

Conference Paper

Mastering the Great Purge Trauma: Mythopoetic Strategies in Contemporary Russian Literature for the Young

Elena Nikkareva

Yaroslavl State Pedagogical University after K. D. Ushinsky, Yaroslavl, Russia

Abstract

Formerly reserved for adult, texts about traumatic events of the past have now entered the domain of children's literature. Such texts "play the key role in the double-edged process of grieving and prevention" (A. Etkind) and are seen as essential for familiarizing Russian children and adolescents with social history. This article analyzes the ways of representing and mastering traumatic experiences of the past in contemporary literature and focuses on the period of the Great Purge in Russia, using the examples of E. Elchin's *Breaking Stalin's Nose* and Y. Yakovleva's *Raven's Children. 1938*. These narratives rely on the mythopoetic strategies of a parable as an ultimately artificial and supra-historical construction; at the same time, they utilize techniques used by literary non-fiction oriented towards ego-texts and documentary evidence. These strategies use real historical events as a trigger for associative memory in the manner characteristic of the aesthetics of post-memory.

Keywords: historical trauma, fiction of the Great Purge, historical fiction for children and young adult (YA), mythopoetic textual strategy, E.Elchin, Y. Yakovleva

Corresponding Author:

Elena Nikkareva
enikkareva@mail.ru

Received: Month 2020

Accepted: Month 2020

Published: 28 September 2020

Publishing services provided by
Knowledge E

© Elena Nikkareva. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the Convention-2019 Conference Committee.

1. Introduction

In the last decades, there have been significant changes in the concept and status of children's books: they started to be perceived as a 'serious' literary form and joined the general historicization trend in contemporary literature. Literature for the young is now raising topics previously considered taboo, for example, the traumatic events of the past such as the Holocaust, Great Terror, and Leningrad Siege. In this article, we are going to provide an overview of the narrative practices used to represent traumatic experience in contemporary Russian literature for children and adolescents. We are going to focus on the books discussing the topic of Stalin's repressions – Evgeny Elchin's *Breaking Stalin's Nose* and the first of Yulia Yakovleva's *Leningrad Tales, Raven's Children. 1938*.

OPEN ACCESS

2. Materials and Methods

As A.Etkind puts it, “Russian memory of the Soviet terror is an enormous cultural formation that encompasses different media and genres, incompatible versions of history and various rituals of mourning” [1]. E.N.Ivanitskaya in her article *Children’s Books about the Purge* contends that “books for children discussing the Great Purge have appeared only recently. These books demonstrate a variety of approaches to depicting this period, which involves a complex and active process of searching for the right ‘language’ to describe the tragic reality of the Great Purge in the way that would be comprehensible for children” [2]. Typologically, this corpus corresponds to the genre and thematic group of texts denoted by Elizabeth R.Baer as “children’s literature of atrocity” [3]. In the Western tradition such literature includes, for example, books about the Holocaust. M. Oziewicz points out the genre of ‘bloodlands fiction’ as a kind of trauma literature and thus places the Great Terror period into the contexts of a more global historical process, which determines the collective memory in Eastern Europe of the Soviet and Nazi atrocities [4].

We believe that these narratives are shaped by the two phenomena: first is the parable as an ultimately artificial and suprahistorical construction that transforms the mythopoetic consciousness into literary-symbolical one and expands the space of metaphor to the whole text (this is what happens in E. Elchin’s *Breaking Stalin’s Nose* and Y.Yakovleva’s *Raven’s Children*). The other phenomenon is literary non-fiction oriented towards ego-texts and documentary evidence (illustrated by O. Gromov’s *Sugar Child* and M. Kozyrev’s *The Girl in Front of the Door*).

In this article, we are going to focus on the story by Evgeny Elchin *Breaking Stalin’s Nose* and the first of the *Leningrad Tales* written by Yulia Yakovleva – *Raven’s Children*. D.Haase highlighted the “fairy tale’s potential as an emotional survival strategy” in Holocaust literature [5]. According to M.N.Lipovetsky, the fairy tale plays the “role of a mediator in the Soviet mythological universum” [6] and is a “source of irrational archetypal content which the Soviet mythological world draws from” [6]. It should be noted, however, that in the texts considered below, the fairy tale is not only the key element in the narrative strategy of dealing with traumatic experience but it also acts as a catalyst, helping to bring to light the simulacra of the Soviet past. These texts present a synthesis of the fairy tale, parable and fantasy worlds.

Yakovleva’s *Leningrad Tales* comprise a cycle of five novels, which can be classified as a subgenre of the ‘Petersburg tale’. The latter, in its turn, belongs to a more general genre category of the ‘Petersburg story’. The ‘Petersburg tale’ incorporates all the main

constructs of the Petersburg text. In other words, the 'Petersburg myth' is intentionally reconstructed, represented and adapted for the children's audience to get rid of the apocalyptic vision, which normally makes such texts unsuitable for children. Therefore, the eschatological myth in these texts is replaced by the myth about the guardians of the city: this role, symbolically and functionally, is played by the children characters of the fairy tale [for more about this see 7]. It should be noted here that *Breaking Stalin's Nose*, set in Moscow, draws some parallels with the Petersburg text as it reproduces a part of the storyline of Nikolay Gogol's *Nose*. A. Etkind describes the metonymic representations of the horrific and the 'Gogolian tradition' found in metaphoric representations of the Great Purge in post-Soviet literature. Following M. Wood, he defines the corresponding type of magic historicism as "if the reporter is sober and reality is drunk" [cit. ex. 1, 654–655].

3. Results

In both books, the plot is centred around the story of a child or children whose parents were arrested as 'enemies of the people'. The topic as such is not new and was raised in other books, for example, *The Drummer's Fate* by Arkady Gaidar published in 1938–1939, which tells the story of a boy named Sergey Scherbachov. Contemporary literature, however, takes a fundamentally different approach to this topic. The storyline of the parents' arrest is reproduced in a historically precise way, involving the key topoi of a 'typical' arrest, such as the ones found in the interviews conducted and cited by K. Baker and J. B. Gippenreiter in their 1995 article *Stalin's Purge of the Late 1930s and its Impact on Russian Families in Three Generations* (added emphasis mine — E.N.):

The majority of female victims were the **wives** of political prisoners, they were usually taken within **2-3 days** after their husbands. Arrests usually happened in the dead of **night** and included **searches** witnessed by the frightened children. The arrested tried to convince their family members that they would soon be back, that it was a "**ridiculous mistake**". In some families, however, arrests did not come as a surprise <...> Sometimes, long after the arrest, the family members found out that the arrest had been caused by **someone's report**, sometimes they even found out the name of the person responsible for the report. In two cases the report was written by a neighbour who sought to lay hands on the victim's flat [8].

Both narratives share this motif of an arrest resulting from a false denunciation filed by neighbours trying to improve their living conditions (“In this huge apartment there were twelve rooms and lived eleven families. Each family had one room. Only Shurka’s family had two” [7]; “My dad and I have a large room for the two of us” [9]). This storyline ends with the neighbours taking over the housing space of the arrested:

Suddenly their door opened. From the inside. **Aunt Rita in her dressing-gown was standing on the doorstep** <...> Parents’ room looked exactly the same as yesterday morning. Only the clothes on the hanger were somebody else’s. And the photos on the chest of drawers **were not ours**. On the bed, under an unfamiliar red blanket, was lying Uncle Kolya, Aunt Rita’s husband <...> “There is nothing here for you anymore. We are living here now. **All this belongs to us now**” [10]; Then, as though I’m not there, they start moving their things into our room <...> I start to walk in, but Stukachov blocks the door. I reach for the door handle, but his hand is clutching it...” [9].

While in *Raven’s Children* this constituent motif is associated with homelessness, in *Stalin’s Nose* Sasha Zaichik observes: “Personal property will disappear when Communism comes. But still.” [9] When a character loses home, they try to rationalize this situation by thinking of it as something ordinary. Thus, the boundary between the real and absurd, logical and illogical becomes increasingly blurred: “Maybe I don’t need a room. Not everybody has one. Marfa Ivanovna doesn’t have a room. She lives in a cubbyhole next to the toilet. Semenov sleeps behind the curtain in the corridor, and nobody’s complaining <...> I’m staying in the kitchen...” [9].

The family of Shurka and Tanya from *Raven’s Children* is shown as a typical Soviet family sharing all the vices of Soviet society: spy hysteria and hunt for ‘wreckers’, fear to be denounced, which is illustrated by the opening story about the prisoner’s note found by the children. In the case of Sasha Zaichik’s father from *Breaking Stalin’s Nose*, the person who gets arrested is “a Hero and a Communist”, an NKVD officer, who “Comrade Stalin personally pinned the order of the Red Banner on his chest and called him ‘an iron broom purging the vermin from our midst’” [9]. Both arrests are referred to as “a mistake” and are semantically contrasted with the stories about other people being arrested, whose relatives later queue in front of the prison on Lubyanka Square in *Breaking Stalin’s Nose* and in front of Kresty prison (Raven’s House) in the *Leningrad tale* of Yulia Yakovleva.

The integrity of the structure of the quest narrative (it comprises a set of trials aimed at saving the parents in *Raven’s Children* and the inverse story of misfortunes in *Breaking*

Stalin's Nose) is provided by the following internal plot: the child character passes from not knowing (and not wishing to know) to knowing the 'truth'. If we look at the way both authors work with the 'not-knowing / knowing' opposition, we can see that they are using a parable-like strategy of mastering the traumatic experience of the Great Purge.

M.N.Lipovetsky describes the combination of knowing and not-knowing by using the category of 'ideological phantasm' introduced by Slavoj Žižek, when "people <...> are well aware of what is actually happening and how reality contradicts the ideological construct <...> but still continue acting as if they weren't aware of this" [6]. It is the situation outlined by Lipovetsky which underpins the existence of the illusory reality or the Raven's world in Yakovleva's novel.

The key element in this paradigm is the motif of 'invisibility'. Here is, for example, what Tanya says about her neighbours: "They are being kind of strange today <...> **As if they don't see or hear me**". This metaphor, like other similar metaphors, materializes when Shurka is turned into an invisible man: "Fluid grey passers-by streamed through Shurka <...>. They **didn't see or hear him** <...> People just walked through him" [10]. Thus, there are two opposing groups of people in the story – 'visible' and 'invisible' and, accordingly, those who 'see' and those who 'can't see'. The difference between them stems from their being affected by this "disaster" (by this "misery", as the main character of O.Lavrentieva's graphic novel *Valya Survilo* would put it):

These people saw them <...> They shared the misery with Shurka and Korol: the same had happened to them. The disaster which struck Shurka and remained dreadful and incomprehensible for him turned him into an invisible man. Something that forever separated some people from others [10].

Respondents of the study conducted by K.Baker and J.Gippenreiter tell a similar story: "After the arrest, friends, colleagues and even relatives **cut all the ties with the family** — they were afraid of being arrested too" [8]. While Tanya, Shurka and Bobka are able to stay with Aunt Vera, Sasha Zaichik, whose father tells him to go and stay with his aunt, is virtually thrown out into the street by his aunt's husband. "The tragic paradox is that the memory of generations in Soviet families was cut short while the fear lingered on" [2].

For the majority of the respondents' parents the prevailing emotion of their childhood was that of anxiety and fear. Grown-ups tried not to talk of the arrest and strictly forbade their children to mention it outside of their home

<...> They later transferred this atmosphere of secrecy and fear into their own families [8].

The Raven's kingdom feeds on fear and it is fear that serves as the key motif in Elchin's story. In the light of the above, it is hardly surprising that the afterword in the book is called "About Fear" and that it specifies the book's intention the following way: "to expose and confront that fear" [9].

In the case of *Breaking Stalin's Nose*, we are dealing with a naive narrator: Sasha Zaichik does not reflect much on his situation but instead reproduces what he was taught – communist slogans and principles. He perceives what is happening through this ideological lens and considers it as a norm, which transforms the horror of the situation into something ordinary, in other words, the traumatic experience is turned into a part of the 'routine'. In *Raven's Children*, on the contrary, the third person narrative builds an opposition between the realistic version of the events and the naive perception of a child. Children think that the room is in a mess because their mother was late for work: "she was in such a hurry that she strewed her things over the room" [10]. Before the arrest, the mother sends her children some money (100 roubles) through an elderly neighbour, and the children come up with an explanation that their mother just wanted them "to have a good time". Nevertheless, the children are aware that something out of the ordinary has happened and they notice the strange behaviour of their neighbours ("The yard keeper **looked at them in a strange way**, following them with his eyes" [10]).

The narrative emphasizes the children's desire to find a positive explanation to what scares them and thus turn the 'traumatic events' into a silly game or a joke:

To go to her (aunt – E.N.) was out of the question, absolutely impossible! They both felt it. It was as if by taking the tram **they would both agree that what the yard keeper had told them** was true <...> It seemed to them that while they were wandering around the city like this, it was still not for real. Everything could still get back to normal. **They could still play it back** [10].

If the children accepted the truth, they would have to deal with another question: "What if Mom and Dad are really...like this? <...> As the yard keeper told us <...> Maybe they didn't tell us everything" [10, pp. 119–120].

Therefore, the internal *Bildungs* story (becoming ready and willing to accept the 'truth') in both texts is realized through the external story of a quest which is completed when the main character makes his or her ethical choice. "The situation of choice (of an action or destiny) made by the character and the way this choice is evaluated by

the narrator and the audience in the light of the unconditionally accepted authoritative ethical norms” serves as a criterion for comparing the specific and the universal, which constitutes the semantic core of the genre of parable [11, p. 187].

The language the parable uses to represent the past is aimed at symbolically conveying a certain view of the world. This world view contains “a system of markers/symbols targeted at forming a cultural identity, semantic, normative, axiological, and emotional aspects of cultural memory” [12]. On the one hand, the language of the parable reveals a link between the past and present and, on the other hand, it allows the author to distance the symbolical image from its referent.

In both texts the key mythologized image associated with the main character’s moral choice is that of Joseph Stalin. Elchin’s fantasy world balances on the verge between the real and the absurd, the logical and the illogical, reaching its culmination in the image of Stalin’s nose, which, like the nose of Major Kovalev (this allusion is explicitly made in the text), starts to have its own individual existence. The Nose turns up in front of Sasha Zaichik, whose dream was to meet the Leader in person, and demands that Sasha should “renounce <...> father, an enemy of the people, and join the Pioneers in the march toward Communism” [9]. It is this phantasmagoric situation that for the first time makes Sasha feel afraid, plants a seed of doubt in his mind and destroys the illusion of the ordinariness of evil. Sasha makes his moral choice (“I don’t want to be a Pioneer” [9]) and continues believing in his father’s innocence. Thus, he chooses to live the life of “a son of the people’s enemy” and becomes one of the hundreds “or maybe even thousands” of people queueing in front of Lubyanka. He needs “to ask him why” [9, p. 153], which can be interpreted as the choice of ‘knowing’ over ‘not-knowing’ as the story remains open-ended.

The mythopoetic reality of *Raven’s Children* is more complex, built around a fantasy world. A part of this world is non-Leningrad or the Raven’s kingdom, opposed to the real world, “where sparrows chirp, crows croak, magpies chatter, and pigeons coo. Where Mom, Dad and Bobka are at home” [10]. On the other hand, this aspect of the narrative might be related to Stalin’s ability to “create a discourse – demonstrably unreal, amusing, and fantastic but nonetheless capable of replacing reality with an illusion right in front of your eyes, making you forget about what actually happened” [6], as M.N.Lipovetsky describes it in his article *‘The Monster Cockroach’ of Stalin*. Thus, in Y.Yakovleva’s story, children’s minds weave associations around historical facts and these facts thus acquire a suprahistorical, mythological status.

The ambivalent, inverted world of the Raven is represented through duplication of some scenes. Some scenes thus turn into inverted reflections of each other: for example, while Tanya and Shurka use a towel to scare away the pigeons, who are defending their territory in the attic, their neighbour – Aunt Katya – uses a rag to drive the children out of the apartment. A parallel can be drawn between the magpie with its ‘none-of-my-business’ attitude and the neighbours of Tanya and Shurka: “‘No-no-no-no-no!’ they chattered and they shrieked from all sides, the doors slammed. ‘Better safe than sorry...’ ‘Don’t tell me. I don’t wanna know...’” [10]. People are turned into birds. The similarity between them is first noticed by Shurka, who compares the people in the street with birds: “People were walking on both sides of the pavement. Now Shurka started to see something bird-like in all of them. One of them resembled a goose with a thin neck and a long nose. Others looked like important-looking grey crows...” [10]. After Shurka visits the Raven’s home, this mental transformation of people into birds becomes complete: “Stubby **girl-ducks** waddled, **lady-pigeons** trotted, **crows** strutted in their grey raincoats, **sparrows** passed by scurrying, **magpies** chattered and laughed” [10].

The referential image of the Raven in children’s minds, which originated from the phrase “The neighbour was taken away at night by **the Black Raven**”, bears an association with the nickname of the infamous black cars ‘GAZ-M1’ bought for the NKVD:

“The sound of a car engine was heard on the embankment <...>The black Raven was prowling slowly along the riverside, as if listening out for the sounds from buildings and windows. He seemed enormous <...>**The black lacquered wings glimmered** <...>**The Raven’s round expressionless eyes** looked at Shurka” [10].

The shapeshifting side of the Raven can be noticed in this description. The Raven’s ‘portrait’ can refer to a car (what we see is the wings and the lights of the ‘Black Raven’ car) or to a bird (the story points to the direct meaning of the word ‘raven’): “Since the Black Raven is a raven and a raven is a bird, so we shall ask birds about him” [10].

The image of the Raven in the story is directly related to the image of Stalin, looking down from his ‘mustachioed’ and ‘nosed’ portraits: “On and on the children went <...> The mustachioed-nosed portrait was swaying from side to side over their heads. ‘Children’s Friend’ in huge letters was inscribed on the portrait. <...> Children’s friend. The Raven is children’s friend. The Raven’s children!” [10]. Then comes the moment of revelation for the main character:

This is why they captured the parents! In order to take the children <...> Children were fed with some mysterious slime. Given new names. Dressed the same. They were told the same thing over and over again, until their minds turned into a tired record <...>The Raven didn't want honest or good or intelligent people. What he wanted was those who would be loyal to him. Those who have forgotten their families. Their past. Those who are convinced that the Raven is their father. That the Raven is the wisest in the world. That the grey and dreadful kingdom of the Raven is the best country in the world [10].

This is how Shurka describes his life in the home for children of people's enemies and his description corresponds to the documentary evidence cited by K.Baker and J.Gippenreiter: "Orphaned children had to face the harsh conditions of children's homes; they also lost their names and were deprived of their identities, thus being denied a chance to find anybody from their families" [8]. Children's loss of their identity in the novel happens not only through name change (Shurka is given a new name, Stalyud, coined from the phrase *Stalin lyubit detey* ("Stalin loves children") – and this name is a reference to Stalin and, therefore, the Raven), but also through the "mysterious slime" fed to the children instead of porridge. The slime in the story is an equivalent to the 'norm' in Vladimir Sorokin's debut novel *The Norm*, which metaphorically reflects the normativity of the characters' consciousness.

Yakovleva follows the literary tradition which derives the representation of Stalin from "two archetypes: Shadow and the wise old man (wizard)" [2], but she takes it a little bit further: the Raven in her story draws from the cycle of myths about Raven, especially those telling about his deeds and the Raven as a creator and the forefather (which reminds of Stalin being spoken of as the 'father of nations'), capable of changing into his human or bird shape. She also uses the stories about Raven the Trickster, selfish and gluttonous, and in this guise the Raven is shown in the second of the *Leningrad tales* titled *The Stolen City*.

Yakovleva doesn't show the moment when the character crosses the boundary between Leningrad and non-Leningrad: the other world just slowly encroaches upon the character's mind. However, we see a reverse transition, which becomes possible after the main character frees himself from the Raven's 'rhetoric', from his belief in the Raven:

...a grey creature plopped out of his mouth <...> These creatures were his former thoughts <...> These thoughts had just sneaked in furtively. They

used nice sounding words as cover-ups: 'motherland', 'we', 'heroes', 'patriot', 'people' <...> They clung to your soul like leeches. It was because of them that you started to suspect everybody, even ready to suspect your own Mum and Dad of being spies. You were convinced: if they were arrested, they were guilty. Thought they deserved it about everybody who got in trouble. You didn't doubt. Didn't argue. Didn't struggle. You were afraid and believed in the Raven: with admiration or with fear. Or maybe there was no Raven? Maybe he never existed at all? Neither with nor without wings. Neither with a beak nor with a human face. Maybe it was only people's wickedness, greed and cowardice [10].

4. Conclusions

The two texts analyzed in this article use a mythopoetic strategy of mastering the traumatic experience of the Great Purge. Although there are some similarities in the way the authors handle the factual side of their stories, the fantasy side of each book is quite different: for instance, in Elchin's book, fantasy manifests itself through imagery, in particular the phantasmal image of Stalin's nose, but also on a more general level through the concentration of traumatic events, thus creating "the sense of absurd terror on a mind-boggling scale" [4] (here we agree with the point made by M. Oziewicz).

The model of the world in Yakovleva's story is quite complex for children's literature: a metaphorically defined phenomenon or concept is shown as if it was perceived by a child's mind and then acquires a status of an allegory. As a result, the reader is presented with a vision permeated by existential fear. Y.Yakovleva manages to stay within the domain of children's literature even though she uses the narrative paradigm described by A.Etkind as 'magical historicism' [1], adjusting it for her purposes.

In the aesthetics of post-memory, the main 'driver' is a genuine interest of descendants in researching the fates of their relatives, or 'interested kinship' as A.Pavlovsky puts it. Therefore, oral history and individual memories of family members acquire a special significance. Elchin's story is based on an ego-text – the memoir of the author's father – this fact is also mentioned in the abstract to the book, informing the reader that the story draws from the 'author's family history'. There is also a dedication 'to my Grandpa – Borya Grachev and his sisters – Katya, Tamara, and Lida', which highlights the biographical background of the book. To the same extent the *Historian's Afterword* and the authors' own afterword *About Fear* included into the publication reveal the book's orientation

towards identity and the process of mastering the memory. Thus, the real historical events turn into a trigger for associative memory (Marianne Hirsch) [cit. ex: 12], which is characteristic of the aesthetics of postmemory. The authors' orientation towards the genres of fairy tale and parable, grotesque and phantasmal images creates a certain therapeutic distance but also enables the authors to convey the feel of the 'ineffable'. History becomes a "space in which symbolical meanings take shape" [13, p. 422].

References

- [1] Etkind, A. M. (2009). Stories of the Undead in the Land of the Unburied: Magical Historicism in Contemporary Russian Fiction. *Slavic Review*, vol. 68, issue 3. pp. 631–658.
- [2] Ivanitskaya, E. N. (2016). *Detskiye knigi o repressiyakh: chast' vtoraya*. Pereplet, pp. 286, 218.
- [3] Baer, E. R. (2000). A New Algorithm in Evil: Children's Literature in a Post-Holocaust World. *The Lion and the Unicorn*, vol. 24, issue 3, pp. 378–401.
- [4] Oziewicz, M. C. (2016). Bloodlands Fiction: Cultural Trauma Politics and the Memory of Soviet Atrocities in *Breaking Stalin's Nose*, *A Winter's Day in 1939* and *Between Shades of Gray*. *International Research in Children's Literature*, vol. 9, issue 2, <https://doi.org/10.3366/ircl.2016.0199>, p. 150.
- [5] Haase, D. (2000). Children, War, and the Imaginative Space of Fairy Tales. *The Lion and the Unicorn*, vol. 24, issue 3, pp. 360–377.
- [6] Lipovetsky, M. (2000). Skazkovlast': 'Taranishche' Stalina. *Novoe literaturnoe obozrenie*, issue 45, pp. 122–136. Retrieved from <http://www.chukfamily.ru/kornei/bibliografiya/articles-bibliografiya/skazkovlast-taranishhe-stalina>.
- [7] Nikkareva, E. V. (2014). Reprezentatsiya gorodskogo teksta v izdaniyakh dlya detey i yunoshstva. Presented at *Yaroslavskiy tekst v prostranstve dialoga kul'tur*. Yaroslavl: Publishing House of Yaroslavl State Pedagogical University, pp. 486–495.
- [8] Baker, K. and Gippenreiter, J. B. (1995). Vliyaniye stalinskikh repressiy kontsa 30-kh godov na zhizn' semey v trekh pokoleniyakh. *Voprosy psikhologii*, issue 2. Retrieved from <http://www.voppsy.ru/issues/1995/952/952066.htm>.
- [9] Elchin, E. (2011). *Breaking Stalin's Nose*. New York: Henry Holt and Company, pp. 16, 70, 147.
- [10] Yakovleva, Y. (2016). Deti vorona: 1938 god. In *Leningradskiy skazki* (tom 1). Moscow: Samokat, pp. 68, 115, 67, 107, 111, 177-178, 190, 124-125, 74, 228, 229.

- [11] Tamarchenko, N. D. (2008). *Parable. Poetics: Dictionary of Terms and Concepts*. Moscow: Kulagina Publishing House, pp. 187–188.
- [12] Erokhina, T. I. (2017) Fenomen pamyati v massovoy kul'ture: kontrpamyat' i postpamyat' v otechestvennom kinematografe. *Yaroslavskiy pedagogicheskiy vestnik*, issue 5. Retrieved from <https://cyberleninka.ru/article/n/fenomen-pamyati-v-massovoy-kulture-kontrpamyat-ipostpamyat-v-otechestvennom-kinematografe>.
- [13] Breyeva, T. N. (2010). Kontseptualizatsiya natsional'nogo v russkom istoriosofskom romane situatsii rubezhnosti. (PhD dissertation, Ural State University, 2010), p. 422.