

American Studies in Russia

Literature of the Americas: a new scholarly journal of the history of the New World.
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Literature of the Americas (free access online at www.litda.ru) is a new multilingual, biannual, and peer-reviewed journal that was launched in 2016 by the Gorky Institute of World Literature at the Russian Academy of Sciences. The journal is the first and so far the only specialized scholarly periodical in Russia that is dedicated to the literary history of the New World. It is aimed at facilitating closer cooperation in the research of the multilingual literatures of both North and South America. We hope that the journal will become an important professional tool to advance the research interests of scholars as well as understand the current literary and historical trends. The journal solicits biographical studies, in-depth research articles on literary institutions and communities, publishing policy, history of literary criticism, almanacs, periodicals and literary awards, that are based on facts and primary sources (correspondence, memoirs, interviews, press, archival documents, etc.). We are particularly interested in the literary connections between the New and the Old World (especially Russian/Soviet-American contacts) as well as contacts among various countries of both Americas. Our journal also has sections dedicated to poetics and literary theory, as well as theoretical, contextual, and interdisciplinary studies.

The first issue that was published in December 2016 offers a wide range of topics and genres of scholarly writing. It contains Andrey Kofman's extensive research on the topos of "barbarity" in Latin American literature, Olga Ushakova's thoughtful analysis of T.S. Eliot's early collection of poetry, *The Inventions of the March Hare* (1909-1917), and Olga Antsyferova's survey of Henry James' biographies, both academic and fictional. Irina Kabanova's essay on British writer, Evelyn Waugh's complex attitude to the United States, Victoria Popova's annotated publication of the Comintern's secret instructions to Henri Barbusse before his tour of Latin American countries (1935), and Irina Golovacheva's essay on Mary Chase's comedy, *What is Harvey, The Rabbit?* represent the wide diversity of scholarly interests represented by our journal. Douglas Robinson's study of Richard Powers' "*The Echo Maker*" and Jeff Tremaine's "*Jackass 3D*" addresses various modern cultural and social theories and is dedicated to the analysis of the reality effect in film and fiction, and self-realization. Olga and Sergei Panov's critical inquiry into the history of the ambitious Soviet academic project – the *History of American Literature* (1947) and its debacle during the Stalinist anti-cosmopolitanism campaign – is based on the analysis of the archived materials, press materials and oral interviews. The second part of the article was published in the following issue of the journal.

Issue 2 (June 2017) offers a set of essays dedicated to Edgar Allan Poe's legacy. In the section *The Writer in Literary History*, one finds Andrey Tanaseichuk's essay on Ambrose Bierce's literary disciples. It also features two articles on the Sinophile writer, Pearl S. Buck: Stephen Rachman's study of Buck's literary reputation as a syncretic figure representative of transnational literary history, and Olga Panova's annotated publication of a curious document – a shorthand discussion of Pearl S. Buck's works by a group of readers from the Moscow factory "Paris Commune" in the mid-1930s. Irina Morozova published a Russian translation of Zora

Neale's Hurston's five letters to Langston Hughes representing how their relationship worsened during the course of their collaborative work on the play, *The Bone of Contention*. Andrey Kofman and Anastasia Gladoshchuk paid homage in their essays to the Latin American writer, Roa Bastos, and the poet, Ruben Dario. Fernando Ainsa surveyed the evolution of the two genres, essay and chronicle, and their transformations in Latin American literature. Elena Dotsenko's essay about Steven Spielberg political film, *Lincoln* (with the screenplay adapted by Toni Kushner), was very relevant for the 2016 elections in the United States.

Issue 3 (December 2017) will be devoted to the centenary of the Russian revolution of 1917, and the Russian / Soviet American literary contacts of 1900-1930s. We hope that the *Literature of the Americas* will become an open area of scholarly discussions, and a means of dialogue with our colleagues in Russia, Europe, in the Americas, and all over the world.