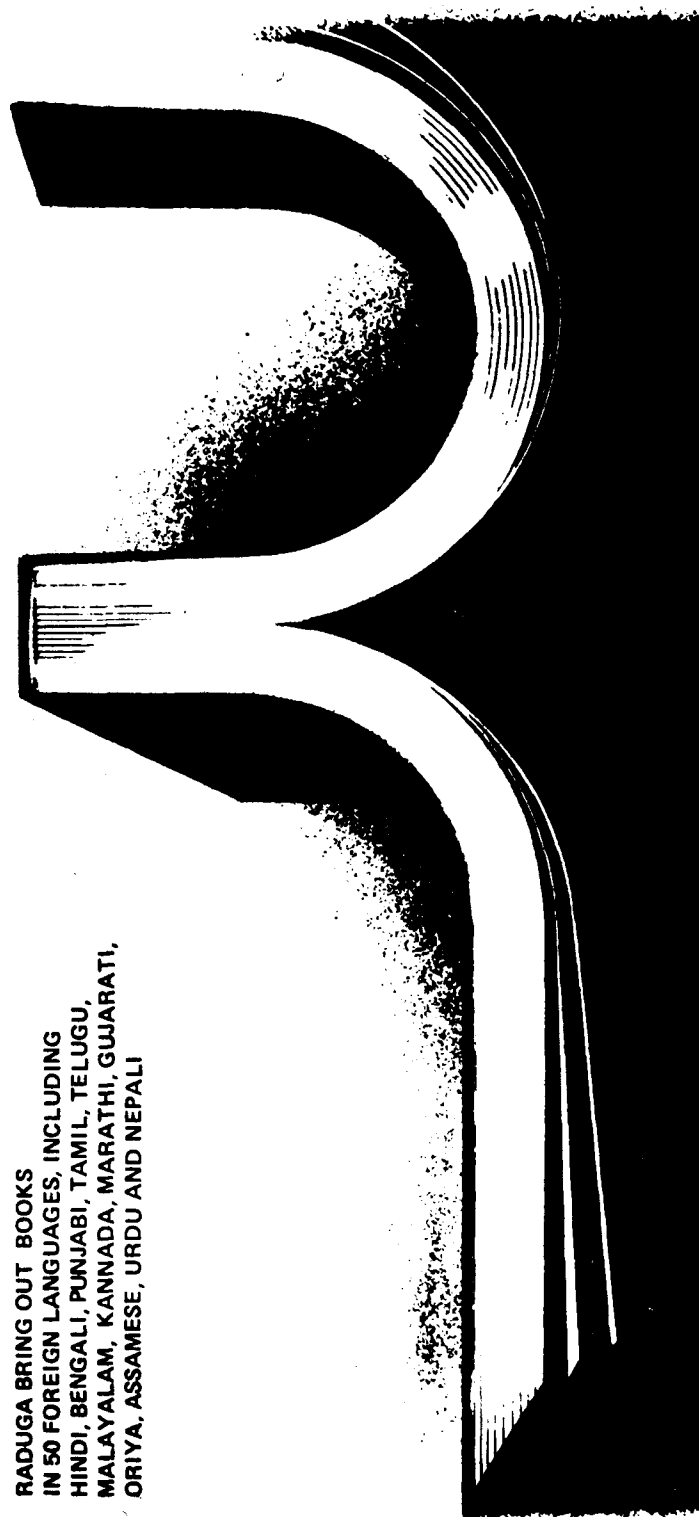
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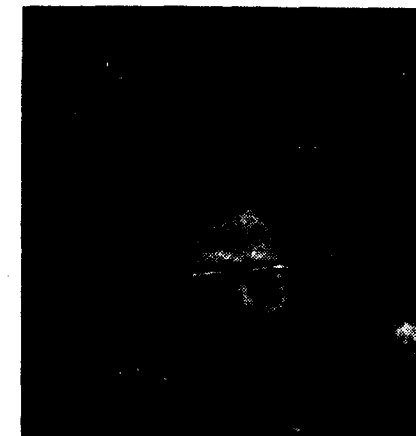
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Yuri Leonov



Boris Pastukhov



Konstantin Dolgov

From Heart to Heart

Boris PASTUKHOV : Cultural exchange. These two very familiar words encompass multiple aspects of people's activities today. Among them are exhibitions, guest tours, competitions, festivals, creative contacts between scientists, writers and workers in the various fields of arts, all in all constituting a priceless contribution to mutual cultural enrichment of the nations living together on our planet, to the cause of international understanding and trust. This is the one and only road that leads towards man's age-long dream—a stable peace on earth, freed of wars and weapons.

Our country, following the precepts of its founder—Lenin—to assimilate and digest all that has been valuable in the more than two thousand years of development of human thought and culture has been working indefatigably to expand and deepen the beneficent process of exchange in spiritual values. The most eloquent testimony to this are the figures pertaining to publications of books and brochures by foreign authors in the USSR.

Since the Revolution of 1917, works of foreign fiction have come out in the Soviet Union in 39,726 editions, the total printing approaching 2.4 thousand million copies. These works were published in 96 languages spoken in the USSR, and also in the original; in 1983 alone there were publications in 25 languages of the peoples of the USSR and in six foreign languages.

BORIS PASTUKHOV, Chairman of the State Committee for Publishing, Printing, the Book Trade; **KONSTANTIN DOLGOV**, Chairman of the VAAP Board; and **YURI LEONOV**, General Director of the foreign trade association *Mezhdunarodnaya Kniga*, held a round-table discussion on the place of cultural cooperation in the life of the world community, the role of book exchange for bringing nations closer together, and the importance of Moscow International Book Fairs.

In one year, we publish more than 80,000 titles of books and brochures in 89 languages of our multi-national country and in 73 foreign languages. The total annual printing reaches 2,000 million copies. More than 200 publishing houses of the Soviet Union produce books in all fields of science, culture and art.

Konstantin DOLGOV : Ignorance, which breeds distrust and suspicion, is the principal cause of alienation. That was why fascism, the acme of obscurantism and hatred, always marked its ascent to power by consigning to the fire the works of mankind's greatest humanists.

People have always striven to live in a community, for pain is less agonising when it is shared by friends, while joy multiplies when your friends rejoice with you. The most formidable work yields to a common effort. And there is so much work still facing mankind. Can we stand for children starving to death in our space age? Is it feasible that some members of humanity who have learnt to build skyscrapers still dwell in shacks and

even caves? And how many homeless people there are! And the illiterate! Nor do I only refer to the developing countries, which have been plundered by the colonialists and have to make up for lost time. Poverty is also a permanent feature of countries which like to call themselves advanced. A great deal to relieve it could be done even today, if those who have been promoting the arms race, the development of ever more lethal weapons to maintain the "balance of fear", would agree to work together to achieve a balance of trust, to solve problems which require joint efforts on a global scale.

No, I have not been digressing: international book exchange offers numerous examples of cooperation among countries with different social systems. This applies both to works of fiction, which give an artistic embodiment of the nations' historical experience, and to specialised literature, which tells about the achievements of modern socio-political and scientific thought in the precise language of facts, documents, formulas and definitions. This literature finds a broad readership abroad. The fundamental transformations worked in our country in accordance with the ideals of great socialist thinkers are followed with close interest abroad, and publications of works by leaders of the CPSU and the Soviet state are in great demand. Works by Konstantin Chernenko, General Secretary of the CC CPSU, President of the Presidium of the USSR Supreme Soviet, have been brought out in large editions in the countries of the socialist community, in Western Europe, in both Americas, and elsewhere in the world.

The demand for informative literature has been growing steadily: in the last decade alone the Copyright Agency of the USSR concluded more than 10,000 contracts for export and import of works on political, social and economic problems. Every year, through the mediation of the Agency, up to 400 books by foreign scientists are translated and published in the Soviet Union, while foreign publishers purchase licences for approximately 600 works by Soviet scientists annually.

As for "imaginative writing", since the USSR joined the Geneva Copyright Convention in 1973, VAAP has concluded more than 9,000 export-import contracts for the publication of nearly 21.5 thousand works of fiction and art. In recent years alone readers in the West have been given an opportunity to acquaint themselves with nearly 5,000 books by Soviet writers, who aim to project a truthful image of the hero of our time, a person who devotes his creative talent to the achievement of a happy future for mankind.

As for Soviet publications of works by foreign authors, *The Library of World Literature*, *The 20th-Century Foreign Novel*, *Contemporary Short Story*, *The 20th-Century Oriental Poetry*, *Library of Selected Works of Afro-Asian Writers*—this is a far from complete list

of serial publications that have been going on for years and which enjoy tremendous popularity with Soviet readers.

Yuri LEONOV: It would be opportune at this point to recall the words of H.G. Wells, who visited our country in 1920, a grim year, when economic dislocation caused by the Civil War was at its height. He was amazed to find that a literary undertaking of unprecedented scope had been launched in the warring and hunger-stricken Russia, an undertaking that was unthinkable in rich England and rich America. In the starving Russia, he was staggered to discover hundreds of people working on translations; their translations were being published to provide new Russia with a knowledge of world culture that was not accessible to any other nation.

Life has borne out the forecast of the great fantast and an objective realist. The Soviet people have carried out an unprecedented cultural revolution and, true to the behest of the great Lenin, are carefully preserving and developing their own rich cultural traditions and constantly enriching them with all that is most worthwhile in the national cultures of other peoples.

Every year, Soviet publishing houses bring out, in translation into Russian and the languages of the other nationalities of the USSR, works of over 2,000 foreign authors in a total printing of some 150 million copies. More than 200 specialised shops in our country sell books, art albums and works of pictorial arts both from the socialist countries and from the West. In the United States we annually buy licences for up to 15,000 titles of books on the broadest imaginable range of subjects.

We could expect, it would seem, a lively opposite traffic along the street of international book exchange. Unfortunately, I have to state that our book imports from the countries of the West exceed our exports by some 50 to 100 per cent. And for some countries this disproportion is even more striking. Nor does this situation reflect the potential requirements of the book market in the countries of the West. But the uniformly great interest evinced there in Soviet literature and art is foiled, if we return to the traffic metaphor, by numerous "no thoroughway" signs that are put up with particular zeal by the proponents of "free contacts" between cultures.

I wouldn't like to paint too black a picture: we have numerous business associates abroad, who take a sober view of the real situation. The annual sales promoted by the Mezhdunarodnaya Kniga amount to nearly 150 million rubles. And every year we gain some 25 to 30 new clients abroad. As for us, we welcome broader ties and are ever prepared to expand our business contacts on the principles of mutual respect and equality,

for we know that by selling books we contribute to peace and progress.

Boris PASTUKHOV: It is obvious that despite the spectacular development of the mass media, the book, as a source of knowledge about the external world and man's inner self, will always retain its primary role in man's spiritual life. International book exchange is called upon to bring the people closer together, to consolidate peace and international security.

The scope of cooperation in this field has particularly grown after the Helsinki Conference, which highlighted exchange in intellectual treasures as a potent instrument for promoting mutual understanding and trust. Let me quote a few more figures. In the ten years which have passed since the Helsinki Conference, we have brought out 17,249 editions of books and brochures by foreign authors in the total printing of 1,126,637,000 copies. The printings of US authors amounted, within this period, to over 152 million copies, French authors—242 million copies, British authors—over 168 million copies, and authors from Federal Germany—133 million copies.

An important contribution to the development of the cultural exchange between European countries in the spirit of the Helsinki agreements was the publication of the international series, *European Poetry*. We have also brought out bilingual anthologies of 20th-century poetry of Bulgaria, Hungary, the GDR and Czechoslovakia.

And, finally, it is most significant that only a month after the signing in Helsinki of the Final Act of the Conference on Security and Cooperation in Europe, the Soviet capital welcomed exhibitors and guests to an international book exhibition under the motto "Books for Peace and Progress".

This motto was borrowed by the subsequent Moscow Book Fairs, the first of which was held in 1977. Perhaps we had not enough experience in organising forums on this scale, but we were sincerely eager to provide foreign publishers and book-sellers who came to Moscow with the most favourable conditions for business and creative contacts. Our business associates appreciated this, as well as the vast commercial potential of the fair: after all, according to the UNESCO data, the Soviet Union holds the leading place in the amount of translations published.

We had plenty of worthwhile books to offer the participants in Moscow Fairs. And the interest of the Soviet reading public in the work of writers abroad and

the steady demand for their books are only too well known. That is why, I believe, the motto of Moscow Book Fairs has received broad recognition, and the fairs themselves have now become traditional and are enjoying high international prestige.

Konstantin DOLGOV: This is borne out by statistical data pertaining to the short but dynamic biography of Moscow Book Fairs. The first was attended by 1,535 firms from 67 countries and three international organisations. Six years later, the Fourth Moscow Book Fair was attended by 2,643 firms from 94 countries and 16 international organisations. This growth, I've been told by our foreign colleagues, is largely due to the favourable atmosphere at the fairs, opportunities for a free exchange of opinions and absence of any discrimination on political grounds. All this is conducive to lively business.

The last fair, incidentally, produced record results: with direct participation of the VAAP, 2,500 export-import contracts covering 3,500 books were signed. I am sure that Mr Leonov is in a position to cite no less impressive figures.

Yuri LEONOV: The total sum of contracts and agreements concluded by Mezhdunarodnaya Kniga with the participants of the latest Moscow Book Fair topped a hundred million rubles. This is a very satisfactory result. But I must emphasise another aspect of Moscow Book Fairs. They are not exclusively, and not even primarily, concerned with the sale of books and licences. In their festive atmosphere and democratic spirit, they represent a Festival of the Book. Many guests have commented that hospitable Moscow attracts people with the festive atmosphere of free trade and social intercourse, a chance to meet old friends and to make new ones. I hope that it is in this mood that participants and guests of the Fifth Book Fair are making ready to travel to Moscow in the autumn of this year.

Boris PASTUKHOV: And this lays a great responsibility on us, the organisers. I can promise our guests traditional Moscow hospitality and a broad and varied cultural programme.

On behalf of the organisers, the State Committee for Publishing, Printing and the Book Trade, the Copyright Agency of the USSR and Mezhdunarodnaya Kniga, I'd like to express my hope that the current book festival in Moscow will make new sizable contributions to the expansion of cultural cooperation among nations for the sake of stable peace, in the name of the ideals of freedom and progress.

Commemorating 40th Anniversary of V-Day

The further May 9, 1945, recedes into history, the more profoundly impressive becomes the victory achieved by the Soviet people. It is celebrated in books, articles, works of art, documentaries and feature films. In 1983, the anniversary was marked by no less than 84 publications; 208 were printed in 1984 and 254 books are due to be released in 1985. They run into a total of 33 million copies and include learned papers, popular books, documents, reference material and fiction, 546 titles in all.

Of most interest to the reading public are books of memoirs by such outstanding military commanders as Georgy Zhukov, Alexander Vasilevsky, Ivan Konev, Konstantin Rokossovsky, Ivan Bagramyan and Vasily Chuikov.

Marshal of the Soviet Union Alexander Vasilevsky dedicated his whole life to the service of his homeland. This is what his book is all about. It is filled with reminiscences about the war and work of the High Command General Headquarters and General Staff of the Soviet Army. Marshal Vasilevsky reserves his gratitude for the people who were instrumental in moulding him as a soldier and a commander—Mikhail Tukhachevsky, Boris Shaposhnikov, Mikhail Frunze, Kliment Voroshilov and other prominent generals. Called *Lifelong Cause*, the book has been reprinted five times, which is convincing evidence of the unabated public interest in books of this kind and in the personalities responsible for the victorious advance of the Soviet Army.

Books of the *War Memoirs* series are issued by Voenizdat Publishers. Reminiscences of world-known Soviet military commanders will be translated into European languages, as well as into Vietnamese, Bengali and other languages.

The success of the memoirs can be ascribed to the heightened public interest in documentary books. Today's readers want to analyse, make comparisons and reach their own conclusions. They are certain to be attracted by the books issued by Politizdat Publishers: *Soviet-U.S. Relations During the Great Patriotic War: 1941—1945*, *Soviet-French Relations During the Great*

Patriotic War: 1941—1945, *Soviet-British Relations During the Great Patriotic War: 1941—1945*. These two-volume editions provide an insight into international, political, diplomatic, and military developments and into the USSR's relations with the nations of the anti-Nazi coalition.

The Great Patriotic War sets out to give exhaustive information about the war. This encyclopaedia is printed by the Sovetskaya Entsiklopedia Publishers. In addition, Politizdat is at work on a glossary/handbook on World War II.

Yuridicheskaya Literatura Publishers have drawn upon the Nuremberg Trials files to produce a new book, *No Statutes of Limitations, No Oblivion*, an account of the heinous atrocities perpetrated by the Nazi invaders against the peoples of the Soviet Union, Czechoslovakia, Yugoslavia, Poland and other European countries as well as of crimes committed by Hitler and his clique against the German nation during World War II.

The book is an appeal for vigilance and for an intensified fight against imperialism, neo-Nazism, racism and any new Napoleons seeking world domination.

The Great Patriotic War is the subject of numerous learned papers. The defence of Odessa lasted 73 days before the city was overrun by the Germans. It took them 250 days of bloody fighting to take Sevastopol and the enemy's siege of Leningrad dragged on for 900 days and nights. The German offensive to seize Moscow, launched in early September 1941 and involving a huge mass of troops, was gaining momentum until early December, only to suffer a major setback, the first since the outbreak of the war.

What is the source of the Soviet people's incredible strength and their victory over fascism? The answer is provided in monographs on the Great Patriotic War in which is postulated the inevitability of the Soviet victory. The 27 volumes will have an estimated print run of 1.2 million crowning the years-long war studies by Soviet scholars. *The Second World War: A Concise History*, put out by Nauka Publishers, is a major work and a joint effort by scholars from the socialist countries,

The war is also dealt with at length in such books as *A Critique of Major Concepts of Bourgeois Historiography of World War Two*, *The Second World War: Outcome and Lessons*, *The Great Patriotic War of the Soviet Union: 1941—1945. A Concise History* by Voenizdat Publishers and the three-volume *Soviet Ukraine During the Great Patriotic War: 1941—1945* by Naukova Dumka Publishers.

Victory was forged not only on the battle-fields, but also in the rear, at plants, factories, collective farms and in the cornfields. Many partisan detachments also contributed to the defeat of the enemy. Books intended for the general public describe the selfless efforts of the Soviet people on the battle-field and on the home front, the contribution made by women and young people, and the Heroic Cities of Moscow, Leningrad, Stalingrad, Novorossiysk and Sevastopol. It is planned to publish 87 books in editions totalling over three million copies.

The Great Patriotic War claimed the lives of 20 million Soviet people. The memory is still painful and this is the reason why books about the war are a staple of modern Soviet literature. 40-odd books of fiction will be put out by Sovetsky Pisatel Publishers. Among the authors are Mikhail Sholokhov, Alexander Chakovsky, Ivan Stadnyuk, Yury Bondarev, Georgy Markov and others.

Special series of books dealing with various subjects are now being prepared by Khudozhestvennaya Literatura Publishers. A two-volume collection of *The Poetry of the Great Patriotic War* and a four-volume series, *The Victory*, have also been slated for release. The first volume of the series features the best war stories by Soviet writers. The second volume is a collection of poetry and the third highlights war-time journalism. The fourth volume comprises works by writers from the socialist countries dealing with World War II and the Resistance Movement in European countries.

The Victory in the East a collective effort, will be put out by Khabarovsk Book Publishers. The book details the defeat of militaristic Japan.

Among the total of 89 art books about the Great Patriotic War, editions by Planeta Publishers such as the 4-volume *The Great Patriotic War in Photographs and Film Stills*, *The Great Patriotic War*, the photo albums *The Victory Parade*, *Marshal Georgy Zhukov* and *Marshal Semyon Budyonny* are some of the most attractive.

A photo album *The Great Patriotic War: 1941—1945*, printed by Eesti Raamat in Tallinn, tells of the exploits of the Soviet people looked in a deadly battle against Nazi Germany and its satellites. The book documents nearly four years of the fighting. In those years press

photographers and cameramen shared the lot of soldiers and partisans. They immortalised the major events that entered into the annals of the historic exploit and recorded them for future generations. The book features photographs and documentary film stills by V. Arkashev, A. Yegorov, I. Krasutsky, A. Ustinov and other photographers as well as shots made by the Germans themselves.

The heroic deeds of the Soviet people are also depicted in paintings and drawings. Izobrazitelnoye Iskustvo Publishers will produce two art albums—*Forever Alive* and *Adjimushkai* (a name given to a maze of subterranean stone quarries located within the boundaries of Kerch. Its fame derives from the stubborn resistance put up by about 10,000 Soviet troops from May to October 1942 trapped underground following the evacuation of Soviet troops from the Kerch peninsula, and despite lack of electricity and drinking water, the Soviet soldiers carried on a desperate struggle for nearly half a year, spurning German suggestions that they capitulate). Sovetsky Khudozhnic Publishers will print the art album, *The Feat is Forty Years Old*.

Frequent mention is made in the reminiscences of war veterans of their favourite poetry books or stirring songs that helped them gain peace of mind during lulls in the fighting, pluck up extra strength and inspiration for the struggle. Popular wartime songs are still sung today. The song-books, *For the Soviet Homeland* and *Our Biography*, will be printed by the Muzyka and Sovetsky Kompozitor Publishers.

Mindful of the fact that the victory anniversary will be celebrated by the entire progressive community, publishers in the Soviet Union print many books aimed at foreign readers: 65 publications totalling 1.2 million copies will be printed soon. Of special interest among books to be issued by Progress Publishers are the English-language edition of *The Major Battles of the Soviet Army in World War Two*, *The Second World War: Fiction and Reality* by Oleg Rzheshkevsky in English and Swedish, *On the Road to the Great Victory* by Vilnis Sipols and *Soviet Diplomacy in 1941—1945* in English, Danish and German.

Russky Yazyk Publishers are to put out a collection of fiction and poetry about the war called *Tragedies and Exploits*. A two-volume English-language edition of *Password: Victory* will be printed under the Raduga Publishers label. Aurora Publishers are preparing *Saved for Humanity: The Hermitage During the Siege*, a series featuring works of visual art, posters and postcards glorifying the tenacity of the Leningraders and depicting events of the war.

NELLIE STENISHCHEVA

Voyenizdat: A Chronicle of Heroic Deeds

Q. Please tell us about the most important books about World War II, which have appeared in recent years.

A. The publication of the 12-volume *History of World War II, 1939-45*, highly acclaimed by war historians, presents an objective treatment of the origins of the war, its character, progress and outcome. Its authors give a persuasive expose of bourgeois falsifications about the war. The war theme predominates in the eight-volume *Soviet Military Encyclopaedia*, which also received critical acclaim not only in the Soviet Union, but outside it.

An enlarged edition of *The Great Patriotic War of the USSR: A Brief History* by the Institute of Marxism-Leninism under the CC CPSU was timed to appear on the 40th anniversary of Victory Day. Among other works whose publication has been timed for this occasion are *The Liberating Mission of the Soviet Armed Forces in Europe*, *Heroes of the Soviet Union*, a historical essay, and *The Great Patriotic War*, an album of photographs.

Q. In recent years there has been greater interest in eyewitness accounts and war veterans' reminiscences of major battles. What do you do about meeting the growing demand for war memoirs?

A. Over 1,700 titles of memoir literature have been recently brought out in the Soviet Union, with Voyenizdat's share exceeding 500

Last October the publishing house of the USSR Ministry of Defence celebrated its 65th anniversary. Voyenizdat came into its own as the Red Army grew and gained in strength. The truthful printed word armed our servicemen spiritually, helping them in their fighting against the counter-revolution and, later, against the "Black plague" of fascism.

Over the last war years the publishing house issued more than 200 titles totalling over 200 million copies. Nowadays, Voyenizdat publications serve as a reminder of the grim trials of wartime.

Here is an interview of VAAP-INFORM correspondent Nikolai Viskov with Lt.-Gen. Vasily Ryabov, Voyenizdat Board Chairman.

publications, among them such favourites as the memoirs of outstanding military commanders and war heroes Georgy Zhukov, Alexander Vasilevsky, Konstantin Rokossovsky, Ivan Konev, Ivan Bagramyan, Vasily Chuikov and many others. People of all age-groups read these books with a keen interest which is evidenced by the great number of stirring responses coming in from readers.

We also issue reminiscences written by the rank-and-file combatants—officers and men. Most of

these books appear in *The Front Line Soldiers Narrate* series, or come out in a different format of collected stories. *By Land, At Sea and In the Air*.

Voyenizdat has recently put out an interesting book by Colonel Zinchenko, Hero of the Soviet Union. His men Yegorov and Kantaria were the first to reach the rooftop of the Reichstag and hoist the Victory Banner which is now treasured in Moscow. He wrote *The Heroes of the Reichstag Storming*, a book commissioned by Voyenizdat publishers.

As Soviet poet Nikolai Dorizo once put it, the Reichstag was stormed not only by the Soviet troops who happened to be in Berlin in the spring of 1945, but also by the many others who defended Brest, Moscow, Leningrad, Sevastopol and other Soviet cities. We remember those heroes. For instance, we have published two books by Marshal Nikolai Krylov, Twice Hero of the Soviet Union, entitled *The Stalingrad Line* and *The Glory Will Never Fade*, the memoirs dealing with the epic battle for Stalingrad and with the heroic defence of Odessa and Sevastopol.

Work has just got under way on a project involving the publication of memoirs on the postwar period and on the beneficiaries of Victory, who, four decades later, mount guard over the sacred cause of upholding peace. One of the latest publications, *All*

Continued on page 17

A Literary Chronicle of the Great Victory

In the early morning of June 22, 1941, without any declaration of war, Germany invaded the Soviet Union. Fierce fighting broke out along the entire front, stretching 3,500 kilometres from the Arctic to the Black Sea. The first volume of *The Wreath of Glory* covers the months immediately after the treacherous German attack (summer-autumn, 1941).

The frontier outposts and towns received the first blow; the defenders of Brest covered themselves with eternal glory, and their story is recounted in a fragment of Sergei Smirnov's book, *The Brest Fortress*.

The initial period of the war was a difficult one for the Soviet people: they felt the full force of Europe's most powerful military machine. Their thoughts and feelings at that time are reflected in Vasily Lebedev-Kumach's famous verse: "The people's war, the holy war is on."

From the very beginning of the war the Soviet people never lost their faith in the ultimate victory, and not without reason did the government proclaim: "Our cause is just. The enemy will be destroyed. We will win" (the first volume—like the subsequent volume—includes excerpts from various state papers).

The Soviet people showed their deep and powerful love for their country, but at the same time they learned the "science of hate" towards the invaders (after the title of Mikhail Sholokhov's famous essay).

SOVREMENNİK Publishers, on the occasion of the 40th anniversary of the defeat of Nazi Germany, has prepared a 12-volume publication entitled The Wreath of Glory—an anthology of literary and documentary works about the war. It is a unique work, unparalleled in world literature. Each volume includes literary texts (verses, short stories, fragments of poems, tales and novels), excerpts from the diaries of front-line troops, wartime journalism, and memoirs, and is accompanied by an introductory article and an afterword, by the comments of a military historian, and a reference section containing information about the authors, dates and a bibliography. The edition is arranged chronologically.

The whole nation was united as one man. It was not only conscripts who went off to fight, but also those who were below the official age for conscription. Yulia Drunina's poem, "I Left My Childhood", became a programme for all her generation—those 16-and 17-year-olds who were hardened on the front-line by their civic courage. Thousands of boys and girls gave their lives for their country's freedom, and Pavel Antokol-

sky's poem "Son" is a requiem to these young heroes.

From the first days of the war Soviet writers took their place in military units and the People's Voluntary Corps. One day they were writers, poets and playwrights—and the next, they had become war correspondents and officers and men of the Red Army. Of the thousand members of the All-Union Writers' Organization, over 200 were killed in action, including Arkady Gaidar, Yuri Krymov, Pyotr Lidov, Vladimir Stavsky, Yevgeny Petrov, Zakhar Khatzrevin and Boris Lapin... Their works are also included in the anthology. Soviet writers fought not only for the freedom of their country, but also to preserve the culture of the world. The danger facing it is described in the diary notes of Maria Shchegoleva, an employee of the Lev Tolstoy Museum Estate, which over a period of some two months was vandalized by the occupying German forces. These notes are entitled "The Black Days of Yasnaya Polyana".

Extracts from Vladimir Karpov's novel, *The Commander*, and Ivan Stadniuk's *The War* describe the intensive work undertaken to reconstruct the country's economy (under the slogan "Everything for the Front, everything for Victory!"); the evacuation of the civilian population and industrial enterprises; the organization of defence and the re-

re-grouping of army units; the heroic defence of Kiev, Odessa and Sevastopol—everything which called for the complete mobilization of the country's physical and spiritual strength.

The defence of Moscow and the battle for the Soviet capital are the central episodes of the first phase of the war and are the subject of the second volume of the anthology. Thousands of Muscovites, together with units of the Red Army, rose in defence of their home town; these events are described in Yevgeny Dolmatovsky's poem "The People's Voluntary Corps" and in Marietta Shaginyan's essay "The Defence of Moscow" and they provided the inspiration for Mikhail Kulchitsky's agitating poem "Every House Is a Pillbox".

One of the most vivid episodes of the battle for Moscow was the feat of 28 soldiers of General Panfilov's rifle division, who fought heroically against the enemy's tank units (Alexander Bek's book *Volkolamskoye Highway* is dedicated to these men). Another unforgettable exploit was that of Zoya Kosmodemyanskaya, Hero of the Soviet Union, an eighteen-year-old partisan girl who was executed by the Germans (Margarita Aliger's poem "Zoya"). Alexei Surkov, Konstantin Simonov, Mikhail Isakov and Savva Dangulov all paint a dramatic and majestic picture of the defence of Moscow and the Soviet counter-offensive. The memoirs of

Marshal Zhukov and General Beloborodov portray the first major defeat suffered by the German Army, the end of the "Blitzkrieg", and the beginning of the turning-point in the war on the Eastern Front.

Another volume deals with the unprecedented 900-day blockade of Leningrad, the second largest industrial and administrative centre and the most important naval base on the Baltic coast. The city was seen by the Nazis as the key to the whole campaign: it was the site of the October Revolution and, if taken by the Germans, would, like the planned seizure of Moscow, have dealt a severe blow to the morale of the Soviet people. But at this point, operation Barbarossa failed as well. The heroism and patriotism of the Soviet people worked miracles: not for nothing was Ilya Ehrenburg's essay on the defenders of Leningrad entitled "The Pride of Russia". Extracts from Nikolai Chukovsky's novel *The Baltic Sky*, from *Blockade* by Alexander Chakovsky, and from *The Book of the Blockade* by Ales Adamovich and Daniil Granin help to conjure both the image of inhuman suffering and the courage of the people of Leningrad. Their heroic feat is also expressed in the poetry of Nikolai Tikhonov and Olga Bergholtz.

Although cut off by land and sea and caught in the grip of the encircling enemy forces, Leningrad held out and continued to fight (this is

convincingly described in the memoirs of Marshals Zhukov and Govorov).

The director of the Hermitage, Academician Orbeli, gives a striking account of the steps taken to save the treasures of one of the world's greatest museums. There are also eye-witness accounts of the first performance in 1942 in the Leningrad Philharmonia (and the simultaneous broadcasting by the city's radio network) of Dmitry Shostakovich's Seventh Symphony, which took place during an aerial and artillery bombardment.

But although the spirit of the defenders remained unshakeable, the cost was very high, particularly during the first winter of the blockade, 1941-42 (the poetess Vera Inber entitled her recollections about the blockade "This Terrible Winter"). A Leningrad schoolgirl, Tanya Savicheva, who later, along with all of her family, died of hunger, kept a diary through that winter, and her notes were presented as evidence at the Nuremberg Trials; these same notes also appear in the anthology.

Pain and suffering, courage and steadfastness, and an unshakeable faith in the coming victory all find expression in the various literary publications incorporated in *The Wreath of Glory*. This edition is undoubtedly a massive literary and documentary monument to the heroic exploits of the Soviet people.

V. LVOV
VAAP-INFORM

The Great Patriotic War and the Present Day

This collection has been published in English, Spanish, German, Portuguese, French and Arabic by the Editorial Board "Social Sciences and the Present Day" of the USSR Academy of Sciences in cooperation with the Institute of Military History of the USSR Ministry of Defence. The authors include eminent political and military figures.

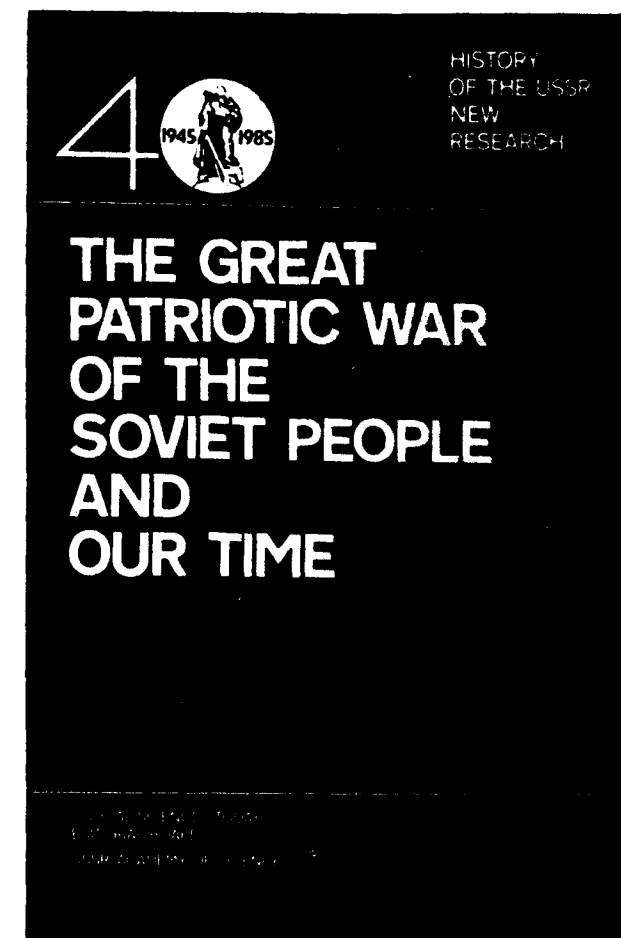
What is of most interest to the reader in this important work? The efforts of the Soviet people and the operations of its armed forces during World War II are described in considerable detail. Of undoubted interest is the analysis of the causes, aims and nature of the world conflict (1939-45) and the historical processes at work in the pre-war years. The book demonstrates the confrontation between the socio-economic and political systems of the combatant nations, and there is an assessment of the contribution to the victory made by the people and army of every anti-Hitler coalition state and by all participants of the resistance movement.

Drawing on numerous documentary sources, the authors reveal the decisive role played by the Soviet people in the struggle and the victory over fascism—the very role which Western propaganda now tries to falsify or ignore. The collection contains a critical Soviet analysis of Western historiography relating to World War II.

World War II was the largest armed confrontation between two coalitions in history. More than 60 states, representing four-fifths of the world's population, participated in the conflict, which was fought over the territory of 40 states by more than 110 million combatants.

The Great Patriotic War began with the German invasion of the USSR on June 22, 1941. The Eastern Front became the main theatre of operations of the war. More than 50 million lives were lost, of which 40 per cent were Soviet casualties. The war removed thousands of towns and tens of thousands of villages from the face of the earth: it destroyed hundreds of thousands of factories and plants, and it left millions of widows, orphans and invalids. An ocean of grief and suffering remains long after the war...

The book analyses each phase of the war and shows the contribution of the armed forces, the partisans and



underground, and the workers on the home front to the victory over the German invaders.

The decisive military and political event of the first phase of the war (1941—November 1942) was clearly the rout of the German forces at the approaches of Moscow, the first major German defeat in the war, which signalled the end of the "Blitzkrieg" and the beginning of the turning point in the course of the war. The Soviet victory in the Battle of Moscow hastened the formation and strengthening of the 28-nation anti-German coalition.

The turning point of the war came at the Battle of
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Truth and Falsehood about the War

VAAP-INFORM presents a work by E. N. Kulkov, O. A. Rzheshkevsky and I. A. Chelyshev entitled *Truth and Falsehood About the Second World War*, published by Voenizdat, Moscow.

Could World War II have been averted? Bourgeois historians reply in the negative, but, according to Marxist historical science, in the years prior to the war there was a real possibility of preserving peace. The authors describe the USSR's attempts to create a system of collective security which could have restrained the aggressors and averted the war. The Soviet Union conducted talks with Britain and France aimed at concluding a mutual-aid treaty, but the Western powers gave Hitler to understand that the USSR stood alone and that Germany could attack first Poland and then the Soviet Union, with no danger of any opposition from the West.

When Germany treacherously attacked the Soviet Union, Western politicians anticipated a rapid German victory. However, the first major battles, and especially the Battle of Moscow, showed that the "Blitzkrieg" had failed. The Wehrmacht was dealt a shattering blow before the gates of Moscow, the reasons for which are analysed in depth in the book.

Defence in depth, organized by the Supreme Command Headquarters, exhausted the attacking German forces in a series of battles throughout October and November 1941. The necessary conditions for the Soviet counter-offensive were created and, though outnumbered, the Soviet forces threw the Germans back from Moscow to a distance of between 100 and 250 kilometres.

The authors consider that Western historians are less than objective in their assessment of the reasons for this first major German defeat. They belittle the significance of the battles of Moscow, Stalingrad, Kursk, and of other Soviet military operations, seeking to portray the events in such a way that the outcome of the war seemed to be determined not in the East but in the West, and the main contribution to the final victory was made not by the Soviet Army, but by British and American armed forces.

These "falsifiers" of the history of the war contend that the Soviet victory at Stalingrad would have been



impossible without the support of the Western Allies: the "deficit of reserves"—in their words—which prevented the German High Command from achieving its goals on the Eastern Front in 1942 was due to the necessity of keeping huge forces in the West in order to repulse the anticipated landing of the Anglo-American expeditionary force.

However, this fact, as the authors note, does not stand up to a close examination. Before the Battle of Stalingrad, the Wehrmacht had 520,000 men stationed in France, while on the Eastern Front there were 2,997,000 men—almost six times as many. There was one German air fleet in the West and four in the East. At Stalingrad the Axis forces lost one quarter of their total strength in the East—amounting to almost 1.5 million officers and men. That victory was the turning

point in the course of the war, but in an attempt to belittle this historical fact, Western historians resort to the unscientific theory of "decisive battles" and "turning points" in the war, according to which the outcome of the entire war was determined not by the defeat of the German Army's main forces on the Eastern Front but by a whole series of battles and military campaigns in various parts of the world. Adherents of this theory use every opportunity to exaggerate the importance of the Pacific and North African theatres where American and British forces were involved.

The authors produce many facts to refute such assertions. For example, Western historians regard the Battle of Midway, in June 1942, which allegedly forced the Japanese onto the defensive, as a decisive battle. In actual fact the damage inflicted on the Japanese fleet—four aircraft-carriers and a heavy cruiser destroyed—was not serious enough to noticeably affect the course of the war. It should also be remembered that throughout the North African campaign, from July 1940 to May 1943, only 12 German and Italian divisions were destroyed.

Western assertions that from the summer of 1944 onwards "France became the main theatre of military operations" are shown to be completely unjustifiable: in June 1944 there were 4.3 million Axis troops on the Eastern Front, while in Italy and France there were about one million men. The fact that the Second Front was not opened until 1944 is eloquent proof of the delaying tactics employed by Britain and the US.

The value of this book lies, most of all, in its strict attention to factual evidence. It draws broadly on the public speeches of Stalin, Roosevelt and Churchill, and of other well-known figures, on the memoirs of Soviet and foreign military commanders, academic research, and the recollections of journalists and others who participated directly in the war. The book is consequently a valuable and cognitive work and reads with unabated interest.

YELENA BARSOVA
VAAP-INFORM

Voenizdat: A Chronicle of Heroic Deeds

Continued from page 12

Oceans Within Easy Reach by Vasily Grishanov, tells about the round-the-world journeys of Soviet submarines, including the cruise to the Arctic Pole. The author gives a sympathetic portrayal of the seamen who keep a watchful eye on anything that might disrupt the peaceful life of the Soviet people.

Q. What do you think makes memoirs so entrancing?

A. Above all, they are well-documented and true-to-life. Readers' attention is arrested by eyewitness accounts of earth shattering events, by the sincerity and empathy of their presentation. It would be wrong to assume that these books are intended exclusively for readers with a military background. They have a universal appeal. And what really matters is that today these books are

read by young people who can only draw on the combat experiences of their fathers and who revere the memory of their exploits and seek to absorb their indomitable will power, moral values and ideals.

Q. Apart from memoirs, is there anything else Voenizdat offers to young readers?

A. We run a special *Library of the Young Patriot* that focuses on the daring feats of young heroes. The titles speak for themselves. For instance, *Partisan Eagles* by Vladimir Yakovenko is a book describing feats of valour performed by guerilla teenagers in Byelorussia during the Great Patriotic War.

Recent editions in this series include *The Dockyard Side* by Galina Drobot, *Armour Ablaze* by Sergei

Isachenko and others. With young readership in mind, we published the *Everything the Young Reader Should Know About the Soviet Armed Forces* series. Basically, these are illustrated magazines depicting crucial stages in the history of our Armed Forces.

Most of the fiction books, of which we put out over 60 annually, are also aimed at a young audience. For example, we regularly reprint *The Story of a Real Man*, a best-seller by Boris Polevoi. In answer to readers' requests, Voenizdat has brought out in huge printings the works by Mikhail Sholokhov, Nikolai Ostrovsky, Alexei Tolstoy, Vladimir Mayakovsky, Georgy Markov, Konstantin Simonov, Rasul Gamzatov and other Soviet authors.

MOSCOW BOOK FAIR NUMBER 1985

Children's Literature: Facts and Figures

More than one hundred Soviet publishers (out of a total of 214) publish literature for children.

Over 500 million copies of books for children are published annually in the 51 languages of the peoples of the USSR.

About 120,000 books for young readers are issued every hour by our publishers, almost one and a half million every day.

The country's major printing-works in terms of books for children is Detskaya Kniga No. 1, in Moscow; its daily output is 300 thousand books.

There are 11 specialized publishers in the country which only produce books for children and adolescents.

Detskaya Literatura, the Moscow publishers, is the biggest firm of its kind in the USSR and in Europe. It specializes in books on different subjects for readers aged between 2 and 17. Each year it publishes 600 titles in a general printing of 230 million copies. Its most popular series are "For the Very Young",



"My First Books", "We Read On Our Own", "Fairy-tale after Fairy-tale", "Heroes of Our Time".

Malysh, the Moscow publishers, specializes in books for children of preschool age and for junior school-children. It publishes up to 300 titles in a general printing of 100 million copies a year. Malysh produces picture-books, toy books, transfers, colouring books, bricks with pictures.

Soviet children's literature is multinational. Each Soviet Republic

prints works by writers representing all the peoples of the USSR. The major publishers, Detskaya Literatura (Russian Federation) and Veselka (Ukraine) issue about 60 titles by authors from the different Union republics every year.

Books for children of all ages are issued by the specialized publishers Esh Gvardia (Uzbekistan); Zhalyln (Kazakhstan); Nakaduli (Georgia); Gyandjlik (Azerbaijan); Virtuis (Lithuania).

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INDIAN BOOK INDUSTRY

A JOURNEY INTO CHILDHOOD

Half a century has passed since the foundation of Detgiz (now Detskaya Literatura*) Publishers. Maxim Gorky himself was directly responsible for organizing the enterprise, while Lenin's wife and companion Nadezhda Krupskaya always watched over the early days of Detgiz and actively helped in its work. Initially, Detgiz concentrated almost entirely on Russian children's literature, but with the rise of a multinational culture in the Soviet Union, the appearance of the minorities' written languages and subsequently literatures among the people inhabiting the former Russian borderlands, the publishing house established a special editorial section for the literatures of the various Soviet nationalities. Soviet children's literature would be inconceivable now without the works of Nodar Dumbadze from Georgia, Chinghis Aitmatov from Kirghizia, the Avar poet Rasul Gamzatov, and Yuri Rytkheu, a Chukchi.

Today there are editorial departments dealing with numerous areas of publishing: contemporary Russian literature for children under school age; for younger school children; for teenagers and for young adults; editorial departments for the national literatures of the USSR; for foreign countries, for historical, popular scientific and adventure literature and journalism; for books aimed at aesthetic education; for literary criticism and for bibliographies. There is also an editorial department dealing with literary debutantes, and a House of Children's Books which studies the interests of the reading public and the life of a book after its publication.

The contents and subject matter of the books published are of the widest variety. A major undertaking is the 50-volume *Library of World Literature*, which should be completed in 1986. The same year will see the publication of the last of ten volumes in the series. *The Schoolchild's Library: The Life of Lenin*. One recent publication is a beautifully-presented book by the famous children's writer Sergei Mikhalkov entitled *Comrades Children*; Anatoly Alexin is preparing for publication of a collection of stories relating to the activities of both young and adult workers on the home front during the Second World War.

The famous *Library of Adventure and Science Fiction*—the favourite edition of several generations of teen-

Detskaya Literatura is the world's largest publishing house specializing in literature for children of all ages.

agers—was founded as long ago as the 1930s, while in the late 1940s the *Golden Library*, containing the best of Soviet writers, was first published. This series of books has included works by Mikhail Sholokhov, Rasul Gamzatov, Lev Kassil and Albert Likhonov, and all writers consider it a great honour to have a book published in this series.

Another of the publishers' aims is to acquaint its young readers with great thinkers of the past and their ideas on the most important questions of life, in order to help children form their own view of the world. Among these philosophical works are: Montaigne's thoughts *On the Art of Living with Dignity*—intended for high-school children; biographies of Plato and Aristotle; the collected works of Rousseau; and books about leading Soviet and foreign scholars. All of these publications are part of the series *People. Time. Ideas*.

Works by foreign authors are published in massive editions by Detskaya Literatura. These books are very popular with Soviet youth and they help to broaden their understanding of life of young people all over the world.

The conditions in which the publishing house works have undergone a fundamental change over the past half-century, and there has been an unprecedented increase in editions published. The series *My First Little Books*, for example, has now reached two million copies. With the publication of such vast editions it is impossible to issue books of anything less than the very highest quality, both in terms of artistic level and irreproachable good taste.

The "service record" of Detskaya Literatura Publishers makes impressive reading: Grand Prix winner at the 1937 Paris International Exhibition, Gold Medal at the 1958 Brussels World Fair, The Golden Letter for the most attractive book at the 1979 Leipzig competition, the 1976 Bologna Prize for Children's Literary Criticism, the Golden Apple in Bratislava—on more than one occasion, the highest awards at numerous exhibitions and book competitions in the USSR, and this is far from being a full list of honours.

Children come into contact with books from Detskaya Literatura at an early age; these books grow up with the children and sometimes leave them slightly behind, calling after the children to follow; they remain true friends and companions throughout childhood.

MOSCOW BOOK FAIR NUMBER 1985

Children! How I envy you

"The child is the most exacting and 'hard - to - please' reader," says Vasily Golov, director of the Malyshev (Child) Publishing House. "So much depends on the book which falls into his hands that it doesn't have the right to be mediocre." Coming from him, these words seem particularly convincing to me, for millions of children from all around the world thank this man in their letters for good books.

While he was telling me about the publishing house, Vasily Golov carefully held out to me various Malyshev publications, and as I looked through them I thought to myself, "Children! How I envy you—you have all these books to read still."

The very name of our publishing house speaks of its reading audience—we publish books for young children. Just one quarter of our annual production is intended for junior school children, and the rest is addressed to those who are just being introduced to books.

The publishing house releases 600 titles a year, and is proud of its pop-up books and its variety of pasteboard books. You open the book and before your eyes a large, lifelike hare incessantly jabbering about his 'heroic deeds', or a brightly dressed crow with a cheese, who has completely lost her head from the compliments paid to her rises up



A little boy with a "Malysh" fairy-tale book.

from the flat leaf of the page. These are our toy-books. Our pasteboard books can be "read" even by those who do not yet know the alphabet, the colourful pictures forming themselves into a single topic.

The heart of the writer and the imagination of the artist plus brilliant polygraphic work—this is what Malyshev books are.

Great popularity has recently been enjoyed by colouring books, table-top games and posters.

Traditionally, we release serialised publications, and I would like to single out the series "Tales of a Friendly Family"—of the peoples of the Russian Federation, "Tales of the Fifteen Sisters"—of the fifteen republics of the Soviet Union, and "Pages from the History of Our Motherland", which, for many, is their first acquaintance with the history of the USSR. In the "Kindergarten Library" series we release mainly classical fairy-tales.

Hardly anyone can imagine a children's book without illustrations,

and Malyshev publications are to a great extent indebted to the level of design and illustration for their popularity. Here, the service of Yevgeny Rachev, our chief book designer, People's Artist of the RSFSR, is unquestionable. Such expert illustrators as Anatoly Kokorin, Veniamin Losev, Tatyana Mavrina, Mai Miturich, Mikhail Skobelev, Nikolai Ustinov and other famous artists are regular contributors too.

The publishing house fulfils many orders from the Mezhdunarodnaya Kniga foreign-trade association. More than 100 titles in 20 languages with a total print in excess of two million are released every year, and are read by children in 50 countries in all the continents.

The Moscow International Book Fairs noticeably facilitate the broadening of links with foreign publishers. At the 1983 Fair alone, Malyshev concluded advance contracts with representatives from 46 countries under the mediation of Mezhdunarodnaya Kniga. Our Polish colleagues ordered 25 titles, the Yugoslavs and Cubans—20 each, the Czechoslovaks—19, Progress Books of Canada—24, and Imported Publications of the USA—16.

We have established sound links with Globus Publishers of Austria, Kultura Publishers of Hungary, LKG (Leipziger Kommissions und Grossbuchhandel) of the German Democratic Republic, Hemus of Bulgaria, CDL (Central Distribuidora Livreira) of Portugal, and with some British and Finnish publishing houses.

Publishers from Afghanistan, Nicaragua and Syria, as well as other developing countries, are among those who order from Malyshev. India annually imports several hundred thousand copies of children's books.

Annual meetings with the representatives of foreign firms have become traditional. At these meetings we adjust our commercial plans ac-

cording to demand and define the titles of our publications and the size of printings. Most of all our clients are interested in toy-books, Russian and Soviet children's classics, and fairy-tales.

We also publish quite a lot of "serious" literature for children. These are books of a publicistic nature which talk about work and the choice of a profession or trade, and include such titles as *The Taiga Near the Yenisei* by Viktor Astafyev, *The Fir Tree Brook* by Yuri Kazakov, and *All My Life I've Been Playing*

With Dolls by the well-known Soviet puppeteer Sergei Obratsov. Poems by several young poets have made up a collection called *Streams*. For these poets, Malyshev is opening up the way into children's literature.

We often turn to works by foreign authors. As a rule, these are the classics—the fairy-tales of Charles Perrault, the brothers Grimm, and Hans Christian Andersen. *The Game of Riddles* by the modern Bulgarian writer Asen Bosev has come out in Sergei Mikhalkov's translation.

Every year we hold a competition

for the best book. The 1983 winners were: *The Road to Sokolniki* by Yuri Yakovlev, the collection of fairy-tales *On the Sea and on the Ocean, Tales About Lenin* by Sergei Alekseev, *Forest Tales* by Nikolai Sladkov, and Pushkin's *Fairy Tales*.

The children's book is a most important means of forming and developing the child's personality. It introduces the child to the beautiful, and to the history and culture of various countries and peoples.

NELYA STENISCHEVA

The Great Patriotic War and the Present Day

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Stalingrad, where a 330,000-strong enemy force was destroyed.

In the final phase of the war (January 1944—May 8, 1945) the victories of the Soviet Army clearly demonstrated that the Soviet Union was capable of destroying the enemy and liberating the people of Europe, without the participation of Anglo-American forces. Faced with this situation the United States and Britain had to carry out their promise to open a second front.

Having completed the defeat of Germany (the German High Command signed the act of unconditional surrender on May 8, 1945, the Soviet Union, fulfilling its obligation, entered the war against Japan. The Soviet Army, in a lightning campaign of 24 days, routed

the main Japanese land forces—the million-strong Kwantung Army—and brought about the unconditional capitulation of Japan, which signalled the end of both the Great Patriotic War and World War II.

In reckoning the lessons of the war the authors remind us once again that any attempt by imperialist powers to resort to force in their historical argument with socialism is doomed to failure. At the same time, the events of 1939-45 teach us that now more than ever we must join together in an active and co-ordinated movement to avert a new war and to stand up for peace.

IOSIF SHIFRIN
VAAP-INFORM

Children's Literature

Continued from page 18

There are 40 publishers in the country issuing ABCs and textbooks for schoolchildren. ABCs are published in the USSR in 89 languages in a general printing of 5 million 500 thousand copies a year.

porary and classical literature for children are published in the languages of the peoples of the USSR. These are Charles Dickens, Mark Twain, James Fenimore Cooper, Charles Perrault, Rudyard Kipling, Gianni Rodari, A. A. Milne, A. Lindgren, to name but a few.

Raduga Publishers (Moscow) specialize in literature for adults and children in foreign languages. Last year it published 237 titles for children in a general printing of over 6 million copies in 40 foreign languages.

Each year foreign publishers acquire copyrights for 140-145 works of Soviet children's literature.

Best works of foreign contem-

MOSCOW BOOK FAIR NUMBER 1985

INDIAN BOOK INDUSTRY

In Search of Tomorrow

What are the current problems confronting Soviet children's science fiction?

In recent years works of science fiction for children and young adults have begun to abandon their former function of widely disseminating scientific knowledge (this function has been taken over by popular science literature and television). Science fiction for children has begun to abandon its role as the link connecting laboratory, factory floor and reader and to rid itself of its preoccupation with describing the technical aspects of inventions; and every kind of machine and device on earth and in space. In the past this was regarded as the main, if not obligatory objective of science fiction for the young reader. Children's science fiction is becoming socially and morally more responsible, it makes every effort to deal with the serious problems of our day and age, seeking for this new literary methods.

In an issue of *Literatura dlya Detei* (Literature for Children), it was remarked that "...in all circumstances of complex and quickly-changing life, one must do one's duty as a human being before others and oneself. Today there is no age that is free of this obligation. Even children must do their duty..."

And this is true for the renowned Soviet science fiction writers the brothers Arkady and Boris Strugatsky, who in their works always remain faithful to their duties. On New Year's Eve, the hero of their *A Tale of Friendship and Unfriendliness*, a fourteen-year-old boy named Andrei T. receives a mysterious message that his best friend, Genka Abrikos, has gotten into trouble. Obeying the sacred law of friend-



Every Soviet child has a library of its own

ship, Andrei embarks on a journey in the course of which, in keeping with the canon of fairy-tale ordeals, he must go through fire and water. But what is most important for the hero is to overcome fear, to stand up to frightening solitude and sensible circumspection. Only then, the authors argue, can a person become mature, can he mould his character.

Analogous problems are wrested with in the story *A Guy from Hell*. The story's hero, Gag, a member of the Battling Cats, the name of shock troops of the Great Duke, the ruler of planet Gigand, lands on Earth. Confronting the reader are two morals: the humanism and selflessness of the Earth people, and the cold and cruel conviction of a youth educated in a military academy in the correctness of a natural division of people into those who must be killed in the name of the Duke and those who hold the right to do the killing.

It seems as though the psychological experiment of the Earth people aimed at re-educating Gag is unsuccessful: Gag seizes an Earth ship headed for Gigand and returns to his home. But in the end we discover that the hero nevertheless begins to

realize that in the world there are other truths, truths more lofty than service of the Great Duke.

The teaching of proper social and civic conduct is an important element of today's science fiction for children. More and more often children's science fiction raises serious issues, though not through imitation of adult science fiction but by obeying the moral imperatives expressed in the words about the obligation of young adults.

"Wake up! Living amongst you are Good and Evil. We must, must, must uphold Good." With this un-subtle little song the Clown, one of the main characters of Svetlana Yagupova's *A Green Dolphin*, sets the tone for the entire story. Good is represented by Auntie Knep, the Clown, Lanjo the electrician, the inventor of a magical apparatus called the phonochron which can listen to the inner voice of objects, the Poet, the Artist and the Violinist. Also there is the Courageous Skipper, the personification of the romantic life of sea adventurers, and Don Quixote, Rom and Julia, the immortal heroes of immortal books, eternal symbols of nobleness and the loftiness of human feelings. Evil is

found in the country of Sondaria, where the action of the story takes place. In this country it is not people who are the object of respect and esteem, but their bank accounts. Also, the people of this country are forbidden to engage in art and poetry because art and poetry inspire thoughts about the strange and unrealizable and lead to a violation of all standards, from dress and speaking to thinking.

Through their own experience, the twins Alt and Charlie realize how horrible it is when "people forget how to dream and fantasize, their eyes begin to lose their lustre and close, and their souls are overgrown with moss". But in Sondaria there are those in whom "warm hearts beat". Because of this, they are "capable of igniting stars". These people fight for their own freedom and the right to dream, against oppression and spiritlessness, lies, falsehoods and money-grubbing, for man.

In the story the real is interwoven with the make-believe, complementing and enriching each other. Thus a world is born in which the realness of the characters, the vitality of the conflicts and the social bearing are not downplayed but on the contrary emphasized. The charm of the story is akin to that of all works of art dictated by true humaneness and love for people.

In a large proportion of modern children's science fiction the theme has to do with outer space or contacts with representatives of other civilizations. In these works the socio-psychological "invariants" of the hero are exposed in extraordinary, extreme situations which were aptly described by Stanislaw Lem when he said, "The unknown awaits us among the stars." *Illegal Planet*, a novel by Evgeny Voiskunsky and Isai Lukodyanov, possesses all the external signs of space science fiction. It tells about the study, exploration and adapting for man of planets of the solar system, about solving

riddles of Pluto, establishing contact with its inhabitants and with the mysterious civilization of biophores, and about much more.

In this tale the authors are guided by the momentous task of showing the society of the future as the result of the interaction of three factors: scientific and technological, social, and moral progress, with the greatest emphasis on the last factor. In the end one of the book's main heroes, Alexei Morozov, dies while protecting his friend and fellow-member of the space expedition.

For children's science fiction heroic action is of extreme importance, for all young people by nature are inclined to heroic deeds. Heroic deeds can appear as the high point of human strength, as the resultant force of man's best qualities, as they do in the novel by Voiskunsky and Lukodyanov or in *Alyona's Asteroid*, a science fiction tale by Leningrad writer Dymov.

In *Alyona's Asteroid*, the writer presents the world of the future clearly and colourfully, using one of the perhaps most difficult methods of narration, telling the story through the person of the hero, eight-year-old Alyona Kovaleva. In worlds of the future as represented by *Illegal Planet* and *Alyona's Asteroid*, there is always a place for heroic deeds. Such deeds as if accumulated during the process of growing up, from earliest childhood. Traditional genres, in particular adventure novels, continue to be developed. Adventure novels are good only when the characters behave naturally, when their actions are psychologically motivated. In full keeping with these criteria is *The Wanderers' House*, a novel by Moscow science fiction writer Alexander Mirer (in an interview by Arkady Strugatsky, cosmonaut Konstantin Feoktistov called this novel one of the best works of Soviet science fiction of the seventies: *Literaturnaya Gazeta*, 24 August 1977).

The name of the first part of the

book, "The Important Noon", is symbolic. Here noon, the dividing line of day, represents the moment in a person's life when something significant happens, and that person does something of great consequence. In the novel this moment was the decision of the young heroes to fight the cruel creatures from a distant planet who had already conquered many worlds. In a dramatic battle with the monsters the author is not afraid to burden his heroes with the heavy load of responsibility. After all, he believes in them, has confidence in their fairness, bravery, moral steadfastness. And the young reader, by identifying himself with the heroes and becoming a participant in exciting adventures, pays back the author with his loyalty. The victory of the heroes is determined not at all by the usual "need" for a happy ending, but by the fearlessness of the heroes, their constant helping of each other, their understanding that the fate of their planet depends on the success of their actions. The moral lessons of Mirer's novel will do the young readers good, reminding them that friendship and solidarity help overcome all difficulties.

Children's science fiction today is characterized by a search for new topical problems and a widening of the range of ideological and ethical issues. It is not by chance that in it we are witnessing the rise to the surface of ethical elements (which have always been the main content of Russian classical and Soviet children's literatures) and the emergence of a new type of hero, one who personifies the moral ideal, a person always active, deep-thinking, and truly human. Modern children's science fiction helps boys and girls to understand the meaning of our day and age, to find their place in life. What is most important, it teaches them responsibility for the future which they must build.

VLADIMIR GOPMAN
VAAP-INFORM

MOSCOW BOOK FAIR NUMBER 1985

The Shortest Route

The range of interests of modern-day secondary school students is vast and varied. Their interests span quantum mechanics and electronics, history and philosophy, foreign policy and the composition of water, the structure of proteins and the cultivation of cotton. Where can they learn about all these things?

School textbooks fail to keep up with scientific progress. Although they contain many facts, their coverage very soon appears to be outdated. On the one extreme, academic journals provide too complex an explanation, and the press, on the other extreme, only probes the surface. Where, then, can schoolchildren turn to for specialized knowledge?

This question was given some thought by Academician Igor Petryanov-Sokolov and the editors of Pedagogika Publishers. They concluded that schoolchildren would best be helped by receiving their knowledge from a primary source—directly from scientists. And so the series *Scientists for Schoolchildren* was initiated. The series' creator, Igor Petryanov-Sokolov, wrote the first book of the series, called *The Most Unusual Substance in the World*, which in an easy-to-read style tells about water. The book was sold out as soon as it hit the stands, which provided a great boost for both the author and the publishers. This quick success meant that direct contact between scientists and schoolchildren was possible and necessary. In 1974 (when the series first appeared) two books were published, followed by three the next year. Since 1980 five books a year have been published, and plans are in the works to increase this number to six editions a year.

"The generation that is to replace us," says Academician Petryanov-Sokolov, "must read good books. It is precisely for this reason that I attach much importance to popular-science literature; for indeed, it informs schoolchildren about the achievements of scientists in various branches of knowledge. I expended great efforts on the creation of the *Scientists for Schoolchildren* series and am heartened by the fact that many top Soviet scientists have already contributed to it and told about the achievements of Soviet and world science, in a serious and precise way."

From Academician Vladimir Kirillin's book *Power Engineering Today and Tomorrow* schoolchildren have learned about the scale and areas of development of power engineering in the 20th century. *The Wonder of This Century*, a work by Academician Nikolai Basov, winner of Lenin and Nobel prizes, and Yuri Afanasyev, Doctor of Physical and Mathematical Sciences, talks about lasers. Another book, *How Physicists Work*, by

VAAP-INFORM correspondent Nelya Stenishcheva reports on the book series *Scientists for Schoolchildren*.

Academician Arkady Migdal, gives an account of research in the field of vacuum, and Doctor of Philosophical Sciences Ivan Laptev's work, *A Test of Reason*, reports on the problems arising out of the interaction of society and nature.

Needless to say, six books a year contain too little space to illuminate the inexhaustible heap of problems on which modern scientists work. It would be futile to attempt to shed light on them all; nevertheless, the young explorers into unknown fields need to know about at least the basic trends of science. The most formidable challenge faced by the series' editors is to select important trends but without omitting those of global significance and without getting lost in details. How is this search being carried out?

"The series was conceived for leading scientists," says Nadezhda Gabisonia, a scientific editor for Pedagogika Publishers. "We find out which developments have been awarded prizes and which are at the stage of being resolved. We are in constant contact with the Presidium of the USSR Academy of Sciences—a reliable compass and the best source of information. For the most part we start our search not with a subject but with an individual, for a new trend is started by an individual scientist. We try to give the series a multiform character, which is the major difficulty we confront in our work. Sometimes a scientist will write on a popular subject, making the book designed for all young readers; another time one of the series' books will deal with a narrow problem and be aimed at a smaller circle of readers. Whatever the case, the books are sold out momentarily. Our editions must be accessible to all and at a level of difficulty that takes into account the abilities of secondary school students."

It should be mentioned that it is not all that easy to be added to the list of authors of the series. As one academician jokingly pointed out, one must be published in the *Scientists for Schoolchildren* series to become an authority. The series' growing popularity, its large circulation (200,000 copies), small volume (about 100 pages), pocket format and the opportunity it provides for telling about one's field of work all make it very tempting to scientists.

A great many authors send in applications for their works to be accepted as part of the series, but only a handful are accorded this honour. Everything is taken into account, particularly the credentials of the applicant. Even today it is a rarity to find a Doctor of Science among the authors; most of them are world-renowned members of the Academy. Another important criterion of

Continued on page 29

From Three to Fifteen

Soviet Children's Periodicals

Every morning postmen in cities, big and small, in towns, villages and out-of-the-way places deliver more than forty million copies of colourful magazines and newspapers. This sea of periodical publications is received by children who are still too young to read and teenagers who are troubled by such adult problems as how the world is set up, who and what to become and who to imitate in life. Maxim Gorky, during a discussion with Lev Kassil on how to develop Soviet children's literature, called it a "Great Power". Children's periodicals, which directly take part in the creation of future books for children and actively influence the formation of the minds of the coming generation, have been rightly called the second "Great Power" and have their own unique history. Among those who helped to found Soviet children's periodicals were Nadezhda Krupskaya, wife and comrade of Lenin, and an educator, the writers and teachers Samuil Marshak, Kornei Chukovsky and Boris Zhitkov, the young journalists and Young Pioneer leaders Mikhail Stremyakov and Nikolai Bogdanov, and many others.

Sixty years have passed since the release of the first magazine for children, *Baraban*. It was soon followed by *Pioner*, *Pionerskaya Pravda* and *Murzilka*. Over these years many searches were made for new ideas, failures were encountered, and new publications replaced old. Today in the Soviet Union there exists an integral and varied system of central and republican periodical publications that caters to almost all age

interests and passions.

Children's newspapers and magazines make every effort to answer all the questions young readers might have, to satisfy their craving for knowledge, help them choose their future professions and instil in them all the high qualities of man. This goal can be accomplished by the pen of a writer, the brush of an artist or the music of a composer who dedicate their labour and talent to children.

The first magazine a child will become familiar with is *Vesyolye Kartinki*, which has a circulation of 9 million copies. Pictures accompanied by short texts familiarize the child with the surrounding world, introduce him to Nature, animals, plants, life in the country, new constructions



Kolobok magazine groups and satisfies their various



Pioner magazine



Murzilka magazine

and machines. All of this is done in an entertaining manner, through the adventures of the magazine's heroes. Fairy tales, riddles, tongue-twisters and facetious sayings help the child to more quickly learn his native tongue and comprehend its beauty.

Also for pre-schoolers is the magazine *Kolobok*, which has a circulation of 330,000. It also contains fairy tales, stories and poems, like *Vesyolye Kartinki*, but with the addition of a record insert on which is recorded gay children's songs and works of literature read orally. As soon as a new children's song is recorded it is learnt at home or in kindergarten and performed by children's choirs at holidays.

Upon entering school, the child is ready for another magazine, *Murzilka* whose circulation is 5,700,000. It is intended for junior schoolchildren, and is a bit more serious than *Vesyolye Kartinki* and *Kolobok*. *Murzilka* presents, in addition to fairy tales, Russian epics and stories, complete adventure stories, ballads and poems. Contributing to the magazine are leading adult and children's writers. The magazine has a letters section that publishes some of the more interesting letters received

from the young leaders in which they tell about their own lives, conducts lessons on health and gives useful advice on sports. Contests, including one for the best drawings by children, is another of *Murzilka's* regular features.

Pioner, a Moscow magazine with a circulation of 1,600,000, and *Kostyor*, a Leningrad publication with a circulation of 780,000, cater to kids between the ages of ten and fifteen.

Pioner, which was started sixty years ago, is the oldest of the publications for children. Its history is



Vesyolye Kartinki magazine

connected with the brightest chapters of children's literature. All famous Soviet children's writers contributed their stories, novels, poems and tales to this magazine. Among them were Vladimir Mayakovsky, Eduard Bagritsky, Sergei Mikhalkov, Samuil Marshak, Mikhail Prishvin, Kornei Chukovsky, Konstantin Paustovsky, Ruvim Fraerman, Arkady Gaidar, Lev Kassil, and many more. Today their tradition is being followed by such much read writers as Albert Likhanov, Vladislav Krapivin, Vladimir Zheleznikov, Maria Prilezhaeva and Zoya Voskresenskaya. Leading children's writers and

new talent also write for *Kostyor*.

Pioner and *Kostyor* essentially contain the same wide range of materials, with the sole difference that *Pioner* is oriented towards children of 12 to 15, while *Kostyor* is for the 10 to 11-year-olds. The magazines' broad format allows the kids to learn about science and technology, natural phenomena, sports and athletes, school and Young Pioneer activities. On their pages are feature stories on new constructions and workers, legendary expeditions and the native places of great writers. The magazines also contain humor, riddles and charades. *Pioner* and *Kostyor* discuss with the readers international events and the peaceloving policy of the Soviet Union. In them the young readers will find articles on morality and proper behaviour, friendship of boys and girls and respect to elders. Both magazines print poems, stories and drawings done by the children themselves. Each of the magazines yearly receives from 50,000 to 100,000 letters from their readers, the most interesting of which are published. *Pioner* sponsors tournaments for budding chess champions for the prize of the White Rook club. *Kostyor* holds a Sprint school for young runners. Both magazines sponsor nationwide contests for kids and help school groups to organize their own work and leisure. Yet the greatest part of the space in the magazines is given over to children's literature. Many literary works first appear in *Pioner* and *Kostyor* before they are published by Detskaya Literatura children's publishers.

For children of the 1980s, the world is filled with a variety of colours. The secrets of outer space and matter, the riddles of biology, environmental protection, the latest discoveries in science and technology, the bright features of modern painting—all this amazes and interests children. Satisfying the wide range of interests of children and young adults are the specialized magazines

and miscellanies *Yuni Tekhnik* (cir. 2 million plus), *Yuni Naturalist* (cir. 3 million plus), *Modelist-Konstruktor* (cir. 1 million plus), *Yuni Khudozhnik* (cir. 300,000), *Zateinik* (cir. 100,000) and for the blind and hard of seeing, *Sovetsky Shkolnik*.

These magazines are highly popular among those who have already resolutely decided on what field of knowledge to pursue. Each of the magazines has its own special features and its own form of presenting the material. *Yuni Tekhnik*, a magazine for young technicians, has its own "patent bureau" which examines inventions by children and young people. Through representation of the magazine the young inventors receive author's certificates. *Yuni Naturalist* has a section called the 'Why' Club which answers the readers' most complicated questions. This magazine actively involves its readers in environmental protection and tells about the work of "green" and "blue" patrols that protect forests and water bodies. *Yuni Khudozhnik* familiarizes boys and girls with masterpieces of world and Soviet art, dishes out useful advice to aspiring artists and sponsors art contests. The miscellany *Zateinik* presents to the readers new games, amusements, scripts for school shows, songs, and ideas for fancy-dress balls.

All the above-listed magazines appear once a month and are up to 140 pages in length. But in an age of avalanche-like growth of information a person wants to receive this infor-

mation as quickly as possible. And the young citizen does receive it every day through the radio news programme Young Pioneers' Dawn and through 28 newspapers which are put out in the languages other than Russian in all the Soviet republics and in a number of autonomous republics on the republican level magazines similar to *Vesyolye Kartinki*, *Murzilka* and *Pioner* are printed.



Kostyor magazine

Pionerskaya Pravda, a biweekly national newspaper for kids with a circulation of more than nine million copies, will soon turn 60. It provides brief and readable information on important events and occurrences throughout the country and abroad

and covers Young Pioneer and Komsomol activities. Like *Pioner*, *Pionerskaya Pravda* has a broad format. It contains material on science and technology, the cultural life of the country, news from the world of the cinema and sports, publishes short stories and long stories, and conducts various contests and sports competitions among its readers. Its contributors include prominent personalities in politics and public figures, scientists, cosmonauts, engineers, workers, writers and composers. *Pionerskaya Pravda* regularly sponsors an international drawing contest for children under the motto "I See the World". The newspaper, whose popularity is immense, receives several hundred thousand letters annually from its readers. Finally, it holds international displays of solidarity and friendship among children of various countries of the world.

The noble aims of Soviet children's periodicals help parents, teachers and all educational institutions to instil high morals in the coming generation, whose members will usher in the new century and be called upon to direct the destinies of their country, live in peace and make a worthy contribution to the development of world civilization. These lofty aims are served by every children's magazine, by every children's newspaper issued in the Soviet Union.

STANISLAV FURIN
Editor-in-Chief, *Pioner*.
VAAP-INFORM

Books about Nature for Children

The planet Earth is our home. And natural environment requires thought and care on the part of Man. He must learn to use its riches without destroying them, to be provident so as not to bequeath a barren desert to his descendants.

Mankind's best minds, scholars and premiers, clergymen and teachers, are now engaged in the problem of protecting the environment. This must be a matter of concern to all who have children and grandchildren.

And what about those children and grandchildren, our descendants, who are going to be the masters of the Earth before many years pass? They are still too young and inexperienced to know good from evil, they are equally likely to grow up cruel or kind, they may take touching care of the small creatures, or may enjoy tormenting a cat, a dog or a pigeon. For it is not always that a wise adult may happen to be nearby and speak a timely word of admonition. How are they going to behave in their various encounters with nature? Who will teach them to be kind and far-sighted? What can save the future of our planet if not talented and wise books read in the formative age of childhood?

Kornei Chukovsky, one of the founders of Soviet literature for children and still a great favourite with young readers, once noted that the principal task of a children's writer is "at all costs to instil humaneness, this marvellous faculty of commiserating with another's misfortune, rejoicing at another's good fortune and feeling for another as for oneself. We must awaken, develop and strengthen in the receptive heart of the child this precious ability for compassion, the ability which makes a human being worthy of the name."

Many inspired words have been written in the Soviet Union, teaching children to be kind to all living things. Poetic pictures of the Russian countryside have been drawn for children by writers belonging to the older generation of Soviet literature: Mikhail Prishvin, Konstantin Paustovsky and Ivan Sokolov-Mikitov. Their works open the eyes of young readers to the beauty

of nature, teach them to admire it and, consequently, to treasure it.

Then there emerged a group of naturalist writers. One of them, Vitaly Bianki, is the author of four books of short poetical and at the same time informative tales about animals, birds and insects. His amusing stories tell children what kind of nests birds build, what animals need tails for, which birds sing which songs, what is the purpose of the very differently arranged legs, beaks and much more. Bianki demonstrates the mutual dependence of everything in nature. For instance, in one story there is an old man who liked taking his tea with milk but refused to be friends with an owl. The owl resented this and stopped catching mice in the old man's clover field. The mice destroyed the hives of the bumble-bees, the bumble-bees stopped pollinating the clover, the cow no longer had enough fodder and the old man began going short of milk.

Yevgeny Charushin, who lived in Leningrad, was both an artist and a writer. Back in the thirties he published a book called *Stories About Animals* which was illustrated with his own charming drawings. About the same time Boris Zhitkov wrote his popular stories *About an Elephant, A Mongoose, and A Wolf*, Vera Chaplina published *Zoo Babies* and Olga Pewvskaya *Kids and Cubs*. All these books tell about animals' ways and habits, making them understandable to children.

Writer Sladkov was Vitaly Bianki's pupil and follower in children's literature. His book *The Land of Solar Flame* describes deserts and dry steppeland; *Dawn Over Clouds* introduces the young reader to the wild life of mountainous regions. Many of Sladkov's books are illustrated with the author's own photographs. His writings are very popular with young nature lovers. For the book *Underwater Newspaper* Sladkov was awarded the State Prize of the Russian Federation.

Much useful information about nature is contained in Nadezhda Nadezhkina's books *A Brother to Every Blade of Grass* and *In Orchard and Garden*. The botanist Pavlova writes fascinating sketches about flowers and

insects. *We Haven't Seen It, but We Shall* is the title of one of her books intended to awaken in children an interest in nature and instil hope in future discoveries.

The biologist Ivan Akimushkin writes for teenagers, while Yuri Dmitriev has written more than fifty books about nature for young readers of all ages. Among them is the two-volume *Man and Animals, The Great Book of the Forest* and the series *Our Neighbours on This Planet*, the first book of which tells about insects and spiders, the second about amphibians and reptiles, the third about mammals and the fourth about birds.

In these books he examines the role of animals in Man's life from various points of view and discusses the need for ecological balance. Dmitriev tells his young

readers about the efforts being made by people to save species that are in danger of extinction and about the newest methods of protecting our neighbours on this planet, including the use of satellites.

These and many other books penned by different writers seek to instil in their young readers a loving and protective attitude to all living things on earth.

Of course, books by themselves, without the active support of parents and school teachers, cannot cope with this great task. But the problem is all-important, and it concerns not only children, not one country, but our entire "home" which is called the planet Earth.

VLADIMIR MEERZON
VAAP-INFORM

The Shortest Route

Continued from page 24

selection is the relevancy of the topic and its originality. The schoolchildren must be among those immersed in one of the more complex fields of modern science. And, without doubt, consideration is given to the wishes of those to whom the series is addressed. Although the books are recurrent winners of Znanie Society nationwide contests for the best works of scientific and technical literature and of prizes awarded by the USSR Exhibition of Economic Achievements for the best editing work, the greatest prize of them all is the schoolchildren's recognition.

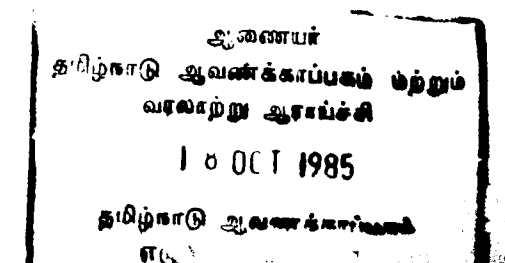
Academician Igor Petryanov-Sokolov, the series' editor-in-chief, along with two other members of the editorial board, Academicians Ivan Knunyants and Alexei Narochnitsky, carefully sort through the mail sent by the readers to the editorial offices, read the comments on the books and study the interests of the readers. In the letters, they very often encounter requests for a reprint of a favourite book, specific suggestions for improving the editions, or thought-provoking ideas.

Some time to come, Pedagogika Publishers plan to arrange meetings between the scientists and schoolchildren. There is already a precedent for such type of contact - schoolchildren have met with the authors of the

Children's Encyclopaedia. Direct communication can be of enormous benefit to both: for the scientists, such contact provides the opportunity for gauging the popularity of a potential book; for the schoolchildren, the chance to hear about it. Each new book of the series is impatiently awaited, and not only by Soviet boys and girls. The books of the series are eagerly purchased by foreign publishers. At the 1983 Moscow International Book Fair, publishing rights of the series were bought by publishing firms from Japan, Bulgaria, Mexico and other countries.

As the interest in this series is large, the books entering it must be entertaining and understandable to children of the entire world.

Soon to be released as part of the series is a book by Vitaly Kostomarov, Corresponding Member of the USSR Academy of Pedagogical Sciences, entitled *A Life of a Language*, and *The Great Law* by Academicians Igor Petryanov-Sokolov and Dmitry Trifonov. New discoveries by leading Soviet scientists are awaiting their turn. One can only envy the schoolchildren - to them, the road to the achievements of science has become open and accessible.



The Endless & Difficult Road

Children's Encyclopaedias in the USSR



12-Volume edition of Children's Encyclopaedia

All kinds of different-shaped books are laid out on the table. Some are thick and some are thin, there are black and white ones and there are colourful ones, and some of them are old, others new. There are children's encyclopaedias in two, three, ten and twelve volumes, and fat dictionaries and thin, bright pocket dictionaries. All this is what the library of the Children's Book House in Moscow has to offer.

The whole story of the Children's Encyclopaedia is contained in this impressive collection of books.

The thirst for knowledge in post-revolutionary Russia was particularly

great. This was conditioned by the fact that large-scale construction began in the country. To be literate meant to be a valued worker and a needed specialist, and, of course, everyone tried to give their children an education. This was dictated by the very life and new opportunities opening up before people. Efforts were made as early as the 1920s to publish a new children's encyclopaedia, but in the prevailing conditions and with the small number of people who wrote for children then, nothing much came of them. Things went no further than the compilation of a glossary and some booklets.

In the 1930s, Detizdat (Children's Publishers) tried to publish a Children's Encyclopaedia. The plans for the volumes were ready, and the first hundred articles had been prepared. The first, trial volume came out in 1937, but, at that, everything came to a halt. In 1939, Detizdat gave young readers an encyclopaedia for three to six-year-olds which was thought up and compiled by the remarkable children's writer Boris Zhitkov. This large book written in the person of an inquisitive and lively little boy was called *What I Saw*. Zhitkov himself explained that he decided to write in the person of a pre-school child in order not to use words and expressions which were difficult to understand. Like a tuning fork, the age of the hero-cum-story teller allowed the writer to check every phrase out loud.

Boris Zhitkov's experiment was taken up, and other writers also began to create various encyclopaedic books for children. The names of Vitaly Bianki, who wrote *The Woodland Newspaper*, and Mikhail Ilyin, who wrote *Tales of What Is Around You*, as well as those of a number of other Soviet children's writers are inseparable from the history of the popular-science and instruction literature of an encyclopaedic nature. All the same, the current Soviet Children's Encyclopaedia was first released by the Academy of Pedagogical Sciences Press only between 1959 and 1963, and consisted of ten bulky volumes bound in yellow calico.

Of course, the main thing about the Encyclopaedia is that it gives an

idea of the complexity and grandeur of the world created by man. It follows a thematic principle instead of a dictionary-like one, and every volume contains a compact picture of the unity of mankind in the striving for freedom and knowledge without restricting itself to the European civilizations, which is a traditional feature of Western publications.

Each volume of the Encyclopaedia is devoted to one theme, such as The Earth, Plants and Animals, Man, The History of Human Society, Literature and Art, and so on. In addition to the articles on this or that subject, every volume has a list of the most important pieces of information, a bibliography, and name and subject indexes.

This Children's Encyclopaedia is not descriptive, but continually urges the reader to try things for himself, such as making a herbarium, gathering a collection of minerals, or making a primitive telescope.

At the end of 1969, Prosveshchenie (Education) Publishers in Moscow put out a second edition of the Encyclopaedia, which this time consisted of twelve volumes. Having done so, it immediately passed the baton to the newly-founded Pedagogika (Pedagogics) Publishers.

The third, also a twelve-volume edition of the Children's Encyclopaedia, had a print of 520,000 and preserved the thematic principle in its structure. The editor-in-chief of all three editions of the Encyclopaedia was A. Markushevich, Vice President of the USSR Academy of Pedagogical Sciences. The third edition contained considerably more information than the first two, and more topics, the answers were more thorough, the number of the illustrations was greater and their quality better. In the second edition illustrative material formed 12.7 per cent of the content, whereas in the third edition this had grown to 28 per cent. Around 700 colour photo-

graphs, reproductions, drawings, geographic and historical maps, and rare photographic documents help the reader to understand more deeply and acquire a more practical idea of the content of each volume.

Many people take part in the preparation of the Encyclopaedia and include scientists and cultural workers—there are more than 900 contributors in all, including 57 members and corresponding members of the USSR Academy of Sciences. There are 30 members of branch academies such as the Academy of Medical Sciences, the Academy of Social Sciences and the Academy of Fine Arts, 238 Doctors of Sciences and Professors, and important journalists, artists, educators and writers.

The principle of the publication remains to attract direct participants and eye-witnesses to important events, so that young readers obtain information 'first hand', and not in accounts.

The twelve-volume Children's Encyclopaedia is aimed at readers of middle to upper school age.

Encyclopaedias for younger schoolchildren are another matter, for these children are not able to read a thick volume from cover to cover and here the encyclopaedic dictionary is called on to give inquisitive children a selective answer to any question on the meaning of individual words or concepts.

Pedagogika Publishers have twice (in 1968 and from 1975 to 1978) released an encyclopaedia called *What Is This? Who Is This?* for 9 to 11-year-old children. In 1968 it came out in two volumes, the second edition was in three volumes.

The subject matter of the three-volume edition gives the beginners the opportunity to obtain answers to questions they may have concerning all areas of knowledge, be it in the field of technology, natural sciences or the humanities. There are around 1,000 explanations set out in alpha-

betical order, which helps the reader to find the answer to his question quickly and trains him to use reference literature. Every word is turned into a narrative, journalistic article or businesslike description.

There are also editions for teenagers, in which words are explained out of context. There are thematic encyclopaedic dictionaries for young artists, farmers, chemists, astronomers, geographers, students in local lore, technicians and sportsmen.

The Detskaya Literatura (Children's Literature) Publishers put out a whole series of beautiful encyclopaedic dictionaries, each written by one author and aimed at eight to ten-year-old readers. They have been published for the last twenty years and number around twenty-five titles. Each such dictionary contains a few words which are needed to cover and reveal some capacious concept. Every word constitutes the title of an account or an article. Many dictionaries are subtitled: "An Encyclopaedic Dictionary. From A to Z With All The Stops, the 'stops' all forming a single whole. The word-terms open up before the child a set of phenomena, which together form an overall leading concept. For example, 'wood', 'desert', 'kitchen garden', 'cosmos', 'transport', and 'man'. As a rule, each of these thin, colourful booklets starts with an alphabetical index which also serves as a list of contents. Many of the dictionaries finish with game material such as quizzes, entertaining questions and tasks.

Yet, even so, this type of encyclopaedic dictionary, like various other publications for children, has not yet become fixed.

Mankind's scientific knowledge is increasing and school curricula are changing. With this, the tasks of encyclopaedias also alter.

The quest goes on.

VLADIMIR MEYERZON
VAAP-INFORM

MOSCOW BOOK FAIR NUMBER 1985

INDIAN BOOK INDUSTRY

Tadjik Children's Literature

"An overseas visitor to Tadjikistan once remarked: 'Your children carry themselves as though each child wears a royal crown.' The children of our republic, as do all Soviet children, wear not a royal crown, but a crown of happiness, care and love. For them we open a multitude of fine kindergartens and creches, summer camps and schools, Pioneer Palaces, libraries and cinemas. For them we publish many kind, wise and jolly books in beautiful bindings."

We are talking with the vice-chairman of the committee for literature for children and young people, of the Tadjikistan Writers' Union, holder of the H.C. Andersen Diploma, Honoured Cultural Worker of Tadjikistan, children's poet Ubaid Radjab.

U.R. In recent years, Central Asian, and in particular Tadjik children's literature, has taken a great stride forward. Much poetry and prose for children has been published in our periodicals; every year the republic's publishers "Irfon" and "Maorif" release many new books, and there is a host of poets and writers for children working in our republic, whose books are favourites with children of all ages. Particularly worthy of mention are Gulchekhry Suleimanova, Nugmon Razik, Amindjon Shukukhi, Bolty Ortikov, Mavdjuda Khakimova, Nariman Bako-zadeh, Ali Bobodjon, Bobo Khodji, to name a few. Their books have been published not only in our republic, but also in Moscow, Kirghizia, Uzbekistan, Azerbaijan, Lithuania, Latvia, the Ukraine, Turkmenia and Moldavia. This bears witness to the great popularity of Tadjik children's literature.

Stories of working and workers provide one of the main themes in Tadjik children's poetry. The poet paints a picture of Man the creator of beauty and transformer of the world.

Cor. In your long poem "The Earth", you represent it as a spiritual, thinking being...

U.R. True. You see, the poet must treat every object or event which he portrays as a living entity; he must imbue it with life, dress it in individual characteristics. Such poetry is especially popular with young readers. It is noteworthy that Tadjik prose and poetry for children has retained the didactic tradition, which is a basic feature of Tadjik classical literature, with its thousand-year-old history.

Cor. Please tell us of current genres and themes in Tadjik children's prose.

U.R. At present, long and short stories analysing the inter-relationships of children and adults, and the behaviour of children in various situations. As, for example, in the stories of Bolty Ortikov.

Abdumalik Bakhori's "The Cream at the Edge of the Cup", and Bakhrom Firuz's "You're Not Alone" stand out among stories devoted to the spiritual development of the rising generation.

The theme of the heroism, patriotism and selflessness of children and adolescents is one of the basic themes of Soviet children's literature, and is the pivot of Mirsaid Mirshakar's story, "Lenin's Smile". Mirsaid Mirshakar is a national poet of Tadjikistan and a laureate of the USSR State Prize, Ibod Fayzulayev's "Story about the Green Forest" is devoted to the Great Patriotic War of the USSR against Nazi Germany.

That the artistic mastery of our writers is continually improving is shown by the fact that Tadjik books are being translated into many languages both within and beyond the USSR.

Cor. What about the child-readers? What are their interests and tastes nowadays?

U.R. That reminds me of the words of the great Russian writer, Maxim Gorky. He said that to write for children is the same as to write for adults, only better. The writer for children is responsible for the formation of the young soul.

We are striving to develop a feeling of fairness and friendship in younger children. The young reader nowadays expects to read about actual conflicts, real heroic deeds and strong characters. It is essential not only to be able to talk to your readers, but also to know what to say to them. Children of 9-14 age group are the chief target of children's literature, but we are not forgetting pre-schoolers. We need stories which give material for games. Why? Because for children of this age game is life itself. Whereas teenagers expect from us subtle, inventive and serious books. And there is one more very real demand on writers; children's literature fulfils its educational role only when it conveys the aesthetic.

Cor. One last question. Is it true that a writer for

Continued on page 34

Daghestan, Komi, Chuvashia

*"... Childhood passes, but it
bequeaths to us,
A legacy of childhood songs,
Its memory remains for ever."*

With these lines Rasul Gamzatov, the outstanding contemporary Soviet poet, expresses a feeling known to every grown-up. Today his poetry is well known both in the Soviet Union and abroad. And it is hard to believe that a few decades ago some of the peoples inhabiting Daghestan (now an Autonomous Republic within the Russian Federation) had no written language of their own. Now books, magazines and newspapers are published and there are radio broadcasts in ten national languages of the Republic. Today Daghestan has its own writers and poets, and plays by Avar, Kumyk, Darghin, Lak and Daghestan playwrights are on at five state theatres.

Daghestan means "the country of mountains". About thirty nationalities live in the Republic with its comparatively small territory of 50.3 thousand square kilometres. Mstislav Stingl, the Czechoslovak ethnographer and traveller, who visited more than 100 countries, wrote: "Wherever more than one nationality lives in the same state, intranational friction arises. But in Daghestan about thirty nationalities live in peace and friendship."

The universal expansion of the Russian language in the Republic was accompanied by the flourishing of local languages. The poems of the Avar poet Rasul Gamzatov, who holds the honorary title of People's Poet of Daghestan, of Rashid Rashidov, a Darghin and winner of the international Hans Christian Andersen Prize, and of Nuratdin Yusupov, a Lak and winner of the State Prize of the Russian Federation are national in both form and content, which imparts to them the unique colouring of national traditions. Grandpa and Grandma, the favourite, wise confidants of kids, are often to be found in their verses. They, as Rasul Gamzatov wrote, "consider their own honour to be higher than all the summits of the East". The writers of Daghestan well remember the words of the Soviet Russian children's author, Boris Zhitkov, that a child is a synopsis of the adult man. Thus typical of the children's literature of this multinational republic is its ability to "converse" with children, a

characteristic that has distinguished good literature throughout the ages. The heroes of books by Rashid Rashidov, whose work has won international recognition, teach children kindness, and faith in good things:

*"We will easily agree about the price
What, no money?
You give me a smile,
That's better than anything."*

KOMI

The written literary language of Komi was founded by the missionary Stefan Permsky. The first old texts date back to the 14-16th centuries. Russian scholars began to record Komi folklore as early as the 19th century. And it was these oral works—fairy tales, legends, songs—that were to become one of the sources of Komi literature, whose foundations were laid in the last century by Ivan Kuratov.

A hundred years ago they wrote about the Komi people as follows: "This tribe is swiftly moving towards degeneration, and it can be said with confidence that it has not long to tread this wide world, that it is already living its last moments." This prophesy has never been so far from the truth as today.

The economy of the Komi Autonomous Republic, which is part of the Russian Federation, is developing at a rapid pace. Apart from the wood industry, machine-building plants and local industry enterprises were constructed. Part of the production is exported.

Cultural development began after the Civil War (1918-1922). Schools were opened, the first native-language newspapers published, and the national theatre founded. It was in the 20s that Komi literature for children began to develop. It was at this very time that ABCs and textbooks were compiled, and verses and stories written for them. With their help children learnt to read and write. Authors wrote of the transformations taking place, of the struggle between the new and the old. In the 20s and 30s, it was poetry that predominated. Today prose and drama occupy a worthy place alongside poetry.

Recently an anthology of short stories was published under the title *Here on the Inva*. It contains works by the young and older generations of writers, including Ivan Minin, Valerian Batalov, Vasily Isayev, Semyon Fedoseev

Timofei Fadeev, Valentin Kuchevoi. They write sincerely, with love and kindness, of the people of their native land. And Komi children are brought up on these feelings which are always highly valued by the people.

CHUVASHIA

In the history of Chuvash culture there exists a personality who warrants no other name than that of enlightener. We have in mind Ivan Yakovlev. In the middle of the last century he opened schools, introduced innovations into the educational system for teaching the children of the non-Russian peoples of Russia in their native language, created a new Chuvash written language and got a publishing house going. Ivan Yakovlev was a mathematician and philologist; it is with him that the school of Chuvash 19th century writers begins. And he wrote literature for children. The famous Soviet author, Marietta Shaginyan, said of him, 'Ivan Yakovlev was a true son of his people, one of those whom history carries aloft, concentrating in him as a representative of his people, the nervous energy, intellect and character of many hundreds of his fellow men.'

In our day Ivan Yakovlev's motherland is called the Chuvash Autonomous Soviet Socialist Republic, and forms part of the Russian Federation. Chuvashia today

is a republic with a highly developed industry and agriculture. In Cheboksary, the capital of Chuvashia, the doors of the university, agricultural and teachers' training colleges are opened wide to young people.

The paper *The Young Pioneer's Call* in the Chuvash language is published specially for children. On its pages, as on the pages of books and journals put out by the Chuvash publishers, children can meet with their favourite national writers and poets: Alexei Talvir, Mikhail Yukhma, Eva Lisina. Books by these three authors—*Anyar*, *The Children of Senyal* and *The Children of Purneske and of His Friends* were recently published in Moscow in the Russian language. To the young dreamer Marina (*The Children of Senyal*) her home village is a fairyland: while the rivers, lakes and leafy groves were full of magic for the young town children (*Anyar*); finally, a real fairy-tale are the extraordinary adventures of Purneske. The Chuvash land is depicted in it as fabulous, and its heroes speak a fabulous language.

The traditions of the national literature for children, founded by Ivan Yakovlev, with its roots going back to folklore, are continued by the contemporary children's writers of Chuvashia. The essence of these traditions amounts to teaching a young child to love beauty, and to stimulate in him interest in and love for his homeland.

Kazakhstan: A Nation of Poets-singers

My nation is a nation of poets-singers. Just as there is no man without a name of his own, there is no Kazakh without his own song. Every child grows among songs, legends, folktales and books.

Kazakh written literature for children has its roots deep in our rich, traditional oral folklore.

The founder of Kazakh children's literature was our great teacher and enlightener, poet and translator Ibrai Altynsarin. He produced brilliant classics of poetry and prose for children. In his *Kirghiz Reader* (1879) he included some of his own verses and fables in prose.

Kazakh Soviet children's literature is the offspring of the Great October Revolution. It was not fully formed in one year, but gathered strength gradually, step by step. Before the October Revolution, its writers and poets were few and far between, and in the whole of Kazakhstan there was not a single publication for children, not even a magazine or a paper. In the beginning of the twenties two journals appeared simultaneously—*Leninshil Zhas* and *Pioner*. They carried material written especially for children and young people.

By the time of the outbreak of the Second World War, collections of short stories, several novels, tales in verse, and adaptations from folk legends, had been published. During the pre- and post-war periods, professional writers appeared, writing exclusively for children, mainly for the 9—14 age group.

The fifties and early sixties saw the appearance of a large number of talented writers for children, such as B. Sokpakybayev, M. Alimbayev, M. Jamanbalinov, A. Duisenbiev, K. Murzaliev, N. Gabdullin, K. Idrisov, M. Gumerov and others. This was a time of burgeoning growth and development in all genres of Kazakh literature for children of all ages. There was a great enrichment and broadening of subject matter. The main theme during those years was the constructive labour of the Soviet people, the defence of world peace, and a happy and hopeful future for our children and for all the children of the world.

Our talented writers who have created works of art worthy of contemporary children were beginning to win acclaim throughout the Soviet Union precisely at that time. Their better works were being translated into Russian, and thence, or in some cases directly from the original, into the languages of our fraternal Soviet

peoples and into foreign languages.

National periodicals play a major role in children's literature's development. The children's journal *Baldyrgan* (The Seedling), founded in 1958, has become not only a popular magazine, and a sincere friend giving wise advice to Kazakh children, but has been generally accepted as the centre for the development of Kazakh literature addressed to 7—10 year-olds.

Contemporary Kazakh literature for children has matured to such an extent that it now speaks to children through poetry, prose and drama of all the problems of society and civic life.

Our major poet, Utebai Turmanjanov, creates his ringing verses, full of the joy of discovery, such as "The Bees and the Ants".

Apparently inadvertently he guides the child to an understanding of the deep closeness of work and friendship, to the understanding that neither can exist independently, without the other, any more than can the words of a line of poetry.

Kazakh literature is now on the way to new successes; all the conditions are favourable for its further flowering.

In 1975, Zhalyln Publishers was established to issue books for children and young people. Prior to this, in 1969, the literary miscellany *Zhalyn* (The Flame) and in 1960 the journal *Bilim Zhane Enbek* (Knowledge and Labour) were started. From 1965 onwards there was the annual calendar *All Year Round*. It is certain that all this has played a vital role in the development of Kazakh literature for children, and in the maturing of its young authors.

Every year, Zhalyln Publishers releases some 250 titles in the Kazakh and Russian languages. Kazakh children read the finest gems from the treasure house of Soviet and world literature, in their own native language. And those creations of Kazakh writers that stand the test of time are translated into many languages.

MUZAFAR ALIMBAYEV

poet, honoured cultural worker of Kazakhstan, member of the committee on literature for children and young people of the Soviet Writers' Union, member of the board of the Writers' Union of Kazakhstan.

VAAP INFORM

MOSCOW BOOK FAIR NUMBER 1985

Tadjik Children's Literature

Continued from page 32

children must be a man, made wise by his long experience of life?

U.R. The proverb says, "Children are more like their times than like their parents." We have found that young people can also write fine children's books. For example here in our republic we have Muhammad Goib, Dzhura Khashimi, Latofat Kondjayev and others.

Although the range of children's interests changes, the following do not change: their eternal inquisitiveness, their interest in the world around them, their will to get to know the world and to find their place in it. Today they are children; tomorrow they will take our place.

Interviewed by MARINA NEKRASOVA, member of the Soviet Writers' Union.

Elar Kuus and His Children's Stories

One of my son's most favourite books is *Our Otter* by Estonian writer Elar Kuus. This amusing story of a tamed river, Otter, was first published in 1959. Since then several generations of Soviet children have learned from its heroes that every living being on earth should be treated with care and understanding.

In all of Kuus's stories, one detects a great knowledge of and sensitivity to nature. Among his better known works are a collection of stories entitled *Blizzard*, the plays, *Ati*, *the Wiz* and *Mother's Kiss*, which have been produced as puppet shows, and the books *The Sun's Family*, *Youthful Adventures*, *When Grandad Was a Boy*, *The Cricket's Key*, and *The Marksman*.

In his books, more often than not written with the beginner reader in mind, Kuus avoids clouding the stories with too much information at once, yet he does introduce enough interesting details to teach the young reader about the lives of animals, birds and plants, about such natural phenomena as the changing of seasons, the solar system, the magical transformations of water and much else. All this information is relayed in the form of legends, tales, and parables, which are saturated with the desire to do good, with love and respect for children.

Elar Kuus is a brilliant educator. He believes that every children's book should contain a moral, and that this moral should be skillfully concealed. Applying this principle, Kuus does not waste words in order to appear ultra-modern; his style can be characterized as light narration always speckled with humour, even if he talks of serious things. A wise teacher emerges from the stories included in the collection, *Youthful Adventures*. These stories are set in the Soviet Far East, the Ukraine

and other parts of the Soviet Union and, what is more, each of them combines a lesson in history, geography and natural history of that particular region.

Kuus' favourite genre is the fairy-tale, in which he abundantly uses the most well-known story-telling methods. Apart from the little gems of tales, legends and parables contained in *The Sun's Family* and *The Cricket's Key*, Kuus has also contributed to the treasure chest of Estonian children's literature the tale *Mother's Kiss*, in which a mother's kiss turns out to be the best weapon in the struggle of three young rabbits against a mean wolf.

A rich imagination is what makes a fairy-tale great. But a person not capable of fantasizing could not have depicted history as skilfully as it is done in the book. *The Marksman*, which whisks the reader away to the distant past. *The Marksman* is a story about primitive society presented in a form accessible to children. Although perhaps open to criticism from pedants, it wonderfully carries out its task of awakening in children an interest in the times of lore, conducting them into a realm which might otherwise seem alien, boring and, in sum, simply irrelevant to the present.

Elar Kuus' interests go beyond nature, geography and history. To this list must be added art, literature, psychology, the cinema and travel. At eighty years of age the writer still maintains a lively interest in all aspects of life, in science news and in art, and in everything going on in the world.

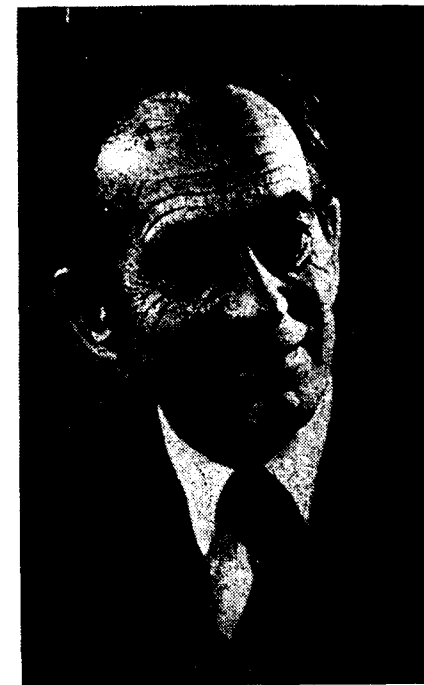
HELJO ERNESAKS
VAAP-INFORM

Lithuania's Most Popular Poet

In Lithuania there is not a single school or kindergarten where the children do not know Anselmas Matutis's verses and poems by heart. He himself has repeatedly been convinced of this. No sooner does he begin to recite his poems than the children in the audience immediately join in, loudly repeating the words.

The poet taught school for a quarter of a century. This gave him a deep insight into child psychology, an understanding of the world of children's interests. His first verses came out in 1937, when he was only fourteen. The first collection of his poetry was published at the end of the 1940's. Today Anselmas Matutis has over thirty books to his credit. His more than forty years of creative writing have now been crowned with *The Woodpecker's Smithy*, a collection of works in diverse genres: poems, fables, songs and stories. Intended for readers of very different age-groups, the book opens with verses for children of pre-school age and closes with fables so profound that they are enjoyed by grownups, too.

Of late the poet has been writing a lot for very young children. *The Giant's Spoon* is a book for pre-



Anselmas Matutis

schoolers and it is very popular in Lithuania. It skilfully reveals how the child's boundless fantasy combines with his awareness of the material nature of the world.

Matutis knows and loves nature and the Lithuanian countryside. It is not fortuitous that the theme of a child's links with nature is traceable in all his works. Most modern children are city-dwellers and know very little about woodland life. Anselmas Matutis not only shows children the beauty of the forest, he also acquaints them in a most vivid manner with the flora and fauna of Lithuania.

Today the poet is particularly worried over the problem of protecting the natural environment. He takes the fairy-tale as his ally in defence of Nature. In his book *Forest Manikins*, the gnomes tell the children how much harm is done to the forest. The forehead of the gnome, Silinukas, is very wrinkled by "worries". The Red Worry is fire, the Blue Worry is the poison that kills little fishes in the rivers, and the Black Worry is the smoke from industrial enterprises that is smothering the trees.

Hollowkin is a story in verse about a forest which is beset by a great trouble: a merciless wood-cutter, an impudent poacher, is ravaging the forest. *Hollowkin*, a tiny boy who has been asleep for a hundred years, wakes up and begins to fight the enemies of the forest. With the aid of the birds and animals he overcomes all enemies. By posing such "adult" problems in his poems for children the poet prepares his readers for the future; he cultivates in them a civic awareness of their responsibility for the future of Nature. Who knows, perhaps when the child has become an adult he will not be indifferent to nature, thanks to the complaint of the gnome and the selfless bravery of *Hollowkin*. Impressions gained in childhood very often leave their marks throughout life.

GRAZINA SKABEIKITE
VAAP-INFORM

Dear Zenta Ergle

The Latvian writer, Zenta Ergle, receives thousands of letters from children from all over the Soviet Union. Here is one of them: "Dear Zenta Ergle, our class discussed your book *The Kids of Our Neighbourhood*. It is so interesting that when you read it you imagine that you are also taking part in the action...."

The Kids of Our Neighbourhood was Zenta Ergle's first book. Since its release in 1956 the writer has produced thirty more books, among which are stories, travel notes, fairy-tales and plays.

Zenta Ergle suffered an unkind fate. A prolonged illness confined her to a hospital bed from which she endured a long separation from friends and family, including her son and daughter. It was during her period of confinement that the thought occurred to her to undertake the writing of some kind of story that would soothe her children, deflect their attention from their mother's illness, get them to play again, engross them, provide a park for their creativity. Ergle began a story, adding new chapters every day. That is how *The Kids of Our Neighbourhood* was born. Its heroes are young residents of Riga who live in the same block of flats. Aided by adults, the kids succeed in fixing up their courtyard and organize their own club, but not without a hail of events, conflicts and humorous situations.

The Kids of Our Neighbourhood was later translated into many languages, and in 1960 it was made into a play which was staged at the Moscow Children's Theatre. In the meanwhile, young readers were impatiently awaiting a sequel. Children from



Zenta Ergle

Sverdlovsk wrote: "Dear Zenta Ergle, could you please write a book about kids playing Indians....". Ergle heeded the children's request, coming out with *Now That Was a Summer!* In it the heroes from the author's previous book spend their summer vacation in a seaside town. At the camp Indian games are organized and a conflict with the leader of the local gang of boys arises, only to be solved when the two warring groups together help to put out a forest fire, cementing friendship between them.

The author often receives letters impatiently entreating her to pick up her pen again: "...I hope your new book comes out real soon. I am sure it will be very, very interesting." And Zenta Ergle is not in a position to deny readers' hopes and expectations. Soon to appear was her third work, *Do You Think I'm a Failure?*, about a young boy named Peteris who encounters unpleasanties in everything he does.

"Those boys who you write about in your books are lucky", a girl wrote to the author. "Can it be that you'll never write anything

about us, girls?" Perhaps it was this letter, or possibly many others as well, that prompted the author to invent a plot in which the main hero was a girl. Such a story is *It Began in a Flower House*. The adventures of the young heroes begin in Latvia, and end up in Georgia. This thrilling story was followed by another, *Uno and the Three Musketeers*, about three friends, Porthos, Aramis and Athos, who after reading loads of adventure stories decide to imitate the gallant musketeers. The boys' merry-making is interrupted by the appearance of an unfamiliar boy who surpasses the musketeers in their erudition. The four help the police to apprehend a group of wharf-side blackmarketeers. The biggest surprise, however, is still to come. Uno, their helpmate, turns out to be a girl.

Zenta Ergle's plots are centered on action, romantic events and entertaining adventures that involve the heroes in dramatic confrontations, which are then unwound, putting a happy ending to the story. Her talent for revealing the psychology of children and for creating excitingly tense action has repeatedly amazed young readers.

Zenta Ergle's books are entertaining. But it is also in line to mention their educational role. For example, in the story *Between Us, Girls* the readers follow the unwinding of interesting events and encounter courageous heroes. They are also introduced to problems, such as: Is it permissible for a girl to humiliate herself in front of a boy whom she likes? Ought a boy to be dishonest with a girl if they have become friends? And in general, what does honour mean? Honest conduct? What is true friendship? Love?

YAZEP OSMANIS

VAAP-INFORM

INDIAN BOOK INDUSTRY

NEW BOOKS FROM THE USSR

At the Cross-roads of Four Cultures

Yuri Roerich's Unique Dictionary

It is practically impossible to imagine the history of cultural relations between Russia and India in the 20th century without taking account of the vast artistic and scholarly endeavour of the Roerich family, the father Nikolai (1874—1947), an outstanding artist, talented poet and original thinker, and his two sons, the orientalist Yuri (1902—1960) and the painter Svyatoslav (b. 1904). The creative achievements of this remarkable family attract great interest in the Soviet Union, an interest which is further stimulated by new publications on their work. In particular, last year the almanac *Sovremennaya Dramaturgiya (Modern Drama)*, Iskustvo Publishers, carried a play by Nikolai Roerich "Mercy", which was written in 1917 with a foreword by Svyatoslav Roerich. The same year also saw the publication of Volume I of the *Tibetan-Russian-English Dictionary with Sanscrit Parallels*, which was compiled by Yuri Roerich.

This unique work is being prepared for the press by the leading oriental studies publishing house—the Central Oriental Section of Nauka Publishers, USSR Academy of Sciences. The dictionary consists of 6 volumes, to be published over a period of two and a half years in an edition of 6,200 copies.

Yuri Roerich, a major expert in the history and culture of South and Central Asia, studied Indo-Tibetan contacts in ancient times and in the Middle Ages. Specialists well know his monograph *The Legend of Rama in Tibet*. From 1949 to 1957 he headed the Indo-Tibetan seminar in Kalimpong. After his return to the country of his birth, Yuri Roerich was appointed Head of the Culture and Philosophy department at the Institute of Oriental Studies of the USSR Academy of Sciences. He engaged in intensive research work, lectured at Moscow University and also resumed work on the dictionary he had started back in the 20s. His untimely death interrupted his work on the dictionary and it looked as though it would never be seen in print, since the main body of the lexical material collected by the scholar was based on data pertaining to the 20s and 30s, and he had barely started work on the modification and the selection

of Russian equivalents (the initial version of the dictionary was Tibeto-English).

But Yuri Roerich's colleagues and pupils were determined to complete the work of their friend and teacher. The work of incorporating new lexical material, citing additional meanings of words already included, and tracing the etymology of idioms and phrases was undertaken by Yuri Parfionovich, Vilena Dylykova, Vasily Bogoslovsky, Boris Semichev, Konstantin Cheremisov, and others. As the result of their efforts Yuri Roerich's dictionary was enlarged from 65 to 80 thousand words and expressions, reflecting thereby the development of the Tibetan written language from the 7th to the mid-20th centuries, and was brought into full accord with the accepted modern standards, while the fact that it is polylingual, Sanscrit including, makes this unique publication also extremely useful for anyone who knows or is learning any one of the languages concerned.

Yuri Roerich's dictionary is clearly of tremendous value. It reveals the powerful cultural influence India has exercised on bordering countries and also how Tibetan literature has creatively adopted the classical Indian philology and philosophy. Its publication opens up new and broad opportunities for comparative studies, and is sure to stimulate the work of orientalists in this direction. It is also a major contribution to our knowledge of the cultural history of this region of the world.

Yuri Roerich's scholarly feat, which has found its consummation more than twenty years after his death, is worthy of the greatest respect. At the same time, we must give their due to all those who have undertaken to continue and complete his work, thus providing yet another manifestation of the continuity of the best traditions in Soviet oriental studies, inspired by the principles underlying scholarly ethics and loyalty to the memory of a teacher.

LEV ROZHANSKY
VAAP-INFORM

Irina Sheptunova

ESSAYS ON THE MODERN HISTORY OF AESTHETIC THOUGHT IN INDIA, Moscow, Nauka, 1984, 188 pp.

Irina Sheptunova is a leading Soviet historian of Indian art. Her monograph, *Bengali Renaissance Painting*, written in 1978, provides a comprehensive examination of the historical and conceptual basis of the most

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striking and unique phenomenon in modern Indian art. Specialists have acclaimed the album of reproductions of Amrita Sher-Gill's paintings which Sheptunova compiled. The accompanying essay on Sher-Gill's work presents to Soviet readers this brilliant Indian artist who sought to accomplish a kind of synthesis of traditional and modern pictorial devices and motifs.

Here we introduce a new major study by the Soviet indologist which organically incorporates her previous efforts.

The author rightly believes that to better understand the subject the reader must be aware of the underlying conceptual and artistic principles of traditional Indian art. This is dealt with in the first chapter of the book. Drawing upon Vedic literature, writings of the Sanskrit classics, Medieval treatises on the poetry and pictorial art, the author traces the formation of aesthetic concepts reflecting the close interrelationship between religious and philosophical thought and art that has led to the unique consistency of India's cultural traditions.

"The modern Indian culture," writes Sheptunova at the beginning of the second chapter, "was taking shape in the struggle against cultural expansion, a subtle and venturesome instrument of colonial policy." The most distinctive feature of Indian culture of that period was "its remarkable mature social potential and the subordination of all creative endeavours to one major objective, the struggle for national independence." Hence the importance of studying new trends in Indian art in the context of the ideological movements that stimulated these trends. It is therefore only natural that the author dwells at length upon the activities of Rammohun Roy and the Brahmo Samaj society, the ideas of the neo-Vedic philosophers Swami Vivekananda and Aurobindo Ghosh, and especially on the manifold legacy of Rabindranath Tagore whom she calls "the symbol of Indian national culture".

Analysis of Rabindranath Tagore's theoretical views on art makes up the bulk of this chapter, and with good reason, for the Bengali Renaissance was a kind of bridge between the Middle Ages and Modern Times, of which Rabindranath Tagore was one of the chief architects. Irina Sheptunova points out the sources of Tagore's ideas, including those to be found in ancient India, focussing on Tagore's ideas which were relevant for his time, since they opposed the commercialism of the bourgeois West and tended to universality, denying nationalistic extremes yet cherishing national identity. This study is undoubtedly one of the most definitive among recent Soviet publications devoted to Tagore.

The Aesthetics of the 1930s and 1940s, the title of the third chapter, covers the theoretical works of Ananda Coomaraswamy and Mulk Raj Anand, and the aesthetic conceptions of Rabindranath Tagore,

stressing the part Ananda Coomaraswamy's ideas played in forming the stereotype views of the alleged "inherent" dissimilarities between Western and Eastern art. Discussing the work of Mulk Raj Anand, a writer most read in the Soviet Union, the author underscores his affinity with Vedic philosophy, on the one hand, and his effective historicism and realism, on the other. Rabindranath Tagore's work attracts the scholar because he opposed the contraposition of the artistic cultures of West and East and did not believe in the spiritual superiority of any nation.

The fourth and concluding chapter looks at art and aesthetic thought in independent India. It gives the reader an idea of the diverse artistic trends in contemporary India—from purely traditionalists to modernists, who associate themselves with various Western schools. Special attention is given to the so-called tantrism in Indian painting and sculpture. At the same time the author identifies the increasing interest of artists and critics in the progressive concepts, a striving to overcome what she calls "the confusion before the invasion of Western avant-gardism".

Irina Sheptunova's research can be recommended not only to art historians and critics. It represents a useful source of information on the history of Indian philosophy and literature for all those concerned with the culture of this great country.

LEV ROZHANSKY
VAAP-INFORM

Alexei Sukhochev

KRISHAN CHANDAR, Nauka, Moscow, 230 pp.

The 20th-century Indian literature abounds in names of writers whose works spotlight some of the turning points in the country's history and have left a deep imprint on the nation's conscience. One of these names is Krishan Chandar (1913—1977), who wrote in Urdu, a language of rich literary traditions. Krishan Chandar wrote more than 80 books, including novels, novellas, collections of short stories and one-act plays. The writer has left a legacy that is diverse not in terms of genres only: Krishan Chandar has many faces and intonations not infrequently contradicting one another. He is famous as a keen lyric poet, as an inspired romantic rebel and an accusing satirist. Whatever method or style the writer used, from a profoundly realistic narration to international moral story, his thrust is focused on two eternal themes—man's desire to blend with nature and his conflict with the injustices of the society he lives in.

Krishan Chandar's books are admired and widely read in the USSR. His books have been translated into Russian for more than 30 years now. In all, 13 of his

books, including novels, collections of short stories and memoirs, have come out in this country.

Recently, a book about the writer himself, the first monograph in world literature devoted to Krishan Chandar, has been published. Its author, Alexei Sukhochev, a leading Soviet authority on India and the Orient, has written many books on Indian literature. He has done much to stimulate interest in the writer among the Soviet reading public. Several of the books by the great Indian writer that have been published here in Russian were translated by Sukhochev. Sukhochev was personally acquainted with Krishan Chandar and knew first-hand the social and literary environment that had moulded the Indian writer. This circumstance has enabled the Soviet scholar to recreate the writer's integral, colourful and authentic individuality within the historical framework in which Krishan Chandar matured as a writer.

Combining elements of a scholarly study and the entertaining style of a literary biography, the monograph paints vivid pictures from the life of different classes of Indian society in the colonial and independent India.

Sukhochev puts together the pieces of Chandar's mosaic in a broad-scale panorama of 20th-century India, where the present coexists side by side with the past, where scores of tongues, rites, habits and religions mix in a fantastic melting pot.

Sukhochev provides a multitude of eloquent details that convey the ethic, geographic and regional diversity of the vast country, with its striking difference between life-styles; the reader will easily see the difference between the life in the old Muslim town of Lahore and modern, active Bombay, and delight in the scenic beauty of romantic Kashmir that has left an unfading mark on Krishan Chandar's work.

Both dramatic and routine events of the writer's life have been reconstructed by Sukhochev not only from documentary evidence, accurate beyond a doubt but still hard as facts should be, but also distilling the biographical substance from the fiction works themselves. The graphic account of the writer's childhood and teenage years, illustrated with episodes described in his autobiographic prose, makes entertaining reading.

From his early adolescence, Krishan Chandar linked his fate to the destinies of his country, which is why his chronology is, in the broad sense, identical to the biography of modern India. The biographer demonstrates how the social theme in the writer's works was gathering momentum, and how his active civic attitudes crystallised in such outstanding pieces as *The Defeat*, *When the Fields Awoke*, *The Clear Sky*, *The Children From the Dadar Bridge*, and others. Simultaneously, Sukhochev retraces the evolution of the writer's literary

style, from the early romantic writings to the truly demolishing satire of the trilogy about the adventures of the Donkey, or the story "Bourbon Club" (1950s—1960s).

Numerous readers will certainly be attracted by Sukhochev's forceful and profound account of the great Indian writer.

Clara Ashrafyan

THE MEDIEVAL INDIAN CITY OF THE 13TH TO MID-18TH CENTURIES, Nauka Publishers, Moscow.

The medieval Indian city presents a complex of problems as yet unresolved by scientists. Among them is the similarity and dissimilarity between the function of the city in medieval Europe and India, the role of external factors in the "urban explosion" which began in India in the 13th century, the influence of European commercial expansion on the socio-economic development of Indian cities and towns. In her monograph Clara Ashrafyan examines all these problems, basing herself on numerous chronicles in the Persian language, which were written at the courts of the Moslem feudal lords who ruled India, the monumental Sanskrit chronicle "Rajataranghini", by Kalhana documents pertaining to economics and statistics, a number of literary works from that period, and reports by Chinese, Arab and European travellers in India.

The first chapter of the monograph acquaints the reader with the high level of development of medieval Indian cities, evidence of which is furnished by the size of the population (in this respect India far surpassed medieval Europe), the multiplicity of handicrafts and trades, and the large volume not only of internal but also of external trade carried on by the Indian merchants.

Indian cities were characterized by a complex caste system. This specific feature found reflection in the division of labour and also in the character of city planning. Clara Ashrafyan discusses the caste question and its consequences in the second chapter of her book. She compares artisan caste groups in India with European medieval guilds; as in Europe, the interests of artisans and merchants clashed with the rule of the feudal lords. This generated a great number of heretical trends, which left a deep trace not only in the ideological but also in the literary history of India.

The author gives considerable space to the problems of urban economic administration whose function was not only to satisfy the requirements of the feudal lord and his court but also to ensure the effective functioning of trade and handicrafts. The study of these problems required a painstaking investigation of a mass of financial and administrative documents as well as state and judicial archives.

Of much interest is the analysis the author provides of the social struggle in medieval Indian cities. As the individual instances of class strife from armed revolts

Continued on page 43

Textbooks for the Developing Countries

Last January a new printing house was launched at Patrice Lumumba Friendship University (Moscow). A unique feature of the venture is that it publishes textbooks specially written for students from the developing countries. One might think that there are enough textbooks in the Soviet Union to satisfy foreign students to pursue their studies. But the University authorities rightly consider that textbooks for their charges from the developing countries should be specially tailored to the economy, legal system, climatic conditions, farming and disease control of the countries from which they come. The aim is to suit the training of foreign students to the needs of their countries. Quite apart from that, it is important that textbooks be adapted to provide clear and simple presentation of complex subjects.

University instructors have produced suitable textbooks. Among the publications issued last year are *Historical Materialism for Students from the Developing Countries*, *Tropical Soil Management*, *The Social and Economic Development of Socialism-Oriented Countries: Theory and Practice*, and *The Problem of Restructuring International Monetary and Financial Relations and the Interests of the Developing Nations*.

There are plans for an annual output of 170-odd handbooks and abstract journals in addition to nearly 250 booklets.

For the time being, print runs are relatively small, ranging from 300 to 1,000 copies. However, as many as 50,000 copies of some books may be printed. *The Atlas of the History of Medicine*, for example, is expected to have a big print run. The edition will feature about 200 illustrations with commentaries on the major advances in medicine from the 17th to the 20th centuries.

"The primary objective is to make sure that there are

enough textbooks for the educational process," says Valery Berezin, director of the printing house. "Nevertheless, in a drive to make a profit we plan to bring out specially designed trade editions, notably a series devoted to outstanding Oriental philosophers with a print run of 10,000 copies."

According to the Director, one of the tasks facing the publishers is the need to find marketing outlets not only within the University framework, but also elsewhere in the Soviet Union and abroad. This will require intensive promotional work. Although the publishers are treading new ground here, orders have already been placed by the higher schools from Alma-Ata, Tashkent, Leningrad, Baku, Kishinev and Dushanbe.

A curious thing about this is that few of the higher schools that applied for these University press publications have an enrolment of foreign students. Apparently, the subject matter of a number of the text editions and the methods employed in its presentation seem to have a universal attraction. Such editions are equally valuable to Soviet students. Incidentally, one such "multi-purpose" edition is *Neuropathology* by Professor Y. Martynov, D.Sc. (Medicine). The book has lately won an honorary diploma from the USSR Ministry of Higher and Secondary Specialized Education.

The new undertaking faces quite a few problems, but the 50-strong staff are enthusiastic. This seems to be one of the reasons that prompted Valery Berezin to make a bold prediction, "In the coming year the publishing house will become self-supporting and will begin to show a profit."

TATIANA OVCHARENKO

VAAP--INFORM

Religion and the Church in the USSR

There are 20,000 religious bodies and congregations of various denominations in the USSR. The Russian Orthodox Church administers 8,500-odd temples. The Moslems look after hundreds of major mosques and thousands of smaller rural and local places of worship.

The faithful flock to 1,120 Roman Catholic cathedrals, 690 Lutheran churches, more than 2,000 churches of Evangelical Christian Baptists and Seventh-Day Adventists, 120 synagogues and a number of prayer houses of the smaller sects. The Russian Orthodox Church

publishes *Journal of the Moscow Patriarchate*, a monthly appearing in Russian and English. Jointly with the ecclesiastical academies it also brings out a yearbook *Theological Works*. Orthodox church calendars and newsletters of the Orthodox churches of the Ukraine, Hungary, Central Europe, Canada and Japan come out in mass printings. The past 15 years saw four reprints of the Bible. In 1983 alone 75,000 copies were made. The last edition of the Koran in 1983 had a print run of 40,000 copies. *The Moslems of the Soviet East* journal is regularly published in Arabic, English, French and Uzbek.

The most recent church publications in the Soviet Union include a prayer book of sheet music by the All-Union Council of the Evangelical Christian Baptists, a three-volume service-book by the Old-Believers Council, *Vazgen I—The Patriarch of All Armenians* by the Armenian Apostolic Church, etc. A big factory has been set up in 1979 in the environs of Moscow to make church paraphernalia and the utensils of worship. Training for the priesthood is provided by two Orthodox academies and three seminaries, two Roman Catholic seminaries, the Islamic Institute, the Higher Buddhist Institute and a Hebrew yeshivah. Students from 20 countries are enrolled at the ecclesiastical schools run by the Moscow Patriarchate.

This background material and a wealth of other interesting information are contained in Vladimir Kuroyedov's book *Religion and the Church in Soviet Society* issued by Politizdat publishers (Moscow) in 1984. Two editions of the book have already been released with a total print run of 400,000 copies.

The popularity of the book is due not only to the

laboriously compiled up-to-date information on the status of the Church and the believers in the Soviet Union. Its chief asset is the author's interpretation, from a legal point of view, of complicated issues involved in the relationships between the Church and the Soviet authorities. The chapter devoted to documents and developments at the turn of the century is of enormous interest. Vladimir Kuroyedov gives an account of Leo Tolstoy's relations with the Dukhobors sect, whose members were able to secure the Tzar's "divine dispensation" to emigrate to America only after Tolstoy's intercession; relates about Patriarch Tikhon (Vasily Belavin), an activist of the Union of the Russian People, an offshoot of the notorious Black Hundreds gangs (xenophobic, anti-Semitic squads sponsored by the police); provides a commentary of the first decrees enacted by the Soviet government, that laid the groundwork of the current legal status of the Church in the Soviet Union, such as the "Declaration of the Rights of the Peoples of Russia" passed in November 1917 which abolished distinctions between "ruling" religion and "tolerable and intolerable" faiths, the appeal "To All Moslem Working People of Russia and the East" (November 20, 1917), "On Marriage Annulment" and "On Civil Marriage", "On the Separation of Church and State, and School and Church" (January 23, 1918), as well as laws on the family and a decree approving the introduction of civil registry offices (December 18, 1917).

Vladimir Kuroyedov's book, well supplied with statistics and factual material, makes a pioneering study of the status of the Church and religion in Soviet society.

TAMARA TRIFONOVA
VAAP--INFORM

New Books from the USSR

Continued from page 41

to court litigation, are brought together, there emerges a very different picture from the one drawn by some specialists in the field and presenting the medieval Indian city as a harmonious social entity in which European discord was unknown. Clara Ashrafyan classifies the Bhakti movement, for example, as directed against feudalism, against the division into castes, which was a barrier in the way of economic progress. In Chapter Five, the author goes on to examine the work of famous poets who expressed the Bhakti ideology—Sheich Farid, Kabir, Namdev, Surdas, Dadu Dayal, and others. Characteristically, similar processes occurred in medieval Europe, which prompted historians to compare Bhakti with the Renaissance and the Reformation. She points out both the positive and negative features of such comparisons.

The sixth and final chapter of the monograph con-

siders the ties between the city and the countryside in medieval India. It is the view of the author, one that is shared, incidentally, by most Soviet indologists, that the effect of commodity-money and market relations, which were concentrated in the city, was to further the property and social stratification of rural communes.

In conclusion Clara Ashrafyan offers her explanation of the reasons for the lag in the development of early capitalist relations in Indian cities as compared to Europe. She ascribes it, on the one hand, to the despotic rule of the Mogul lords in the 16th and 17th centuries, which suppressed the development of industry and commerce in India, and, on the other, to the consequences of European economic expansion policy.

LEV ROZHANSKY
VAAP--INFORM

Poetry without the Yashmak

Modern Poetesses in the Soviet East

In recent years some of the central publishing houses of the Soviet Union, and in particular the large Khudozhestvennaya Literatura Publishers, have issued works by poetesses from the Soviet East, including Zulfia from Uzbekistan, Fazu Aliyeva, an Avar poetess, and Gulrukhsor Safiyeva from Tadjikistan.

The great Georgian poet Titsian Tabidze once remarked that poetry could be charming even from under the yashmak: the poetesses of the Soviet Eastern republics, like all the women of those lands, took off their veils fifty years ago.

The Poetry of Zulfia—the Voice of the Women of Uzbekistan

It is amazing to think that Zulfia's mother never crossed the threshold of her own home, while Zulfia herself has travelled all over the world. "My mother always reminded me of a bird with clipped wings," the famous Uzbek poetess subsequently remarked. She was born two years before the October Revolution, but she still remembers the bitter fate of women of the older generation. "At twelve years of age it was the yashmak, at fifteen—marriage, and at thirty—old age," said Zulfia, giving a concise and accurate summary of the life of an Uzbek woman.

Zulfia was fortunate—her conscious life coincided with the coming of Soviet power to Uzbekistan. Her first book was published when she was only seventeen, and it immediately brought her recognition,

However, she was soon able to see that appearing in print did not necessarily make her a poet. She was later to write: "It's easy to become a poet when you are young; but only with the passage of time do you realize what a heavy burden you've shouldered." Zulfia's second book was published only seven years after her first.



Zulfia

Her meeting with the prominent Uzbek poet Khamid Alimdjan, who soon became her husband, played an important role in her life.

In 1943, during the war, *Pravda* printed her poem "Suzaneh", which became well known. In anticipation of her wedding, the young bride embroiders a suzaneh (bedspread) for her fiancé, but he is killed in the war. This silk suzaneh becomes the embodiment of the girl's happier memories. The poem enjoyed

tremendous popularity among Uzbek soldiers, for whom it was like news of the faithfulness of their loved ones.

"As a poet," Zulfia remarks, "I was really born during the war: all the grief and all the immense courage of our people filled up my soul and demanded some form of outlet. That was how my poem 'He Was Called Farkhad' came to be written; it is dedicated to the memory of Kabul Kari, a talented Uzbek actor, who died during the liberation of the Ukraine."

Over the years the element of philosophy has grown noticeably stronger in Zulfia's poetry and the lyrical song at times gives way to unhurried meditation. "A Woman's Luck" is a poem fairly representative of Zulfia's work; she argues with those who see women as being earmarked solely for domestic chores. Her reply is that only an outlet into the world-at-large, the world of diverse and varied interests, can make a person truly happy. In "Mushoir" she tried, in her own words, not so much to portray the traditional competition among poets in India as to show how real art can unite all people in brotherhood. "Poetry has served as a bridge of friendship between us, a means of drawing us closer together; it is a bridge of love and respect, a bridge of beauty."

In 1968 Zulfia received the Jawaharlal Nehru International Prize, and in 1970, the Lotus Prize. Her poems have been published in translation in India, Burma and Sri Lanka. Her many years of work on the magazine *The Uzbek Woman* has enabled her to feel the pulse of life in the republic and gives her much food for thought.

What is so attractive about Zulfia's poetry? In what lies her unique poetic expression? Most



Fazu Aliyeva

Soviet critics would answer that her most important quality is the truly Uzbek character of her work; she does not avoid "unpoetic" themes, and writes with great feeling about both joy and grief.

The Love of a Highland Woman

The small Avar nation in the Caucasus has two great poets: one is the world-famous Rasul Gamzatov, and the other is Fazu Aliyeva.

This woman, who had earlier been condemned to spend her whole life toiling in her home, now determines, to a great extent, the development of her people's culture. Fazu Aliyeva is editor of the magazine *The Dagestan Woman*, a deputy to the republican Soviet and a member of the board of the Union of Writers. Her active public life is, in her own words, a necessary component of her work as a writer.

Aliyeva's central theme is a happy, shared love. Perhaps there is a trace of bitterness in her early poems and an echo of the nation's misfortune—her childhood was spent in the shadow of the war—but her mature verse is

marked above all by the sheer joy of being.

Fazu Aliyeva's poetic heroines are always in love and are always loved. They are happy mothers and wives; the proud, independent disposition of a highland woman does not prevent her being feminine.

A Woman's Personality

Gulrukhsor Safiyeva belongs to the post-war generation. This young Tadjik poetess made her debut with a collection of verses entitled "Bunafsha" (The Violet), which immediately aroused considerable interest. Though she is fairly traditional in her choice of subject matter, both critics and the public appreciate the distinctive nature of her verse. Her books *The Song of the Spring*, *The Rainbow Flower* and *The Green Cradle* were published one after the other by Moscow publishing houses; and she is a winner of the Leninist Komsomol Prize.

Literary success can sometimes be something of an ordeal for a young writer, but Safiyeva has withstood this test.

Her collection *The Green Cradle* gives a sense of Safiyeva's desire to probe deep into the heart of problems and to ignore everything superficial. Her lyrical heroine is a girl of her own age, full of energy and plans for the future. She is accustomed to a way of life that a woman of the East would not even have dared dream about in earlier times. It is no accident that Safiyeva directs her gaze at history—both ancient and comparatively recent. In one of her best poems "Daughter of the East", she observes, compares and meditates; and so a new motif appears in her work: her heroine cannot be happy "if, somewhere, a woman of the East is crying".

NIKOLAI NAZAROV
VAAP- INFORM



Gulrukhsor Safiyeva

BOOKS AND ART IN THE USSR



BOOKS AND ART IN THE USSR embraces practically all spheres of the country's intellectual life.

Politics and sociology, economy and medicine, psychology and sports, the latest discoveries in science and technology, such is the thematic range of the first section of the bulletin.

The section dealing with fiction and poetry features articles about

the best-known Soviet prose-writers, dramatists and poets, interviews with authors of bestsellers, information about the books soon to appear in print, excerpts from new novels and stories published in literary journals and reviews of plays and theatrical productions.

The music section tells about modern Soviet symphony, chamber and popular music, new operas and

ballets, informs about new discs and albums, books about music and musical premieres.

Besides presenting established scientists, writers, artists and composers, the bulletin makes a point of introducing talented young authors to the foreign reader.

The bulletin is richly illustrated with original drawings, reproductions of works by Soviet artists and photographs.

BOOKS AND ART IN THE USSR is a quarterly and contains 72 pages. It is published by the Copyright Agency of the USSR.

A Unique Publication

A new book series entitled *Colonialism: Past and Present* is in preparation at Progress publishers (Moscow). Publication is scheduled to begin in 1988 and will be completed in 1991.

It is planned to issue four volumes—*The Far East and South and South-East Asia*, *The Middle East and West Asia*, *Africa* and *Latin America*.

All the volumes will be published in English. Additionally, separate volumes will be available in the languages of the region they cover. For example, *The Middle East and West Asia* will be translated into Arabic, *Latin America*—into Spanish, and the first volume—into major Indian languages.

Wide use will be made of the data banks of the National Archives of India as well as of the Public Record Office in Great Britain.

ALLA MOTINA
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BIOGRAPHY

I. Lavretsky

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The book is based on the experience of work of the vascular surgery and microsurgery departments of the Kiev Scientific Research Institute of Clinical and Experimental Surgery of the Ministry of Public Health of the Ukrainian SSR as well as on the extensive experience of Professor

A. A. Shalimov, Member of the Academy of Sciences of the Ukrainian SSR. Figures are drawn according to drafts suggested by N. Dryuch and A. Radzikhovsky.

THEATRE

SELECTED WORKS OF KONSTANTIN STANISLAVSKY, compiled by Oksana Kornena: Raduga Publications, Moscow; pp. 310, Price Rs. 8.50

Indian theatre, especially Hindi theatre, by and large, has been guided by the principles and norms set by Bharata in his *Natya Shastram*. But, in the late fifties and early sixties, Hindi theatre was influenced by European, especially the English theatre. It was at this time that enthusiastic young talent in theatre started to look for new devices and means in theatre to meet the present-day challenges. It is here that they came in contact, intellectually, through their writings with Brecht and Stanislavsky. Perhaps these two have influenced most of the theatre scene in the world of today. Both have no pretensions and have built their own style and produced a new grammar for theatre. Both had to face the social challenges of their times and this is the prime reason that both of them are relevant to the India of today.

Konstantin Stanislavsky is a legend in the world of theatre and to acquaint the new, and uninitiated, reader to his ideas and norms set by him for theatre, Raduga Publishers of Moscow have done a good job by bringing out the *Selected Works*. The book is beautifully compiled by Oksana Korneva and aesthetically

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produced. The 'works' throw ample light on Stanislavsky as an explorer and naturalist. He was the first to solve the problem of consciously mastering the subconscious and then linked it to the process of creative work on the stage. He laid great emphasis on an actor being transformed into a character. With these basic conceptions, Stanislavsky developed the laws of the technique of acting.

The major thrust of Stanislavsky was directed to attain the fullness of the inner emotion and demonstrate before the audience this fullness in its true colour. He discarded exaggerated gesture and action while playing a role. He himself was a good actor and believed that "to be a good Director one had to be a born actor".

Stanislavsky also laid emphasis on costumes and other properties which would lend authenticity. To achieve this authenticity, he would travel to places far off and acquire relevant material. He worked with sincerity and always told his actors and other colleagues to be sincere to the cause of theatre. Sincerity and simplicity were no mere words to him. They were the planks on which he built up the entire superstructure of his style.

It was Stanislavsky who staged Chekhov's plays at a time when Chekhov was considered monotonous and a bore. Stanislavsky got a great deal of praise from Pushkin who helped him develop his own conception about the stage. Theatre, for Stanislavsky, was not just a source of amusement. It was a powerful means of communication.

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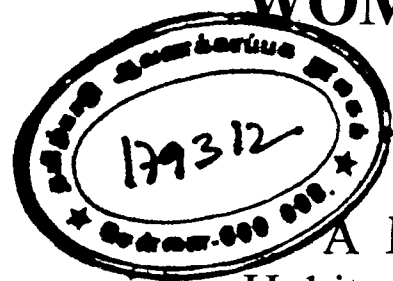
EXPLORATION

POLAR DIARIES by Yevgeny Fedorov; Progress Publishers Moscow; pp. 344 plus 16 pages photos, Price Rs. 8.

Imagine a small island made up of ice which is floating at an average speed of 12-15 kms, occasionally more, per day and a team of dedicated scientists, explorers and dare-devil adventurers for whom death stalks at every step, traversing a total distance of over 3 thousand kms in high latitudes from North Pole of the earth to the coast of Greenland. This is what the *Polar Diaries* are about.

It is not just a story of an adventure. It is the story of success of Soviet Science. Following in the footsteps of Edmundson, the Soviets decided to establish research stations in the Arctic region and the author, Yevgeny Fedorov, a geo-physicist of some standing in the USSR, got involved in it first with a spirit of adventure and then it became an irreversible obsession with him.

The entire book, covering many trips of the author to the Arctic region, and the climax of which is the part where the author and his team-mates are dropped by a plane on the North Pole which would be their home/research-station for months to come, reads like a thriller. Today, when the knowledge of Arctic/Antarctic regions is fairly wide and thorough, the whole thing may not sound much to a reader. But, in the years from 1919 and 1938 when the exercise was undertaken, the venture was nothing short of a suicide pact.



WOMEN OF ALL NATIONS

A Record of their Characteristics,
Habits, Manners, Customs and Influences

(IN TWO VOLUMES)

EDITED BY

ATHOL JOYCE & N.W. THOMAS

Since man rose above the lowest grade of savagery, woman has been the theme of poets, the model of artists and sculptors, and the despair to the males, generally. There have always been contradictory opinions about woman. Ancient mythology and medieval chivalry placed her on a high pedestal of divinity while philosophers like Schopenhauer assured us that she is inferior, both mentally and physically, to the stronger sex. But the sound judgement of the average man will reject the paradoxes and by simple process of natural selection eliminate from the character of the fair sex what is displeasing in the advanced woman of the present day.

Taking a broad view of history, it may be said that the work is the story of how woman has ceased to be the slave of man, as she is among the people in the lowest planes of culture, and has become his help-mate.

The work has no pretension to trace the course of this development, but in the sequel, the reader will find in it the description of woman as she is at the present day among the people of the world. The work also furnishes ample materials for a reconstruction of the story of the advancement of woman from the lowest grade to the place she occupies to-day.

The work describes *WOMEN OF ALL NATIONS AND RACES* both civilized and tribal and brings out all important aspects of their life, viz. conception of beauty, ornamentation, dresses, courtship and marriage, position in the family and society, role as the wife and as the mother, position of the widows, music and dance, position in view of religion, beliefs and superstitions, role in social organisation and state administration, their happiness and sufferings, etc. etc. The work has thus been of an encyclopaedic nature, both in scope and in treatment of the subject.

There are 647 photographs and 24 colour illustrations in the book from all parts of the world. They have been selected because they are typical of the people whom they represent.

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ASOKE KUMAR GHOSH*

Product Quality to Boost Exports

During the last World Book Fair while I had occasion to browse through the books at the various stalls, a very significant line from the Bible caught my attention—"Of the making of many books there is no end". Though used in a different context this line taken in isolation has special significance in our own age. The world has produced more books just during the last 25 years than were ever produced earlier through the ages. This is no less true for India as it is for the rest of the world.

Today India ranks seventh in the world in production of books, and is the third largest book producing country in the English language after the U.S.A and the United Kingdom. Within the Third World we are, of course, the largest book producers.

Our progress in book production generally follows the progress made in other fields. But we cannot say this of its quality—and this in a large measure inhibits our export. It is true our book export increased many folds in the last 10 years to the present Rs. 25 crores; but look at this figure from the global point of view. Our share in the world market is very insignificant and less than 0.2%. It is all the more distressing when we do have an immense potential and can achieve a target of Rs. 100 crores. Our books are comparatively inexpensive; besides the

great demand for books on Indian art, history, philosophy and religion in the Western countries, the Third World is looking for our college and school level books and books on science and technology.

Two vital factors that affect book exports are the editorial standard and production quality. While the subject, the content and the cultural editorial standards do play a key role, we shall restrict our discussion to product quality.

A professional marketing man knows how important 'packaging' is to the marketability of his product. But, in the case of the book, the product itself constitutes its own packaging without which the book does not exist.

So, when we talk of the packaging of books, we are really talking about production and this has a bearing on four important components: Paper, Composing, Printing and Binding. Let me briefly touch on each of these in the context of export.

The first reason why our exports of books do not do as well as they could, is because of the poor quality of paper. To say that the quality of our paper is poor is an understatement. While the price of paper in India has escalated almost 600%, the quality, on the other hand, has stood still where it was, if not deteriorated. Very scant attention, if any, is paid to the qualitative manufacture of paper, like minimizing of manufacturing defects, the control of paper opacity and acidity and ensuring the rigid uniformity of paper shades.

And because the paper-making industry is so heavily capital-intensive, Indian Book Publishers can do little at present except pay perhaps the highest price in the world for perhaps the poorest kind of paper. Paper, in terms of cost, constitutes 30% of the price of a book in India. In Japan, to take one instance, this figure is a mere 10%.

We can and do pay a higher price for better quality paper, but this is a price we can afford only if we judiciously mobilize and manage our financial resources. Indian Publishers can also collectively bring pressure to bear on the powers that be to step up the production of quality paper, halt the export of such quality paper as we do produce, and make available imported paper to Publishers.

The second of the four book production functions is the function of typesetting. One of the weakest links in the process of book production is at this stage.

Here, too, despite rather extensive modernization in recent years, when till lately even computerised photo-composing machines were available on Open General Licence, what we forgot to "modernize", as we modernized our machines, were the men who operate these machines.

In the type-setting stage, I include the typesetter, the proof-reader, and all the other human agents who are responsible for overseeing the transformation of the manuscript into a saleable book.

It is at this point that our production methods in India are most

* Asoke Kumar Ghosh, Chairman and Managing Director of Prentice Hall of India Pvt. Ltd., is President of F.I.P.

MOSCOW BOOK FAIR NUMBER 1985

Indian Publishing Forges Ahead

Brief Historical Background

Publishing arrived in India towards the close of the sixteenth century when Jesuit missionaries brought the printing press into the country. It was an adjunct to evangelism but soon the dynamics of communication took over, and the activity, in the 19th century, began to encompass larger and secular areas. It received a two-fold impetus: (1) With the educational system becoming organised after the acceptance of Macaulay's report on education, books were needed for the new educational system and (2) as the Indian renaissance gained roots, especially in Bengal, publishing began to assume its rightful role in the country's intellectual life. While educational publishing remained in the hands of British-owned subsidiaries of such companies as Macmillan, Longman and Oxford University Press, cultural publishing remained with men who were related to the national awakening.

Publishing since Independence

Book publishing as an organized activity is almost coincidental with the dawn of Independence. There was of course the generativeness of the free state, the prolific political debate, the spillover from the media, and the emergence of an indigenous capitalism in publishing. Books were churned out in English, which stayed on as the unacknowledged *lingua franca*, and in the Indian languages as their literacy bases expanded. Soon Indian publishing began serving the needs of Indians settled abroad in large numbers, and even supplying textbooks to the countries of Asia and Africa, and academic books to libraries and research institutes all over the world.

India ranks seventh in the world in terms of the number of titles published annually, according to UNESCO statistics. And even more significant is the fact that we occupy the third position in terms of the number of English titles published, after the USA and the UK. This fact alone gives Indian publishing an enormous opportunity to contribute actively to the transnational movement of ideas and information in the decades to come.

*O. P. Ghai is Chairman of Sterling Publishers (Pvt.) Ltd.

subject to mistakes caused by human error. This is so because the bulk of the people employed at this stage are semi-literate who with the gain in experience may become good artisans, but lack the mental dexterity and sophistication needed for the job.

This primary disability is something he carries with him right through his career. And it is a disability which seriously inhibits the inputs he makes to the process of book production.

The question that needs to be asked is, why must this be so? Why is it that the printing industry tolerates the second and third rate candidates at a time when in India the five star hotels insist that even their room service waiters be at least college graduates?

It is true, a few enlightened printers do employ educated personnel, but they lack the technical expertise and exposure to the machine. For instance, a graduate with a knowledge of typing, but lacking in technical skill can never perform efficiently on a photo-setting machine. In addition to his academic and typing knowledge he needs technical skill to deliver the desired quality product. The *man* behind the machine is as important as the machine itself.

From composing we come to the next stage—*printing*.

If you pick up at random any book, the chances are you will find a complete absence of uniformity in the inking from form to form, and often even from page to page. If it is a letterpress work, the results of improperly locked founts or smashed type invariably jump out of the page at you. The reason for these is obvious; we are not quality conscious.

But why should be it so?

Far too many of our printing organizations are first or second generation success stories that started with treadle machines housed in a small room. Today they comprise many million rupee multicolour machines staffed by more people than perhaps

the original treadle pressman had customers. Yet the thinking and ambitions which drive these organizations somehow got stuck at the treadle machine age.

These men are, or rather should be, professionals. Professionally trained, professionally employed, and above all professionally qualified and paid as well. The sooner the printing houses—on whom the book publishers depend on—realize this, the sooner they will be able to help tap the vast potential profits that wait to be made through the export of books.

The need for the necessary technological inputs and the adoption of modern methods for the printing process cannot be overstressed. As a publisher, I have much to be thankful for to the printing industry. But also as a publisher, there is much more I expected from it. And it is high time they started delivering.

Next we come to the *binding* process stage. With the not-so-good binding and with papers predisposed to falling apart at the slightest impact and with the not-so-pleasant smell of the glue, we may be able to get away within the Indian market. But, when we strive for export for our books, we face competition with the advanced countries where the readers also look for the quality of binding besides paper.

My own experience with foreign importers even as near as Singapore showed that some of our books got damaged because of inferior quality of binding. The idea that the hard cover always withstands more wear and tear is also thinning out. We have ourselves changed to good laminated paper cover with better results.

Binding materials should be appropriate for the format and weight of the book, the fabricatures, folding in relation to paper grammage and volume thickness, spine adhesion, direction of paper grain.

If the book is uncased, the right kind of stitching should be used on the signatures, folding in relation to

paper grammage and volume thickness, spine adhesion, direction of paper grain, and easy accessibility to its contents on opening the book.

That the quality of book production is very important to win the export market is borne out by the expectations of our foreign importers. My own experience and observation show that the foreign buyer, despite his knowledge that the Indian books are *still* cheaper, is also conscious that he is paying more and more every year for our books. His psychological expectation is that he is entitled to get a little better quality product for the higher value spent.

Now to conclude, let me summarize in essence what we had so far discussed to enhance the quality of the books for better export prospects.

To enhance the quality of the type and composing the publisher, instead of carrying for the 'big name' status or the 'reputation' of the printer, should consider only the professionalism of the operatives employed by the printer and the equipment used.

In the case of binding, I want to add that the publishers need to take their binder into confidence, consult and seek his advice—which publishers rarely do. It is the binder who can make or mar the product; the correct stitching, gluing to the cover, margin at the sides, and size of the book itself—all depends on the binder's professional acumen. So it is wiser to consult him at the planning stage itself.

For the eye-appeal—the important factor in marketing—jacket designing and lamination need to be done through creative artists and quality laminators having necessary sophistication.

Every publisher gets the quality he deserves. Good quality is nothing else but the end-result of good management. The better we manage our production of books—with the human, financial and technological resources—the better will we be able to export them.

Indian linguistic plurality has resulted in translation of books growing into a considerable discipline, with its own technology and expertise. As long as English remains a language of science, higher pedagogy, commerce and industry, and as these activities unite the diverse regions of the country, Indian books translated into English ensure the quickest and most efficient trans-lingual dispersal.

Books Produced in India, Subjectwise

	1980-81	1981-82	1982-83
Assamese	196	193	350
Bengali	1045	1025	1032
English	7655	6983	5856
Gujarati	767	677	708
Hindi	2225	2556	2811
Kannada	500	502	417
Malayalam	757	913	607
Marathi	1361	1138	1264
Oriya	445	248	611
Punjabi	308	325	308
Sanskrit	43	104	97
Sindhi	—	—	—
Tamil	1135	1315	1152
Telugu	389	392	1030
Urdu	286	388	300
Other Languages	55	39	110
Total:	17168	16798	16650

More important is the fact that English translations will provide the vital tie-up the Indian languages need with the world metropolis.

India has a comparative advantage over many other countries, both economically in terms of book production costs, and linguistically in terms of the widespread capacity to use English in the preparation, publication and dissemination of knowledge. Too often in the past the flow of ideas and information has been predominantly from other parts of the world, particularly Europe and North America to India and not from India to the

rest of the world. Indian authors and publishers will have to take up the challenge of making it a two-way traffic.

Let us bear in mind that India's creativity is not confined to the past nor is it restricted to the philosophical, religious, literary or artistic persuasions. India is contributing vitally to the more temporal persuasions, the developmental, sociological and scientific debates which move contemporary societies.

Therefore, it is imperative that more books, better books, and low-priced books be published in abundance, as a national objective.

Public and the Private Sectors

Ours is a mixed economy, which is as much reflected in book publishing as in other sectors. The publications brought out by the state sector include not only parliamentary reports, policy documents of the Government of India, etc., but also school textbooks, children's literature, biographies and works of cultural and aesthetic significance. Often these are subsidized by the state. Publications of school texts by government agencies is now an accepted fact in the country. In some cases even the distribution is undertaken by the state. This denies the private publishers of the most lucrative branch of publishing.

The state's entry into publishing of textbooks has not produced ideal results. Mr Narendra Kumar, Past President, Federation of Indian Publishers, rightly says:

The textbooks being used today, produced under a State monopoly, show a total disregard for quality, either in context or similar disregard for revision and updating, a lack of care in the commissioning and screening of authors; and no concern for regional and ethnic variations in requirements. Indeed, these shoddy texts, far from being a help, are a deterrent to learning, and since sales are guaranteed and there is no competition, the dismal situation continues. In fields where private publishers have been allowed to operate in publishing college-level texts, for instance, they have shown that they are capable of responsible and serious publishing. There is no reason to believe that this cannot be so in the case of school textbooks also. It should be possible for the government to monitor private textbook publishing with a view to ensuring quality and for the NCERT to set guidelines for publishers to follow.

Healthy competition improves the quality of products. Nationalization, on the other hand, tends to replace a large number of texts by a single one; a diversity of views, approaches and solutions by set formulae; and variety in presentation by a repetition that numbs

the senses. At the simplest level, this means that where there should be a range and wealth of authors, there are only a handful; where there should be a multiplicity of choice, there is only the lowest common denominator; and where there should be a steady and strong infusion of ideas, there is often only a tired retelling of facts. Where is the impetus?

We feel that the Government should involve private publishers in the production of school textbooks. It will ensure a better cash flow and the publishers will be able to bring out other varieties of much needed literature.

There are some private publishers already engaged in producing school textbooks. They publish mostly for elitist private schools in metropolitan centres. Besides textbooks, they successfully market supplementary reading material which the state does not provide.

Scholarly publishing, however, is by and large in the hands of private publishers. Such work is normally done by university presses in other countries. Not only are the sales of these academic titles very slow but the payments are blocked generally for a long time.

Various literary academies supported by the state governments publish outstanding works of literature. This genre of publishing, however, seldom involves a realistic awareness of economic factors.

Cooperation with Socialist Countries

Ever since the beginning of the Moscow International Book Fair, there has been a notable increase in participation by Indian publishers. This cultural link has resulted in a number of Russian books being translated into English and quite a few Indian languages. A few Indian books have also been translated into Russian languages. However, there is a much larger potential in this area of exchange yet to be realized. I am sure that in the years to come cooperation between publishers in India and the socialist countries will further increase. Already similar exchange arrangements have been concluded with GDR, Yugoslavia and Poland. These bonds will certainly have much to contribute to international understanding and world peace.

Book Exports

Books published in India are being exported to almost all countries. But India's share of the world market is negligible, despite the fact that in terms of English language publishing India ranks third in the world. Of its total exports, the volume is largely made up of exports to the English-speaking countries.

Traditionally over 50 per cent of India's book exports went to the USA and Britain (consisting largely of Indology and Orientalia), most of the rest going to countries with large Indian immigrant populations.

This pattern is now undergoing a rapid change. The US and the UK together account for only 35 per cent of our exports, while new markets in Singapore, Malaysia, Sri Lanka, Bangladesh, Nepal, the Middle East and Africa are fast assuming major importance. Altogether, Indian books are now being exported to over 80 countries.

Explaining this phenomenon, Asang Machwe, Director of Wiley Eastern, says, "College level Indian textbooks have a great cost advantage over their foreign competitors; they are priced at only a quarter of their American or British counterparts; and their intellectual level and the background that is assumed are much more appropriate to conditions in Third World countries."

This fact is corroborated by Narendra Kumar, Managing Director of Vikas Publishing House. He says, "All English-speaking countries that were once part of the British Empire have so far been monopolised by the British publishers. Sixteen out of 36 African countries do not have printing presses, and are totally dependent on imports. Now that educational publishing in India has come of age, Indian textbooks are in a strong position to take over from British ones, both because they are cheaper and more suited to local conditions."

The Government of India provides some support for the export of books. The Publication Panel of the Chemicals and Allied Products Export Promotion Council (CAPEXIL) coordinates promotion and resolves problems faced by book exporters. In addition, the National Book Trust participates in Book Exhibitions and Fairs abroad and the Government gives travel subsidy for export promotion. But all this is nothing compared to the massive support given by the American, British and Soviet Governments to the publishers of their countries. We need some machinery like the British Council which is regularly and scientifically promoting British books all over the world.

Indian publishers have the capability and the technical knowhow to make a dent on book exports. They have already increased their exports from Rs. 6 crores in 1978-80 to about Rs. 20 crores in 1984-85.

Given suitable encouragement with incentives, simple procedures, visits of prominent publishers and cooperation from our missions abroad, Indian books could gain an important position the world over, especially in Asian and African countries.

Federation of Indian Publishers

I will conclude the article with a note on the Federation of Indian Publishers which is the representative body of publishers in English, Hindi and other languages with its membership drawn from all over India. All the leading publishers of the country are its direct members, other publishers being represented through various local associations and the Federation's regional offices at Calcutta, Bombay, Madras and Bangalore.

The Federation is a registered society. Its present membership is over 400, including several regional associations like the Tamilnadu Publishers Association, Kerala Publishers Association and Karnataka Publishers Association.

The main objective of the Federation is to promote professional standards among members and provide a forum for publishers to discuss their problems at the national and international levels.

The Federation is affiliated to the International Publishers Association.

It also functions as the Regional Office of the International Publishers Association for South Asia.

The Federation has been organising training courses and seminars from time to time on different aspects of publishing and allied issues. In some of its training courses, countries like Nepal, Bangladesh, Pakistan and Sri Lanka have also participated. In February 1979 it organised a workshop on book publishing. An International Seminar on Distribution and Marketing of Books was held in 1980, and a training course in copyright in March 1981.

The Federation has instituted annual awards for excellence in book production.

Lately the Federation has become very active in the international field. Three independent delegations, without any Government assistance, went to the USSR, China and the UK. With their Soviet counterparts they have formed a Working Group, the meetings of which will alternately be held in the USSR and India. The aim of the Working Group is to enlarge the areas of cooperation by holding joint seminars, organising book exhibitions, exchanging publishing experts and by exchanging bibliographic information on books published in India and the USSR.

The Federation is now housed in its own building, Federation House, at 181/C Institutional Area (near JNU) New Delhi-110067.



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Indian Books for Developing Countries

According to UNESCO statistics, about 80 per cent of the total number of titles (about 0.5 million) published every year are from Europe, Japan, the Soviet Union and the United States. Two-thirds of the world population is thus handicapped in its search for a better and fuller life for lack of one of the essential tools of progress: books and reading materials. Low production, inadequate distribution channels and high costs of imports combine to deprive the public of the reading materials it needs. On the other hand, with the rapid technological changes taking place in the world, the demand for books is growing, particularly in the developing countries.

Book exports from India developed only during the last decade. Exports of books, journals and periodicals rose from Rs. 18 million in 1974-75 to about Rs. 220 million during 1984-85. Still, there is ample scope for India to improve its share in the world trade of books. It is estimated that British publishers are in a position to export books and publications to the tune of about Rs. 6,000 million per year. Publishers from the United States export books and publications worth about Rs. 4,000 million per year. Books exports from West Germany amount to about Rs. 1,500 million per year. Our share in the world market is hardly 0.5 per cent. The question then arises what are the impediments which stand in our way and how we can compete and build our book exports in the developing countries. What is the status of book production in India and what is the scope for Indian books in these markets?

India is reported to be the 10th largest book-producing country in the world and the 3rd largest in producing books in English. Out of about 15,000 titles published in India every year about 7,500 are in English. Besides this,

* Under-Secretary, Ministry of Education, Government of India, New Delhi.

about 10,000 journals and periodicals and magazines are published in our country. Exact statistics relating to the number of publishers in the country are not available. It is estimated that there are about 8,000 active publishers of which 990 are corporate bodies like the Indian Council of Agricultural Research, National Book Trust, university and research institutions, NCERT, Publications Division, Lalita Kala Akademi, National Museums, etc. In recent years the quality of Indian publishing has significantly improved. With the setting up of modern printing facilities and improved quality of reproduction methods a new enthusiasm has been generated in the printing and publication industry, but India has yet a long way to go to compete with its Western counterparts. With all the existing and expected facilities, India can make rapid progress in developing its book exports, especially to the developing countries.

I have had the opportunity to visit some developing countries like Malaysia, Singapore, Indonesia, Egypt, Hongkong, Ceylon, Thailand Turkey. From the nature of enquiries which we received in the book exhibitions organised in these countries, it has been observed that there is a good deal of interest in Indian books especially, in books on science and technology, business management, medicine, international relations, economics, books about India, children's books and books on Indian religion, philosophy and Yoga. Further, it has been observed that many new educational institutions and libraries are being set up in many developing countries. We need to make special endeavours to make known and available latest books on various subjects to librarians, university academics and booksellers. Our books are considered not only comparatively cheap but also easily understandable by students of the developing countries. Curriculum and standards in most of the universities in the developing countries are similar to those prevailing in India.

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Our present share in the export of books to these countries has so far been negligible. The position, however, differs from country to country. In most of the developing countries, books on science and technology, engineering and medicine in English are in use. For example, our books on science and technology, business management, international relations and Islamic studies can find good markets in Kenya, Tanzania, Iran, Iraq, Bangladesh, Egypt, Sudan, Indonesia. Books on these subjects in Indian languages are also in good demand in Trinidad, Mauritius and Fiji. Books on Buddhist studies and Indian philosophy are specially required in Burma, Thailand and Ceylon.

To develop book exports to the developing countries is not an easy task. Most of them are short of foreign exchange and many African importers expect books on a long-term credit basis. In some countries, for example Indonesia, there are restrictions imposed by the customs authorities. In some other countries the language problem stands in our way. In many Latin American countries, Spanish is the spoken language and in many countries in Africa French is the spoken language. At present we export few books and publications to these countries. But even people in these countries would like to know about India and Indian religion and philosophy. Taking these factors into consideration the Government provides several incentives for augmenting our book exports. Export of books abroad is important not only for earning foreign exchange. It is also a desirable activity as books are considered cultural ambassadors of the country. For these reasons efforts are being made to publicise Indian books abroad through participation in international book fairs with the assistance of the National Book Trust, organisation of special book exhibitions abroad and publication of special publicity brochures/journals, etc. Publishers are also assisted to encourage their participation in various book fairs through schemes at present operated by the Chemical and Allied Product Export Promotion Council. Cash assistance and import replenishment licences are granted to exporters of books and publications. In spite of these our book exports to developing countries are only about 2 to 3 per cent of their total imports.

Export of books to various countries abroad is to be linked not only with the economic benefits the country derives. It also helps in disseminating the culture of one to another. Let us take, for example, the motto of Mezhdunarodnaya Kniga: 'Trust, Mutual Understanding progress'. This Soviet firm is so well organised that it has been able to bring up its trade turnover to the value of 100 million roubles per annum. The efforts being made by the British Council and USIS to popularise books have helped British and American publishers a great deal. The USSR copyright agency is doing a commendable job in bringing

publishers and authors together to negotiate copyright and translation rights.

I have noted from their quarterly journal *Books and Arts in USSR* for 1985, International Book Fair, Moscow, that Soviet publishers propose to display the latest books on subjects like Micro-processor Control Systems in Robotics, Analysing Air Pollution, Microbiological Conversion of Metals—topics of latest interest. We have very friendly relations with the copyright agency of the USSR and our Federation of publishers have also entered into a special agreement with the USSR State Committee for Publishing and Printing and Book Trade.

If we have to compete with book distributors from the developed countries, who are well-entrenched in the developing countries, we shall have to take radical measures to adopt a planned strategy for promoting our books abroad. This cannot be achieved through the efforts of any single organisation or institution. If we have to make a dent in the developing countries we may consider the question of setting up a separate Foreign Book Exhibition Wing either under the National Book Development Council or elsewhere which should exclusively look after the organisation of book exhibitions and book promotional activities abroad. Some of the main functions which this Wing can perform are:

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Art and Culture

ART OF INDIAN DANCING by Projesh Banerji, Sterling Publishers, New Delhi, 1985, pp. 172, Rs. 175.

The rich heritage and culture of India is depicted in the various forms of Indian dance. We find detailed accounts of the codification of this art in ancient Sanskrit books especially the *Natya Shastra*. This art had been traditionally handed down from the gods and has come to stay in the world. A special feature of what we recognise as the classical dances—the Bharata Natyam, Kathakali, Manipuri and Odissi—is that the temple played a vital role in their creation. They all had their birth in the temple precincts. Other forms are the folk dance which is for the sheer pleasure of the performers, the Tagore school of lyrical dance, and the Uday Shankar's style of dance which has the mark of his genius, masterly mind and creative art. The Yakhshagana of Karnataka, a form of musical dance drama, is ten centuries old and the Kathak, the classical dance of north India, has its origin in the Indo-Mughal cultural fusion.

The author's aim is to show the correct path of renewal since the true modern dance forms are nothing but the revival of ancient Indian dance where gestures and postures were the chief elements.

The book is a comprehensive study of its own kind. It covers all aspects of Indian dance—its tradi-

tion, treatment in ancient scriptures, music in relation to dance, costumes, modern trends in stage lighting, and choreography. It is the result of more than four decades of the author's dedication, and will be a source of instruction and pleasure to art students, dancers, connoisseurs and scholars alike.

POET : Painter, Paintings by Rabindranath Tagore, Interpretation by Mulk Raj Anand, Abhinav Publications, New Delhi, 1985, pp. 86, Rs. 150.

Ananda Coomaraswamy once said : "Every man is an artist but an artist is a special kind of man". Dr. Mulk Raj Anand interprets the paintings of Rabindranath Tagore in the light of this aphorism. Indeed, the poet Rabindranath found himself doodling on page proofs : His pen became a brush; the brush followed the rhythm of his hand. And what was once written in words became a picture. Later, he self-consciously painted in black and white, and colour, certain imperceptible feelings, which welled up in him as poems used to do before. He was himself surprised to find that the poet in him had turned painter. Indian critics reluctantly accepted the disharmony of the pictures, while in the West he was hailed as one of the few surrealist artists of Asia. Certainly, his paintings echo the collective unconscious of his time.

KHAJURAHO : Erotica & Temple Architecture by Maqbool Ahmad, Asian Publications Services, 1985, pp. 80, Rs. 200.

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HISTORY OF MUGHAL ARCHITECTURE VOL. II by R. Nath, Abhinav, New Delhi, 1985, pp. 348, colour illus. 24, tables of Hirji and Illahi eras and appendices Rs. 800

This volume deals with Personality Architecture of the classical age of Akbar: his buildings of Agra Fort and Fatehpur Sikri. It studies, with the help of contemporary sources, including Persian histories, paintings and epigraphs, the growth and development of this style of architecture from the sacred to the secular, from 'Loka' Durbari and from Theory to Practice—to the level and status of a national style.

CREATIVE DRAMA AND PUPPETRY IN EDUCATION, by Meher R. Contractor, National Book Trust, India, New Delhi, 1984, pp. 100. Rs. 11.50

In a fast developing country like India much is being done for education and its advancement, but the creative arts are often overlooked, perhaps due to lack of specially trained personnel. This book provides a general guide to help those who want to conduct training courses in puppetry and creative drama or to use these techniques in education, social work, recreation, occupational therapy and audio-visual education

for communicating ideas to both children and adults.

The author is a well-known authority on Puppetry. She has represented India at several international puppet festivals and conducts teachers' courses in puppetry and creative arts.

INDIA: A CULTURAL VOYAGE, by Uday Narain Tewari, Select Book Service Syndicate, New Delhi, pp. 237 Rs. 125.

India is a land of eternal resurgence. Writing history might or might not have been a vocation with ancient Indians. Creating history through a ceaseless process of an onlooking culture has definitely been a divine pastime. Cultural strides in India through more than thirty centuries constitute the theme of the book. It provides an insight into survey linkages of those strides, lauded and aspired for by mankind.

The book traces the voyage of Indian culture through its excellences in the realms of religion, philosophy, aesthetics, languages and sciences with a lively and unique system of deciphering unity in diversity.

The book contains readings from Kadambari, Mahabharata, Gandhi, and secular saints.

Economy and Business

INDIAN ECONOMY : The Regional Dimension, by Amitabh Kundu & Moonis Raza, Spectrum Publishers and Distributors, New Delhi, 1982, 150 pp. Rs. 70

The spatial dimension of development continues to be one of the neglected areas of economic analysis. Although some of the studies on growth models take subnational units as the geographic basis, not much

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empirical work is available to give content to these theories. In India, the requirements of imperialist exploitation during British rule and the zeal for national development thereafter were the additional factors that impeded the recognition of regional entities within the national polity during the nineteenth and a large part of the twentieth century. The stresses and strains generated in recent years as a result of disparities in the levels of development acquired alarming proportions and brought the need for a proper understanding of the regional dimension to a sharp focus.

The present study is an investigation into the changes in the space economy of India during the past fifteen years or so taking the National Sample Survey regions as the basic units of the analysis. The pattern of agricultural development has been analysed with the help of a large number of indicators relating to productivity, technological inputs and agrarian relations. An attempt is made to identify the factors responsible for the spatial differentiation associated with the green revolution. Similarly, the pace and pattern of industrialisation have been analysed with an eye on the changes in the rural-urban interdependencies and the organisation of space. The empirical investigations lead to generalisation of some significance regarding the regional structure of development along the essentially capitalistic path and provide a basis for building up a theory of modified underdevelopment in the context of the third world countries.

INVESTMENT PROJECTS IN PLANNED ECONOMY, by K.K. Singh, Amar Prakashan Delhi, 1985, pp. 190, Rs. 120

In recent years there has been increasing concern over the performance of public enterprises in

India. Decidedly, most of them have so far failed to fulfil their economic role. Spokesmen of the private sector have decried the inefficiency of the public sector.

The present study examines whether the performance of public enterprises should be judged merely by the cost-benefit criterion. It relates the performance of two important and strategic public enterprises of India : HRL and HEC.

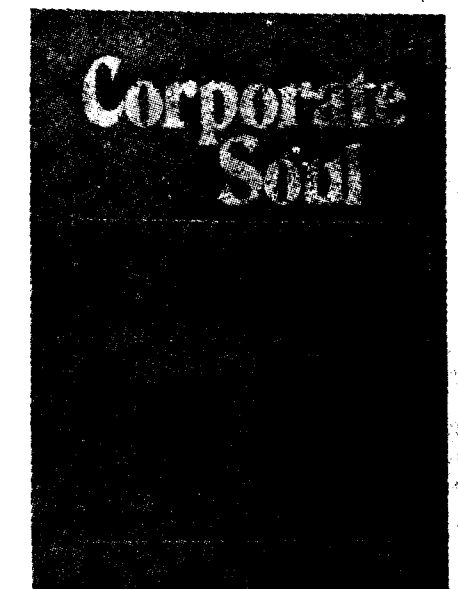
The study comes to the conclusion that the performance of a public enterprise should not be judged simply from an accountant's point of view. A public enterprise has to meet various social ends and produce many intangible benefits for the economy. A private enterprise is judged by the criterion of private profit rather than social gain.

BANK CREDIT AND ECONOMIC DEVELOPMENT IN INDIA, by J.K. Sharma, Classical Publishing Company, New Delhi, 1985, 216 pp., Rs. 125

The present study critically examines the role of commercial bank credit in promoting development of the Indian economy since the beginning of the First Five Year Plan. The financial infrastructure of the Indian economy is more developed than that of many other developing countries, and it has played a dynamic role in the context of planned economic development.

The author, after analysing the role of bank credit in a theoretical framework, has undertaken a detailed and thorough study of the main trends in commercial bank credit in India before and after nationalization.

CORPORATE SOUL : Dynamics of Effective Management, by N.K. Singh and Omia Paul, Vikas Publishing House, New Delhi, 1985, 158 pp. Rs. 95



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ECONOMIC DEVELOPMENT IN THE THIRD WORLD COUNTRIES (With Special Reference to Income Differentials in the ESCAP Region), by Kamal Mathur, Associated Publishing House, New Delhi, 1983, pp. 210, Rs. 95.

A pioneering study in the realm of economic development, the present work evolves a sophisticated method of measuring development disparities among the countries of the world. It is an experimental and innovative

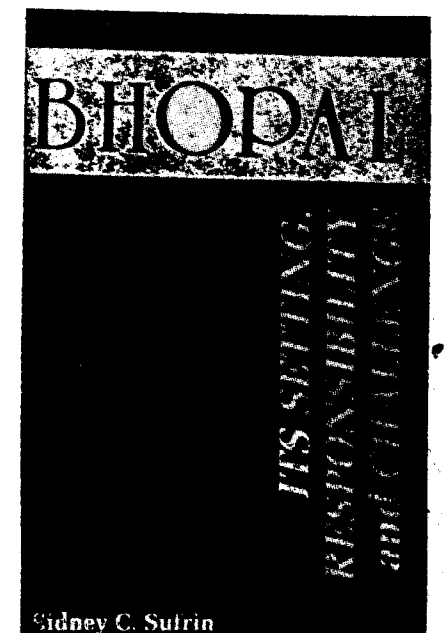
attempt at the quantification of growth sources in four developing Asian nations: India, Sri Lanka, Malaysia and the Republic of Korea. The findings of the study will interest not only the inquisitive scholars of development economics but will also assist international economic organizations and policy-makers of the developing countries in reformulating their growth strategies for the greatest welfare of their populations.

BHOPAL : Its Setting, Responsibility and Challenge, by Sidney C. Sufrin, Ajanta Publications, Delhi, 1985, 98pp., Rs. 60.

Bhopal was a shock. The name of the city now stands for the December 3, 1984, accident. Like Watergate, Yalta and Three Mile Island, Bhopal means the beginning of an era limited in this case to the public attitude toward multinational or international business activity. Three Mile Island signalled that nuclear reactors were not as safe as we had assured. Natural fuels are dangerous but not that dangerous. Bhopal signalled that chemical reactions may be dangerous, and when carried out with little regard to safety precautions, they may be lethal.

In this little book, the author, who is an American academician, has tried to understand why what happened did happen. His emphasis is on the cultural and human setting of the accident and on the general direction for protection against such accidents in the future.

The book will direct some of the discussion, already ignited, towards goals the author finds worthwhile. The book is a must for everyone who is interested to know the tragedies of social and moral responsibilities in the business and inside roots of the human disaster.



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Government and Politics

GANDHI AS A SOCIALIST by M.L. Sharma, Foreword by Dr. R.R. Diwakar, Deep and Deep Publications, New Delhi, 1980, 208 pp., Rs. 40

A number of books trying to interpret and present Mahatma Gandhi's life, thought and actions, have been written. This book has tried to portray Gandhi as a socialist. It establishes that Gandhian socialism is unique in many ways. In its broadest sense, its aim is to build a new human community based on the noble instincts of man.

The traditional socialist thought, being deeply rooted in materialism, has failed to interpret the history and evolution of the human race correctly. Man is not merely matter but also spirit. Any theory of social reconstruction would fail if it overstates the one and ignores the other. To Gandhi belongs the credit of establishing a judicious relationship between the two. The tragedy of Marxian Socialism is that it ignored totally the non-material forces. In Gandhian Socialism the two find their due place.

GOVERNMENT AND POLITICS IN SOUTH ASIA : Vol I (The Domestic Scene), P.C. Mathur (ed.), Printwell Publishers, Jaipur, 1985, pp., 420, Rs. 195

Contents of the book:

NATION-BUILDING AND SUB-NATIONALISM: Ethnic Solidarity and Political Sovereignty; Sub-nationalism in South Asia; Economic Roots of Sub-national Conflicts in India.

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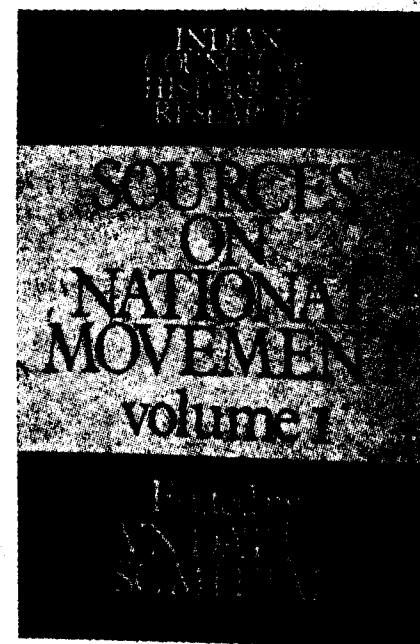
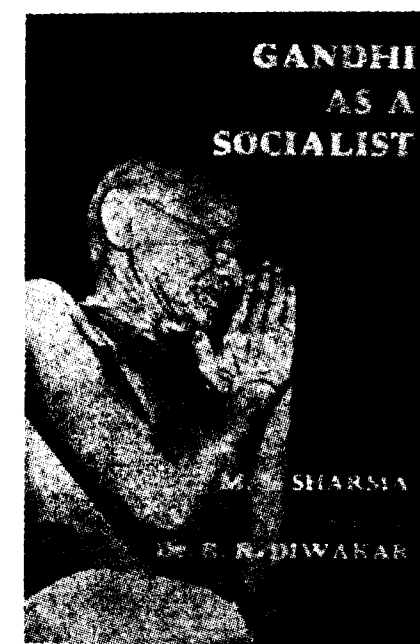
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History

INDIAN COUNCIL OF HISTORICAL RESEARCH : SOURCES ON NATIONAL MOVEMENT, Volume I, edited by V.N. Datta and S.C. Mittal, Allied Publishers, 1985, 314 pp., Rs. 125

This work deals with one of the most significant periods in the evolution of Indian Nationalism, 1919 to September 1920. Within this short period there emerged a highly sensitive, vibrant and vital leadership that struck a new idiom in Indian politics.

The present book, while presenting a large collection of highly valuable source-material of first-rate importance, provides a key to the understanding of official and public mind on the political issues which gripped the country. While the official correspondence highlights the specific orders and policy matters, the private correspondence of Indian leaders illuminates their plans, strategies and mental reservations about the programmes and policies adopted by their contemporaries. This correspondence reflects the dilemmas and predicament in which the officials and political leaders found themselves involved. The documents recreate the times



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when people protested, agitated and defied with a view to gaining their self-respect and political rights from the reluctant British hands.

The volume opens with an introduction by Professor V.N. Datta which is followed by the documents arranged chronologically and thematically with annotations and explanatory notes.

MAHARAJA RANJIT SINGH : Politics, Society and Economy, by Fauja Singh & A.C. Arora (eds.), Publication Bureau, Punjabi University, Patiala, 1984, pp. 384, Rs. 40

The establishment of the rule of Maharaja Ranjit Singh in Punjab ushered in a new epoch in the history of the region. Under his rule, not only was the unification of Punjab accomplished, but very significant improvements were also witnessed in every branch of administration. The prevailing peace and order in the kingdom, together with the personal efforts of the Maharaja, created a very conducive environment for the development of agriculture, education, literature, fine arts, trade and commerce. Due to the liberal religious policy of the Maharaja, people of all communities—Hindus, Sikhs, Muslims and Christians—lived and thrived in an atmosphere of communal harmony and goodwill.

A seminar organised in the Punjabi University in connection with the 200th birth anniversary celebrations of Maharaja Ranjit Singh in August 1981 focused attention on these historical aspects of the subject. The wide spectrum of the themes covered in the seminar, which are included in this volume, will help the reader understand better the politics, society and economy of Maharaja Ranjit Singh's times.

MUGHAL ADMINISTRATION OF DECCAN UNDER NIZAMUL MULK ASAF JAH, by Dr. M. A.

Nayeem, Jaico Publishing House, New Delhi, 1985, 336 pp., Rs. 300

Several scholarly works are available on the administration of the Mughal empire in North India but none on that of the Deccan. This book presents a study of the administration of the Mughal Suba of the Deccan and thus fills a lacuna.

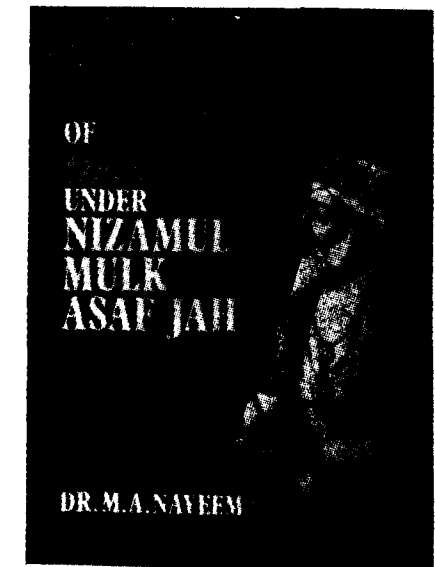
In the process of restoring Mughal authority in the Deccan in the chaotic conditions following Aurangzeb's death, Nizamul Mulk almost created a new administration and gave it a new dimension. It is this modified Mughal administration of the Deccan which has been studied in this work. It begins with a discussion of controversial topics about the status of Nizamul Mulk in the Mughal Empire and the date on which he established his supremacy in the Deccan.

International Affairs

AFGHANISTAN : Behind the Smoke Screen, by D.R. Goyal, Ajanta Publications Delhi, 1984, 314pp., Rs. 150.

Afghanistan leapt into media headlines on April 17, 1978, when the People's Democratic Party of Afghanistan overthrew the Daoud regime to usher in Saur Revolution. Ever since it has been the subject of hot discussion all over the world. The controversy took a sharper edge after December 27, 1979, when Babrak Karmal came to the driver's seat of the Revolution. The discussions have been concentrated on the question of the presence of Soviet troops in the country.

The author during his two visits in 1983 felt that there were other aspects of the situation which deserved more attention. From his talks with a wide cross-section of the people he came to the conclusion that the revolutionary government



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headed by Karmal had found acceptability with the people at large and the controversy about Soviet troops which raged outside was treated as a spurious issue inside the country.

On the basis of evidence collected from newspaper reports, published books and personal interviews, the author has established that the controversy was a smoke-screen to cover the conspiracy to reverse the course of revolution. He has given a detailed account of how the opponents of Saur Revolution—whose vested interests were hit—were mobilised and equipped by the USA and its allies to instal a pro-West government in Kabul.

The history of Afghanistan, the nature and role of Islam in Afghan society and the country's relations with the outside world have been dealt with in detail to clarify questions about its non-aligned character, the supposed threat to Islam and the Afghan view of the role of the USSR in its history and contemporary development.

HOW MOSCOW SEES KASHMIR, by Hemen Ray, Jaico Publishing House, New Delhi, Rs. 125.

The geographical location of Kashmir has always been a crucial factor in the economic and political importance of the state. The British, recognising its strategic position, maintained a stronghold on it. The partition in 1947 saw Kashmir as the focal point of the Indo-Pakistan conflict.

Moscow's interest in Kashmir dates from the period of Tsarist expansion into Central Asia. It made attempts to break British authority but did not succeed. After World War II, the Soviet Union revived its efforts. Stalin endeavoured to turn Kashmir into an independent Communist state ruled by the Indian Communists. Khrushchev used Kashmir to strengthen the Indo-Soviet relationship. Brezhnev tried to bring about a reconciliation

between India and Pakistan under the aegis of the Soviet Union.

The book provides an objective analysis of the hitherto unknown facts of this period of Indo-Soviet relations. Heman Ray reviews the changes in policy adopted by the Soviet Union towards Kashmir. His study is based on exhaustive research into original Chinese and Russian documents, Security Council records, newspapers and periodicals.

BANDUNG TO TASHKENT : Glimpses of India's Foreign Policy, by C.S. Jha, Sangam Books, Madras, 1983, pp. 361, Rs. 110.

This collection of memoirs of C.S. Jha provides an intimate account of behind-the-scenes activity at the United Nations and highlights the complexity of forces which led to the momentous and epoch-making events of the fifties and sixties.

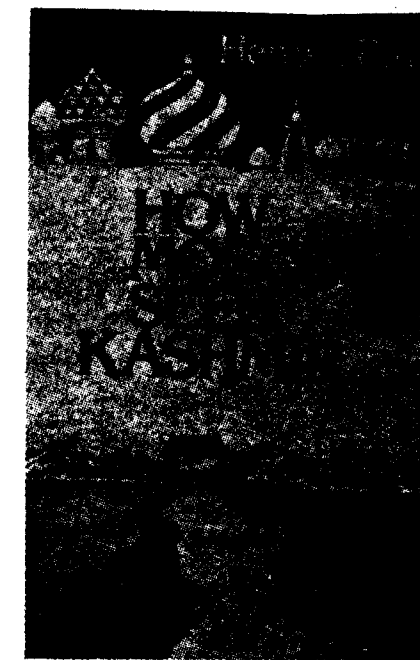
Having worked in close association with many outstanding statesmen of our time and drawing upon his invaluable experience in the diplomatic service, the author gives not merely a historical account but also an analysis of events, situations, policies and reflections.

While tracing the development of Indian foreign policy under different prime ministers, the author brings into focus the significance of Indian foreign policy in preserving world peace and harmony and easing international tensions and conflicts. The Bandung Conference and the Tashkent Declaration, according to him, are the nodal points of Indian foreign policy during the period following independence.

Law and the Constitution

PRESIDENT AND THE INDIAN CONSTITUTION by Valmiki Choudhary, Allied Publishers, New Delhi, 1985, 380 pp., Rs. 125

There are three features of the Indian Constitution : (a) It is a



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BARABUDUR

ARCHAEOLOGICAL DESCRIPTION

BY. N. J. KROM

IN FIVE VOLUMES

Barabudur, the most magnificent monument in Java, Indonesia, is a colossal structure justly regarded as a veritable wonder by the whole world. This noble architecture, built in the early ninth century A.D., consists of nine gradually receding terraces, three uppermost ones being encircled by rings of stupas, each containing an image of Buddha within a perforated framework. The five lower terraces are encircled by four successive galleries which contain eleven series of sculptured panels depicting the life of the Buddha and other Buddhist stories. The total number of sculptured panels in the galleries is about 1500. Not only this massive grandeur but the fine quality of the immense decorations, extensive relief sculptures, and the numerous images of the Buddha deeply impress any visitor. This combination of massive quantity and fine quality invests Barabudur with a unique character. It has hardly, any parallel in the world, and it may be truly remarked of its artists that 'they conceived like giants and finished like jewellers'.

The life of the Buddha and other Buddhist stories depicted on the sculptures of Barabudur are not the imagination of the artists but based on the tradition of Sarvastivada and Vajrayana schools of Buddhism and are directly related to the ancient texts like Avadanasataka, Jatakamala, Gandavyu-hastura, etc.

A complete explanation of all that is depicted in the most splendid creation of Hindu-Javan culture was, therefore, not very easy, though efforts had been made since the beginning of the present century. It was possible thanks to the interest and enthusiasm of the then Government of the Netherlands. A complete series of photographs of the monument were made between 1907 and 1911. Then Koninklijk Instituut voor de Taat, Land-en Volkenkunde van Nederlandsch Indie was commissioned to publish the archaeological and architectural descriptions of Barabudur. The

result of this project was the publication of a monograph in Dutch, in two volumes, the archaeological part by Nicholas Johannes Krom and the architectural part by T. Van Erp, with 692 plates of photographs in three big folios. The work well represents the massive quantity and fine quality of the subject it deals with.

The author of the archaeological part has recorded all that is known about the significance of Barabudur and what could be gained from the original sources mentioned above.

An English edition of the archaeological part, in very limited copies, was issued, in 1927, in two volumes, which is long out of print.

The present publication is a photographic reproduction of the 1927 English edition in its entirety of the text and the illustrations.

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detailed written constitution; (b) It provides a complete administrative setup for the Union as well as the States; and (c) It depicts a Union of States.

The Constitution lays down that the President shall have a Council of Ministers to aid and advise him. The position of the President is more or less the same as that of the King of England in constitutional matters, but the position of the Indian President is different from that of the King of England, in that he is an elected person who has to justify his election whereas a hereditary king is there by right of birth. Whatever the strictly correct legal and constitutional position may be, there is no doubt that in the case of an elected President people do look upon him also as a person having some authority in the governance of the country and he can justify his position only by tendering such advice and giving such suggestions as he considers necessary to the Cabinet before it takes any decision. Once a decision has been taken, whether with or without his suggestion or even against his suggestion, he has to act according to that decision. If he does not get an opportunity of influencing the decision beforehand for any reason, the President becomes only an ornamental figurehead without the authority of a hereditary king and a costly nonentity.

LAW OF FUNDAMENTAL RIGHTS (3rd edition, by R.G. Chaturvedi, Law Book Company, Allahabad, 1985, pp., 905, Rs. 225.

This treatise begins with a history of the revolution and evolution of rights, delineating the salient features of the Fundamental Rights, collectively as well as individually, spotlighting the history of the tests so far evolved for judging the validity of laws on the touchstone of Fundamental Rights, and thereafter proceeds to a lucid article-wise commentary on the provisions

incorporated in Part III of the Constitution.

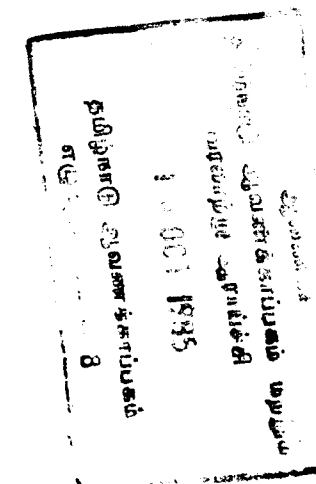
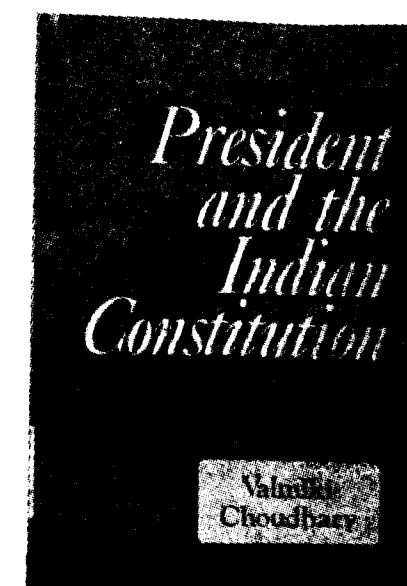
Having traced the constitutional history of each article, the text thereof has been updated and thereafter a compendious commentary on each constructively culled out from all judicial decisions reported till December 1982, has been placed into exhaustive Head Notes, meticulously divided, wherever necessary, into their synoptic subheads, covering in chaste, concise and simple expression, the principles available in all those decisions. A note on principles flowing from the decisions taken from January 1983 to July 1984 has been placed in the Addenda so as to make the treatise an up-to-date document on the law of Fundamental Rights.

The right to property having since been removed from the ambit of the Fundamental Rights, a chapter, evaluating the present status of this right has been placed after the chapters devoted to the commentary on Articles 12 to 35-A in their application to the State of Jammu and Kashmir.

The treatise ends with a chapter on the emergent concept of Public Interest Litigation.

TAXATION AND FISCAL ADMINISTRATION IN ANCIENT INDIA, by O.N. Tripathi, Upper India Publishing House, Lucknow, 1985, pp., 152+ xii, Rs. 75.

This work is an attempt to set forth, within the framework of available data, a complete historical account of taxation together with financial administration in ancient India starting from Vedic times to the end of the Mauryan era. The early texts—both religious and secular—in Sanskrit and Pali have been critically examined from the point of view of obtaining data relating to this subject. The conclusions drawn should prove of great interest to tax planners, administrators and historians alike.



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Library Science

PUBLIC LIBRARY OPERATIONS AND SERVICES: A Short Manual (third edition), by C.G. Viswanathan, Print House, Lucknow, 1985, pp. 232, Rs. 175.

This is a brief manual to help both the performer and the user of library and information services. The need for efficient management of public libraries and information centres has attained urgency and indispensability as the frontiers of knowledge have been expanding during the last few years, specially in the disciplines of science and technology.

Despite limitation of space, an attempt has been made in the book to cover all aspects of library services. Illustrations, diagrams and tables elucidate the text. There are nineteen chapters, of which chapters two and nineteen relate to 'application of management theory to library operations' and 'advent of machines for library operations'.

Life Sciences

PERSPECTIVES IN PRIMATE BIOLOGY, By P.K. Seth (ed.), Today & Tomorrow's Printers and Publishers, New Delhi, 1983, 242 pp., Rs. 345

This is a comprehensive volume containing original papers on primate biology, exploring in depth some of the crucial issues emerging in the field. It focusses attention on the biological, social and ecological determinants that contribute to primate biology. Written by experts on various aspects of primatology, it is an indispensable treatise on primates and is also an appropriate reference source for experienced professionals and students.

The volume concentrates on communication patterns in the non-human primates as they occur in different environments. It provides

specific data on eco-management and conservation of the free-ranging monkeys vis-a-vis correlates in their behaviour and social development. Among the topics discussed and illustrated are various aspects of evolution. Conservation of genetic material, reproductive behaviour, infanticide and cannibalism and conservation strategies.

BIOLOGICAL MACRO-MOLECULES : STRUCTURE AND FUNCTION; Proceedings of Indo-Soviet Binational Symposium, Edited by C. Rajamanickam and Vadim T. Invanov, Today and Tomorrow's Printers & Publishers, 1985, pp., 211, Rs. 395

The Indo-Soviet Binational Symposium on Biological Macro-Molecules: Structure & Function, jointly sponsored by Indian National Science Academy and USSR Academy of Sciences, held at the Madurai Kamraj University, was attended by outstanding specialists in the disciplines of biochemistry, biophysics and molecular biology, areas of interface between physical, chemical and biological sciences, both from India and the Soviet Union. The Soviet Union has an established research programme in these frontier areas of life sciences where significant advances have been made. Recently, India was selected for establishing an International Biotechnology Institute by FAO. The proceedings of the symposium give a clear index of the significant achievements in the sphere of biological macro-molecules. **PROGRESS IN MICROBIAL ECOLOGY**, by Prof. J.N. Rai *Festschrift* (edited by K.G. Mukerji, V.P. Agnihotri, R.P. Singh), Print House, Lucknow, 1984, pp., 653.

This *Festschrift* is a humble dedication of contributors and fellow plant pathologists and microbiologists to Professor J.N. Rai for his outstanding researches in the field of Mycology, Plant Pathology and Microbiology on the eve of his superannuation (60 years on July,

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(The volume incorporates critical reviews on various aspects of the ecology of important plant pathogens like Fusarium, Phytophthora, Pythium, Rhizoctonia, Sclerotium, Sclerotinia, bacteria and nematodes as also those of rusts and powdery mildews; fungi present in unusual habitats like Usar and mangrove soils, polluted waters and soils amended with organic and inorganic substances including fung-toxicants; fungi present in spermosphere, rhizosphere, and phyllosphere. Ecology and distribution of pathogenic fungi, myxomyetes and mycorrhizae have also been reviewed.

Literature and Folk Tales

BEST LOVED FOLK TALES OF INDIA, by P.C. Roy Chaudhury, (ed.) Sterling, New Delhi, 1985, pp., 390, Rs. 200

India is a treasure trove of folk tales born out of the folklore and customs of the country. Sometimes the same tales are retold in different regions, of course, imparting the local flavour to them. The mobility of the folk tales can be attributed to the pilgrims and travellers moving from one part of the country to another. More often than not the folk tales are passed on from the grandmother's lap to the grandchildren so vividly that they are impressed in the child's memory for ever.

These folk tales are delightful and fascinating to the young as well as the old and the listeners are kept enthralled by the story teller. The same story heard repeatedly does not lose its interest as it caters to the fantasies, the make-believe and the primitiveness in us giving inexplicable joy.

These beautiful folk tales of India were on the verge of extinction when a project of compilation of 21 volumes, consisting of the folk tales

of different regions was launched. India, a vast mosaic of various hues of religions, customs, beliefs, dialects and cultures, is reflected in the tales. The best loved folk tales have been gleaned from the larger collection, thereby presenting a miniature India.

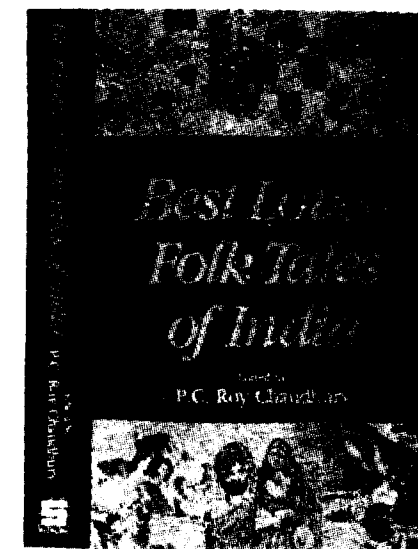
FOLKLORE OF NEPAL, By Man Mohan Sharma, Vision Books, New Delhi, 1982, 216 pp., Rs. 80.

This work presents English translations of some 70 selected folk tales and legends and 25 folk songs from the oral tradition in various Nepalese dialects. The folk tales and legends cover a large range of subjects from the supernatural to common household customs, including legendary princes and princesses, fate and portents, nature beings (demons etc.), magic, family relationships, old customs, etc. In the end, the author has included a chapter on common Nepalese proverbs and idioms to acquaint the reader more fully with traditional thought patterns and expressions. Thus the subject matter will provide the reader with an insight into the beliefs, aspirations, norms and values of common Nepalese folk.

The book also contains an introduction to Nepal, its physical features, people and geopolitical importance.

LITERATURE AND SOCIETY : Selected Essays, by P.C. Gupta, People's Publishing House, New Delhi, 1983, pp., 244, Rs. 50

Gupta's major preoccupation in all these essays has been a consistent study of literature from the angle of the working people. He had been well versed in Marxist literary criticism since his student days. Ralph Fox, Christopher Caudwell and similar other Marxist literary theorist critics peep through the essays. Like these critics, Gupta was also endeavouring to formulate laws of aesthetics and of literature from the Marxist standpoint. From the Indian theory of the Rasas to the twentieth century short-lived literary aberrations like



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surrealism or cubism literary-aesthetic theories are examined with balance and historical perspective.

One can dispute some of Gupta's formulations, and cavil about some of his judgements. One can even say that no literary-aesthetic theory or laws emerge from his essays. But the fault cannot be blamed on Gupta. He was in the process of development and he died before he could reach maturity of judgement and attain the required proficiency in the application of Marxism to writers and their works or to literature in general. Moreover, there has not been much literary Marxist critical activity in our own country. This feature retards the development and maturity of individuals aspiring, as Gupta did, for maturity in Marxist literary-aesthetic theory.

THE MAHABHARATA; A Literary Study, by Krishna Chaitanya, Clarion Books, New Delhi, 1985, pp., Rs. 175

The Mahabharata is the greatest epic poem in the world, being eight times as long as the Iliad and Odyssey put together and three and a half times the Bible. Revered as a religious text by the people of India, it has been recognised by people all over the world to be a classic of world literature, too. Though studies of some facets of the work are available, there has so far been no comprehensive and detailed literary study of the work. This is being offered for the first time in this work.

The *Gita*, which is a part of the epic, has been extensively studied and in many languages, but as a detached text. The author shows that the *Gita* cannot be isolated from its embedding in the epic and has analysed its message in detail, the space devoted to this being as extensive as in most of the books on the *Gita* that have been published. There is also an outline summary of the epic as well as an analysis of the major characters and crucial episodes.

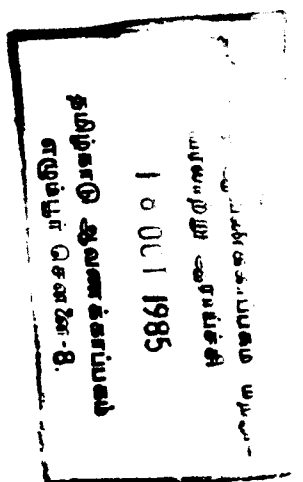
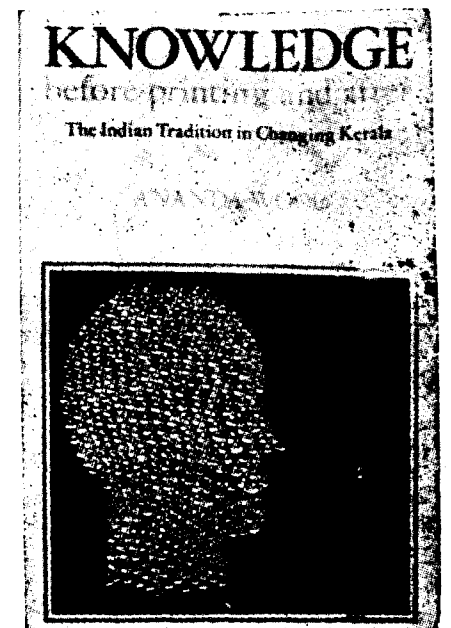
A dedicated work by a writer who is the author of a five-volume philosophy of freedom and a ten-volume history of world literature, its analysis of the philosophy of the epic against the background of the major currents of world philosophy, old and new, eastern and western, and the literary evaluation matches the highest standards of criticism anywhere in the contemporary world.

Mass Media

KNOWLEDGE BEFORE PRINTING AND AFTER : The Indian Tradition in Changing Kerala, by Ananda E. Wood, Oxford University Press, Delhi, 1985, 199 pp., Rs. 120

Apart from the introduction of printing, newer communications systems revolutionized the organization of knowledge and enabled it to be expressed with an open flexibility that has transformed modern capabilities and attitudes. Today, information and education are able to spread much more widely than ever before, thus fostering the growth of democratic attitudes; and modern communications have opened up far more extensive contacts between people than was possible in traditional civilizations that had not developed the use of printing. In particular, modern physical science and technology have advanced spectacularly through improved recording, transmission and co-ordination of information by sophisticated communications media.

What then do we have to learn from traditional civilizations like that of India, which have only recently begun to use modern communications and to express themselves in modern terms? This book tries to answer the question by providing a degree of historical perspective to the process of modernization. In discussing this question, Dr Wood describes traditional systems of passing on knowledge through direct personal contact



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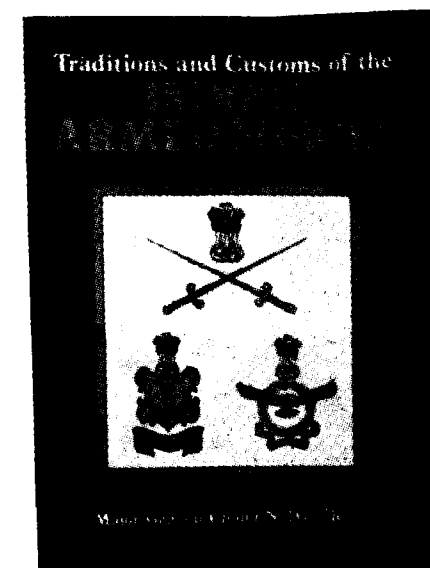
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SIKH CONCEPT OF THE DIVINE, by Pritam Singh (ed.), Guru Nanak Dev University, Amritsar, 1985, 223 pp., Rs. 60 (de luxe) Rs. 48 (Paperback).

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SECULARIZATION IN MULTI-RELIGIOUS SOCIETIES, by S.C. Dube & V.N. Basilov (eds.), Concept Publishing Company, New Delhi, pp. 322, Rs. 80

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FRONTIERS IN SCIENCE AND TECHNOLOGY : A Selected Outlook, National Academy of Sciences, National Academy of Engineering, Institute of Medicine (USA), Prentice-Hall of India, New Delhi, 1985, pp. 227, Rs. 35

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