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The Role and Significance of Remembering in the Texts of Zaira Arsenishvili and Herta Müller (*When Fear and Dread Rage* and *The King Bows and Kills*)

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Abstract

Memory, remembering and forgetting are closely intertwined on both an individual and a collective level. Remembering is a process, and memories are the result, memory is the ability or the means of building a changing pattern. Memory cannot be observed directly, only through the observation of concrete acts of remembering in specific sociocultural contexts can we make assumptions about the memory's nature and functioning. Memories are not objective reflections of past images. Rather, they are subjective reconstructions of past perceptions. Remembering is conceived as a present act of recollecting available data that were stored in the past. Versions of the past change in accordance with the constantly changing present situation. That is why, individual and collective memories never mirror the past, but rather they serve as an indication of the past for the person recalling the past in the present. The present study analyzes the short story "When Fear and Dread Rage" („rotsa mdzvinvarebs shishi da dzrts'ola") of Zaira Arsenishvili, Georgian filmmaker, musician and writer, and the essay "The King Bows and Kills" ("Der König verneigt sich und tötet") of Romanian-born German-language writer Herta Müller based on theories of Maurice Halbwach's, Aleida and Jan Assmann and Sigmund Freud (Collective memory, cultural memory and cultural identity, traumatic memory, permanent trace stored in the unconscious). The analysis will reveal the role and importance of remembering in the conditions of a totalitarian regime, how the regime tries to eradicate cultural memory, as it is the basis of the identity of a social group, how the system demonizes the auto icon in the texts and what the bodies described in the works tell us as signs and carriers of memories.

Keywords: Auto icon, body, memory, totalitarianism, dream.

Introduction

Georgian screenplay writer, musician and author, Zaira Arsenishvili, who encountered obstacles in publishing texts in the early stages of writing, never thought of adapting to the existing political situation, especially considering the fact that the cinema had an alternative way of conveying messages to the audience. Texts of Zaira Arsenishvili deal with one of the

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most horrible periods in the history of Georgia (as well as the whole world) - Soviet repressions. In one of her interviews, the author points out that she didn't have the right to not write about the tragedy and ordeal that her family, loved ones and people around her had undergone during this difficult period, so every word written by the writer is personally experienced. Ever since childhood, Zaira Arsenishvili could hear about "black list", terror, propaganda, shooting and deportation since childhood. She was only five years old, when her father was captured and shot, which her grandfather could not live with this and he soon died. In "The Paradoxes of the Soviet Time" („sabch'ota drois p'aradoksebi"), the author says that, from a contemporary point of view, all the stories told by her are unthinkable and unbelievable for those who had not witnessed them, so she would not be surprised if they could not believe her.

Herta Müller, a Romanian-born German novelist, describes life under Nicolae *Ceaușescu's* communist rule and totalitarianism. The author received the name of the 'sincerest writer of today' (Frank Schirrmacher) for exposing images of the totalitarian regime and socialist society. In parallel with the common features of the past of Romania and Georgia, similar historical-political and personal experiences are visible in the biographies of Zaira Arsenishvili and Herta Müller: In her collection of essays 'The King Bows and Kills', Herta Müller describes how three generations in her family fell victims to a history in the 1950s, their village (Nițchidorf in Banat) was taken over by several officials, and the family lost all their property in the course of one night. Herta Müller's mother, who was only 19 at the time, was dispatched to the Soviet labor camp. Father was trying to forget his military past with the help of alcohol (he was in the service of the SS), grandmother was grieving her son lost in the war. The Romanians accused the German-speaking villagers of all the crimes committed by Hitler.

The present research analyzes Zaira Arsenishvili's short-story "When Fear and Dread Rage" ("rotsa mdzvinvarebs shishi da dzrts'ola") and Herta Müller's essay "The King Bows and Kills" (Der König verneigt sich und tötet) based on Aleida and Jan Assmann's cultural and communicative memory, Sigmund Freud's repressed memories and dream interpretation, Maurice Halbwachs' collective memory. The research aims to define the role of memory/memories in totalitarian regimes and to determine whether the mind of the individual is able to act according to impulses received from outside under conditions of severe terror.

Memory, Forgetting and Remembering

Memory, remembering and forgetting are closely intertwined on both an individual and a collective level. Remembering is a process, and memories are the result, memory is the ability or the means of building a changing pattern. Since memory cannot be observed directly, only through the observation of concrete acts of remembering in specific sociocultural contexts can we make assumptions about the memory's nature and functioning. Memories are not objective reflections of past images. They are subjective reconstructions of past perceptions. Remembering is conceived as a present act of recollecting available data that were stored in the past. Versions of the past change in accordance with the constantly changing present situation. That is why, individual and collective memories never mirror the past, but rather they serve as an indication of the past for the person recalling the past in the present (Erll, 2011, p. 7).

Remembering and forgetting are two sides or different processes of the same phenomenon (memory). Social forgetting is the condition for remembering. Total recall would be similar to total forgetting for the individual, as well as for the society or group. Friedrich Nietzsche had emphasized this in 1971 critique of historicism („Nachteil der Historie für das Leben") and claims that forgetting is necessary for memory to be able to create patterns. In this sense, memories are small islands in a sea of forgetting. Even in ancient philosophy we find an analogy of forgetting, this is Themistocles' discussion of 'lethotechnics'[2]. Functions of forgetting within cognitive and social systems are as important as those of remembering. However, forgetting, like remembering cannot be directly observed.

According to Freud, recollection consciously reconstructs images of the past, but revises them according to our present needs. Memory transactions are conducted on the boundary between the unconscious and the conscious. For Freud, memory turns on the exchange between unconscious habit and conscious reconstruction. There is the deep memory born of experience that prompts our actions. But it is made intelligible through our conscious efforts to give it meaning by integrating it into our present understanding (Hutton, 1994, p. 147).

The question is how far can one go in recovering these hidden memories? Freud's optimistic answer was: Back to beginnings. Freud believed that all perceptions of experience are retained as whole memories in the unconscious mind. Our experiences are imprinted on our psyches. This aspect of memory, which pushes us again and again in unusual directions, can be drawn forth. We can recover our deepest memories and so comprehend the true record of the course of our lives. Though, it is not as easy as it seems. The transactions between these aspects of memory present formidable interpretative difficulties because our recollections always come to us in disguised images, displacements of the deep images fixed in our unconscious psyches. This revising of memory as it transcends the threshold of consciousness is characteristic of the spectrum of ways in which past experience emerges from our unconscious psyches to influence us (Freud, 1991, pp. 324-325).

Halbwachs, unlike Freud, believed that personal memory is a collective phenomenon and, therefore, individual memories are social in nature. Humans are social creatures and without other humans, an individual has no access not only to such collective phenomena as language and customs, but also to his or her own memory. This is because we create our own memories in contact with other people who later help us to remember events. Maurice Halbwachs developed the concept of collective memory (mémoire collective) in his works, the concept that has been central to the study of collective memory. Fundamental to Halbwachs is the fact that it is through communication and interaction that we received knowledge about facts, events, time and space, because we participate in collective symbolic order and can remember and decipher past events. We have cognitive schemata that determine our perception and memory. Our perception is group-specific, our individual memories are socially determined. Therefore, collective and individual memory are interrelated, because when the individual remembers, he/ she places himself/herself in the perspective of the group (Erll, 2014, p. 17), and the memory of the group is realized. It is only through the act of individual memory that the collective memory becomes observable, since each individual memory is a viewpoint from collective memory. Every individual belongs to different social groups, such as family, religious

[2] Lethe - the underworld river of oblivion. The shades of the dead drank its waters to forget their past.

community, workplace, other. Thus, every person has different, group-specific thought systems and experiences.

For Halbwachs, history and memory are mutually exclusive forms of addressing the past: History is universal and it is characterized by impartiality to past events, while collective memory is particular – its carriers are groups restricted both chronologically and spatially and their memory is strictly hierarchical (Halbwachs, 1980, pp. 78-83).

Pierre Nora, unlike Halbwachs, who starts from the origins of existence of collective memory, focuses on "sites of memory" which in ancient tradition, were understood as mnemonics (Mnemotechnik-loci). [3] Such sites/images can include geographical locations, buildings, monuments, works of art, historical persons, symbolic actions, philosophical and scientific texts. Sites of memory are signs where some event is executed. According to Nora, three dimensions of memory sites can be distinguished:

1. Material dimension – includes paintings and books, as well as past events.
2. Functional dimension – such objectification must fulfill a particular function in society, for example, a history textbook.
3. Symbolic dimension – in this case actions become rituals or places shrouded with symbolic aura (Erll, 2014, p. 25).

Aleida and Jan Assmann differentiate between 1) cultural memory and 2) communicative memory, which is is formed in daily communication and is, therefore, restricted to 80–100 years. The contents of the communication memory are changing and therefore their meanings may differ. Anyone is capable of remembering and explaining a common past. According Jan Assmann, communicative memory is part of oral history and an opposite concept of the cultural, since in the case of cultural memory we are dealing with solid contents and meanings, the interpretation and continuity of which are related to specific specialties (shamans, priests, etc.). The topic of research in cultural memory is the mythical, as well as important events shaping society from the distant past (Assmann, 1997, pp. 50-53).

The Analysis – *When Fear and Dread Rage* & *The King Bows and Kills*

Cultural studies distinguish between active and passive remembering. Unlike passive remembering, which is uncontrolled and unstructured, active remembering is a conscious process and forms an identity, therefore, gives meaning to life (Tsagareli, 2016, pp. 270-271).

Zaira Arsenishvili's short story "When Fear and Dread Rage" describes the period of Repressions in Georgia following the lives of some families. As the author tells us in the subtitle of the text, the story presents the reality and the dreams of the protagonist. Since the period of the Great Terror (1937-1938) resembled to terrifying nightmare, people could not tell reality from illusion. Throughout the short story, the protagonist actively recalls the events of the past, thus trying to maintain an identity in a difficult period when the totalitarian regime is trying to eradicate cultural memory in various ways, namely:

[3] Mneme (Greek)-memory- Mnemonic technique that help memorize and store information in long-term memory. Content and recollection should be presented in a way that is easy to remember: rhythms, images, arrangement, etc.

1) Books from families and libraries are being destroyed. Tamar, who rejoices in being able to work at the library in the difficult political and historical period, is handed a list of books to be destroyed. Tamar is aware of the consequences of the destruction of cultural memory for both her and the next generation, so, at the cost of her life, she hides books under the bed in a dugout where she was housed by the regime after her husband was arrested. Of course, it is clear to Tamar how dangerous it is to disobey the system, but she also knows that if she does not save the valuable knowledge, then she will help Soviet evil make roots, and when Makvala shoves the list of the books in her hand, Tamar exclaims: "Saul, Saul, why do you persecute me?"[4] (Arsenishvili, 2020, p. 60). Since cultural memory is the basis of a social identity of a group (Assmann), its destruction allows totalitarian rulers to control masses who have lost their cultural identity and thus establish a new ideology of "ethics" and "values", which is a proven approach used by totalitarian regimes. Hannah Arendt in her work "Elemente und Ursprünge totaler Herschaft" points out that Neither Stalin nor Hitler would have become leaders if these masses had not supported them (Arendt, 1991).

2) The carriers of cultural memory are being destroyed. Unlike communicative memory, which is created in interaction, cultural memory is institutional and its carriers are specialists (Erll, 2011, pp. 30-31). In Zaira Arsenishvili's short story, the system destroys Shalva, a bearer of cultural memory, a true scientist who was accused of being a fascist spy just because he had received education in Germany and replaced by a pseudo-scientist Gigla, whose "papers" are plagiarized. While editing Gigla's work, Tamar easily understands that his ideas are full of plagiarism. Tamar deeply believes that her husband Shalva is a "necessary person" for the country (Arsenishvili, 2020, p. 27), and the regime will be released soon. However, Shalva, who worked on a deep critical analysis of the Fascist economics, posed a threat to the system because he could easily identify the mechanisms of the Soviet system. That is why, despite Tamar's hopes, the scientist Shalva was shot and, along with other bodes, was thrown into a hastily dug pit near Soghanlughi.[5]

3) Since the cultural memory reflects the group's living space and its auto-image, the totalitarian regime seeks to destroy the cultural memory auto-imageby altering or confiscating the living space and demonizing the existing auto-image, causing the disruption of the auto-image. The families of the repressed are evicted and transferred to the anti-space of the cultural space, which is one of the strategies of punishing and possessing the individual – it deprives the individual of personal space, belongings and people related to his or her past and self-identity. On the other hand, spatial semantics are changing: before the Great Terror, the center of Tbilisi - Rustaveli Avenue - is the native space where people are happy to see each other, but once intimate space becomes completely alien and dangerous in the wake of the political change: Friends look the other way and avoid meeting children and wives of "state enemies". It is very difficult for Tamar to explain to her son why Uncle Mirian – with whom his father drank toasts to homeland - did not greet them when they accidentally bumped into him at Rustaveli Avenue. The regime forces people to declare all their relatives - who are ousted by

[4] The narrative implies the vision of the Apostle Paul - The apostle Paul, who was on his way to Damascus to arrest Christians, saw a light from which he heard the voice: "Saul, Saul, why do you persecute me? Is it hard for you to kick against the goads?" (Acts 9:4).

[5] According to the documents kept in the archives of the Ministry of Internal Affairs of Georgia, the shootings in Tbilisi took place near the village of Soghanlughi, 18 kilometers from Tbilisi.

the regime - enemies and starts an anticampaign against the existing auto-image, resulting in the gradual disruption of the auto-image. Herta Müller and Zaira Arsenishvili describe how the regime makes children learn ideological poems and songs at kindergarten, encourages the imitation and cultivation of the leader / dictator in the masses and turns them into acts so deeply rooted that it is impossible to escape from them. With the destruction of personality in childhood, the totalitarian regime gets mature people who are no longer able to display individual characteristics and, consequently, the only way to self-determination remains wordless obedience to the power. In her essay "The King Bows and Kills", Herta Müller notes that the image of the "King" deeply imprinted in the mind of a child, gradually turned into a "beast embodied in the heart," because the fear of inexplicable and fateful reality evoked ambivalent feelings in people in an authoritarian state. On the one hand, the state instilled a strong fear that showing mercy was not a characteristic feature of dictatorial Romania; on the other hand, it created an imaginary order in people's lives. In the text, the phrase "The beast embodied in the heart," expresses the inner state of the individual, who finds it difficult to free himself from the traumatic memories of the past.

The fears, dreams and memories represented in the texts of Zaira Arsenishvili and Herta Müller serve to highlight the auto-image of the society to which Tamar and the I – narrator belong, thus dissociating it from the society of the new type (which gets on well with the new nomenclature). In "When Fear and Dread Rage" Tamar remembers how valuable Shota Rustaveli's "The Knight in the Panther's Skin" was to her ancestors and family. She reads Vazha-Pshavela's "Roots" and at the beginning and end of the work persistently tries to translate Vazha-Pshavela's texts into Russian. Therefore, by reading, analyzing and translating normative texts, the author explicitly emphasizes Tamar's attempt to reveal the moral basis of self-determination (answer to the question: who are we?). In Herta Müller essay as well, we see the question "Who are you?" And in parallel with this question, the regime names the qualities attached to the demonization: "They called me a shit, dirty creature, parasite and a dog… And when they were more pacified, they called me a whore and an enemy of the people. " (Müller, 2011, p. 72). However, the refuge from the "brain shooting" in Müller's text as well is also the flattering words, rhythms and stories in which the narrator can read and understand himself. Rhythms and stories, where the narrator can read and understand herself, are good for the soul and Austrian poet Theodor Kramer and German poet Inge Müller are mentioned in the essay. In this case, both women writers use the same form of cultural memory i.e. *functional memory.* [6] It includes the small amount of inherited information that is important for the design of an identity and that is always remembered and considered valuable.

Freud argued regarded dreams as a main road to the unconscious mind and the greatest source of imagery, dream interpretation thus being an important technique, analogous tool to psychoanalysis, to explain the mysteries of the mind (Traumdeutung, 1900). According to Halbwachs, dreams are not reliable means of remembering the past, as they deal in images detached from social contexts, that is why they are fragmentary and elusive. We cannot remember while we are dreaming because our social contexts have been removed. Whereas Freud concentrated on the moment of repetition, Halbwachs focused almost exclusively on that of recollection. As present-minded reconstructions of the imagery of the past in present contexts, he contended, recollections are forms of publicity and as such indices of the

[6] Aleida Assmann distinguishes two forms of cultural memory: storage memory and functional memory.

configurations of social power in which they were formulated. Memory is a function of the power to determine the way in which the past is to be represented (Hutton, 1994, pp. 148-149). The dreams of Tamar and I-narrator are closely related to the historical and political environment in which they live, moreover, the interplay and connection of dreams is one of the best ways to analyze character's traits and views.

In Herta Müller's text, the panopticon of death and the absurdity of accusations settle in things and dreams, always reminding of them: the I-narrator cannot wear bra with straps, the sight of the tie disturbs her, because they remind her of a noose that has killed lots of people and threatens her as well. At seeing a coat hanging on a hanger, she hears the clicking of fingers in her head (Müller, 2011, pp. 82-83).

The absurd and crazy stories that take place in the real world and make her anxious, shift to dreams – totalitarian Romania is described as a chessboard with the king, which symbolizes conditions caused by unexplained events, absorbing all the figures and as a result gets red with their blood (Müller, 2011, p. 67).

In the short story of Zaira Arsenishvili, Tamar dreams, how a famous juggler manipulates a big attraction on Rustaveli Avenue. Tamar has a feeling that something terrible will happen and asks her husband not to touch the attraction, while her husband reassures her that if something really dangerous happens, they have an opera house as a shelter. This dream reveals distrust and a sense of danger from the regime at the very beginning of the text. Soviet propaganda "juggled" the public with the promise of living in an idyllic, equal and fair world, but turned the "happy attraction" into a slaughterhouse, and the central street of Tbilisi - a place of surveillance and danger. Under the project of "Soviet monsters", the regime trains people who kill members of society like flies (Arsenishvili, 2020, pp. 21-23). The day before Shalva is shot at Soghanlugh, Tamar dreams about him, he says goodbye to her and adds that he is free now and is not afraid of anything. In her dream, Tamar notices the Chekist who arrested Shalva. Suddenly, the Chekist feels danger from Shalva and begs him not to kill him, to which Shalva responds: "If I do what you do, what will happen then? We will both find ourselves in hell ..." (Arsenishvili, 2020, p. 104). The described dream explains the central fear of Tamar/short story – that they can change Shalva leading to his spiritual and moral destruction. Tamar also fears that her son, Otar, like his peers, will reject his father who is declared an enemy and thus the regime will finally uproot the individual.

In the short story "When Fear and Dread Rage" and in the essay "King Bows and Kills" we come across the memories that unconsciously surface and belong to the implicit memory. This collective implicit memory has various effects, the most severe of which is trauma. It damages an individual's self-consciousness this being associated with painful and abusive experiences. Traumatic memories dig into the present and become an unattainable present (Tsagareli, 2016, p. 282). In these texts, humor is used as a representation of traumatic memories: Otar's friend Soso, who was evicted from his house and forced to reject his father, broke inside and uses humor to express this severe trauma: he tells girls at the university how he happily lives with the mice in the stairwell and how he was "taken care" from above not to be left alone; First they took his parents from him and then gave him mice as friends. Otar tells his mother a joke that conveys the deepest trauma of his generation - the absurdity of crime - how the totalitarian regime makes generations of parents and children accomplice in non-existent crime and creates the impression of infallibility of the leader/system. The joke accurately conveys the

spirit of the time: "The chairman comes out and says: People, the only issue on the agenda is the issue of your hanging... There is silence in the hall... People, don't you have anything to say before you die? – asks the chairman... Finally, one of them raises hand, stands up and asks in a matter-of-fact way: "Shall we take the ropes with us or do you have them?" (Arsenishvili, 2020, p. 147).

In Herta Müller's text the I-narrator and her friends realize that the days of their lives are measured by state arshin and resort to humor to convey this severe trauma, while laughter is seen as one of the means of overcoming trauma. The text uses sarcastic humor to suppress the fear: "We boldly adapted our word creation to the beginning of a German fairy tale: 'It happened once.' Then we would add: "There was and there was not what", because that is how all Romanian fairy tales began. Such a beginning of the Romanian classic fairy tale pointed to the lies told by the state regime and was reason enough for us to laugh heartily" (Müller, 2011, p. 85). The jokes given in the essay were also an opportunity to ridicule the regime, as it exposed the characteristic features of the system's operation, thus imaginatively dismantling the regime. Yet external impulses, knowledge of the real world, reminded them every minute that they were being listened, watched and therefore it was easy to encroach on their lives. Although the laughter becomes a kind of disguise in the conditions of the totalitarian regime which allows people to hide a deep-rooted fear, but the body remains a sign of traumatic memories. The discussion of the body in cultural studies focuses around the thesis that the body is not characterized by cultural markers, rather it is itself a medium and a carrier of signs. The role that the body assumes as an object is involved in a chain of changes (Öhlschläger, Wiens, 1996, p. 11). Herta Müller's essay describes how the body gets used to and expresses trauma, how it resists the conscious, because it is part of the unconscious language: If you succeed in taking possession of both your face and voice, this fear will spread from your fingers and cut out of your skin (Müller, 2011, p. 71). The I-narrator and his friends are aware how unfair it is to arrest people, but they cannot say it out loud (conscious action) for the fear of expecting retaliation. However, their bodies say the opposite - they resort to self-punishment and digging their nails into their palms, which is, on the one hand, an alternative form of resistance, and on the other hand, this act checks if they still have feelings and emotions.

Ceaușescu's regime uses bodies to demonstrate its power and destroys them in a variety of ways: through hitting a car, throwing them out of a window, throwing them to shepherds at the border, slicing them on a ship propeller in the river, and then feed them to fish and seagulls. The murders cannot be proven, and the culprit in these sudden, brutal crimes is still the victim. The violence against individuals is often marked on victim's hair, thus showing the degree of oppression - the system would shave everyone's hair clean, whoever fell into its clutches, thus claiming to be its property.

In Herta Müller's essay, combing son's hair evokes traumatic memories in mother: she remembers the hard experience of spending five years in the forced labor camp when she was a young girl with a long-braid. There people were shaved because of lice or stealing potatoes and beetroots. Hair is part of identity in the text and it is clear how hard it is when someone else takes possession of a single strand of your hair. Fingers betray the I-narrator's mother – when she is braiding the hair, her hair-twisting moves express the variability of moods and hysteria:

1) The hair is sectioned down the middle uneven, but both braids are neatly done behind the ears - the mother is more or less disturbed.

2) The hair is uneven, braids are disordered - the mother is irritated and deeply disturbed.

3) The hair is sectioned down the middle perfectly, the braids are perfect – the mother is calmed down.

In Zaira Arsenishvili's short story, janitor Zoya's body tells the story of her life, which goes back to one of the most difficult periods in world history - Holodomor.[7] The author uses elliptical sentences to describe Zoya's life thus emphasizing the hysteria of the character: "Apparently, she has told Tamar about their misfortune, famine, fall of the family, destruction of the village… Then left all alone, how she was coming…falling exhausted to the ground… huddled in bushes…" (Arsenishvili, 2020, p. 92). The deformation of Zoya's body and the destruction of her family are described on the background of the fall of humans. Although Zoya does not talk about her tragic past (the death of her children, famine, the fear of death by homicide), but her body keeps all the painful memories of the past. Her feet still have the marks of walking barefoot on a long way – scars from Skorokhod winter boots bound to her bare foot and how this painful memory became a permanent trace (Freud - Dauerspur). One part of Zoya's mind functions like a conscious process - new experiences are written on it - she is in Georgia, works as a janitor at the university and knows that she must love and fear the leader who took her life. [8] Although Zoya follows the daily routine set by the new reality, the traces of previous life have not disappeared. New external impulses may be rewritten on these remnants of the past are left but they cannot be eliminated. It is proved by the fact that Zoya deliberately damages a bust of Stalin in the library and she later admits to Tamar, Lily and Maro breaking it on the day of her children's death. Zoya's "crime" has become a way of repressing aggression and suffering for Tamar, Lily, and Maro as well, as they all have a common historical, political and life experience: their husbands were arrested, brothers were shot, houses were confiscated. Therefore, it turned out to be a delight for women to crush the bust of the leader and destroy the evidence.

Conclusion

The analysis of Zaira Arsenishvili's and Herta Müller's texts has revealed the role and function of remembering in totalitarian regimes - remembering is a precondition for self-identification, so the characters often return to normative texts, which they consider to be valuable, and with this act they manage to maintain their identity in the conditions in which the system establishes "values" favorable to the new ideology. In the story "When Fear and Dread Rage" and in the essay "The King Bows and Kills" characters' dreams reveal all the pains, traumas and fears that manifested themselves in the new historical environment and, consequently, the dreams described in the texts echo the social environment of the characters' real world. Using implicit memory, the Georgian and German-language authors describe traumatic memories in their works and use humor as a form of representation of these traumas, thus emphasizing the

[7] Голодомор -also known as the Terror-Famine and sometimes referred to as the Great Famine, was a famine in Soviet Ukraine from 1931 to 1933

[8] According to Freud, a permanent trace, which is inscribed in the unconscious as a result of external impulses, is manifested in bodily excitement and causes the activation of the conscious.

desire to overcome the trauma and, at the same time, its severity. At the same time, the trauma often becomes the reason for the characters to support one another.

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