

DOI: 10.69085/linc20251080

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## FANTASTIC ELEMENTS IN THE NARRATION OF PAST TRAUMA IN LISA WEEDA'S NOVEL ALEKSANDRA

**Abstract.** *The article analyzes the narrative of past trauma in Lisa Weeda's novel Alexandra as a third-generation trauma narrative. The aim of the study is to assess the role of the fantastic elements in the narrative strategy of the author. Lisa, the protagonist and narrator, seeks to discover the history of her relatives, the Krasnov family, but the sources she needs are remote in time and separated in space. Therefore, the novel creates an imaginary chronotope, the Palace of the Lost Don Cossack, where Lisa meets the dead, and imaginary narrators, the deer, symbols of the Don Cossacks. In this way, the author fills in the gaps in the information concerning the experience of the traumatized generation and comprehends the impact of her ancestors' experience on the present of her contemporaries. The fantastic elements contribute to the realization of the narrative as a dialog between generations and turn the neglected history of the Ostarbeiters into an emotionally accessible one. The knowledge that Lisa recovers from obscurity helps her understand the first phase of Russian aggression against Ukraine in 2014 as a return to the arbitrariness of the Soviet dictatorship which has not been condemned for its crimes because it has silenced its victims.*

**Keywords:** *third generation trauma narrative, Ostarbeiters, postmemory, fantastic elements in narration*

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## ФАНТАСТИЧНИ ЕЛЕМЕНТИ В НАРАТИВА ЗА ТРАВМАТА – РОМАНЪТ „АЛЕКСАНДРА“ НА ЛИЗА ВЕЕДА

**Резюме.** Статията разглежда наратива за преживяната травма в романа „Александра“ на нидерландската авторка Лиза Вееда – текст, представителен за повестуването на преживяната травма – не от жертвите, и не от техните деца, а от техните внуци, третото поколение. Целта на изследването е да се оцени ролята на фантастичните елементи в наративната стратегия на авторката. Лиза, главна героиня и разказвачка в повествованието, се мъчи да открие историята на своите роднини, но източниците на информация, от които се нуждае, са недостъпни. Ето защо тя създава въображаем хронотоп: Двореца на изгубения донски казак, където се среща с елените, мъртви въображаеми разказвачи, – които са символ на донските казаци. По този начин авторката запълва празнотата в познанията на читателите относно травматичните преживяванията на миналите поколения и се опитва да разбере влиянието на тези преживявания върху настоящето на съвременниците си: Фантастичното допринася за осъществяването на диалога между поколенията и прави емоционално достъпна negliжираната история на остарбайтерите, отвлечените през Втората световна война украинци, които извършват тежък принудителен труд в Германия. Познанието, което Лиза изважда от забвение, ѝ помага да разбере първата фаза от руската агресия срещу Украйна през 2014 г. като завръщане на произвола на съветската диктатура; злото се повтаря, защото навремето не е било осъдено и гласовете на жертвите не са били чути.

**Ключови думи:** наратив, травма, остарбайтери, повествование на третото поколение, фантастични елементи и повествователна техника

### 1. Introduction

During the Second World War, young people from the Soviet territories occupied by the Nazis<sup>1</sup>, referred to as *Ostarbeiters*, were taken to work in Germany, where they were subjected not only to labor exploitation but also to violence and abuse. After the war, most of them were sent to Soviet prison camps, and even when they managed to avoid the Gulag

<sup>1</sup> According to modern estimates, more than two million workers were deported from Ukraine during the Nazi occupation, which amounted to “48% of all *Ostarbeiters* who came from the territory of the USSR”. (Україна у Великій війні 1939–1945 2014: 96).

camps, they lived with the stigma of being “traitors” who had worked for the victory of the enemy (Пастушенко 2011: 10). Rejected by society (and sometimes even by their families), *Ostarbeiters* kept silent about their experiences. However, not all of them returned to the Soviet Union after the war, despite the efforts of the Soviet security forces. Some young people stayed in Western Europe and started a new life. However, prejudice against them as “collaborators” prevented them from telling their stories. Therefore, as Alex Averbuch rightly notes, the *Ostarbeiters* “were not only deprived of their own voice, but also of the memory and recognition of their suffering” (Averbuch 2024).

The emergence of texts by descendants of those *Ostarbeiters*, such as Natasha Vodin's *She Was from Mariupol* or Lisa Weeda's *Aleksandra*, indicates an attempt to recover lost experience and bring attention to the suffering endured, but also gain an understanding of the impact of this trauma on future generations. This connection to past trauma forms postmemory, a theoretical concept that describes the ways in which second and third generations deal with a past that is not their own but affects their present (Hirsch 1997).

Researchers of narratives about past trauma have found that “[t]he passage from firsthand, eyewitness testimony to second- and thirdhand, indirect witnessing marks not only a temporal and experiential change in the modes of representation, but also a perceptible shift in perspective, narrative voicing, and the disposition of memory” (Aarons & Berger 2017: 41). But despite the fact that “each generation faces their own involvements with the trauma... each generation has to contend with different symptoms of this trauma” (Thorsten 2023: 172), as a result of the narrative, each generation seeks to create its own vision of the trauma of the past in a strong connection with its own present and future.

In her debut novel *Aleksandra*<sup>2</sup>, Lisa Weeda tells the story of her grandmother Aleksandra who came from the village of Blahovishchenka in Luhansk Region and was deported by the Nazis as an *Ostarbeiter* to the Griesheim am Main factory in western Germany during the Second World War .

I found out that my grandmother was an *Ostarbeiter* in 2013, when I was 23. Although her relatives often came to visit us and I knew she was from Ukraine, this was the first time I began to realize my family's history. As a child, I was interested in the history of the

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<sup>2</sup> A Polish translation of the novel was used.

Second World War and the Holocaust, and my parents and I traveled to Auschwitz and Buchenwald. However, I had never heard of the *Ostarbeiters*, and when I started researching my grandmother's story, I found that there was almost no information. I thought that people should know more about the more than one million girls and women who were forcibly transported to Germany by the Nazis. I felt that I needed to fill this gap in history, so I started writing my first novel, *Aleksandra*

the author explains (Weeda / Weeda 2022). The lack of information and her grandmother's silence prompt the author to engage in narrative experiments designed to fill these gaps and connect the family's torn history.

The purpose of this article is to evaluate the narrative experiments in the novel, particularly the role of fantastic elements in narrative strategy, due to the need to fill in the gaps in knowledge about the experience of the traumatized generation and to comprehend the impact of one's ancestors' experience on one's present. To do this, I will describe the general features of third-generation narration<sup>3</sup> of traumatic experience, indicate how it is realized in Lisa Weeda's novel *Alexandra*, and analyze two ways of homodiegetic narration in the novel: the combination of three voices in the story of the past, which was made possible by a fantastic chronotope and the collective narration of fantastic characters. This will allow me to draw a conclusion about the significance of the fantastic elements in the narrative strategy of the story of past trauma.

## 2. A Story of a Grandmother's Trauma

The Second World War resulted in a new function of literature as a channel of transmission of the traumatic memory of the war experience. In this way, literature has contributed to the formation of a social framework for remembering the traumatic past and is involved in the cultural work of collective trauma, supporting the emergence of "beyond-textual next-generation memory", which "involves the interpretation of both the present and the past by an individual whose reality has been directly or indirectly shaped by the past over which they have no influence" (Światlicki 2023: 3).

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<sup>3</sup> A term that arose to refer to texts created by the grandchildren of Holocaust survivors, given their difference from second-generation and next-generation texts. Later, it was used to refer to texts written by the grandchildren of those who had experienced various traumatic events. I use it in this extended sense.

Cathy Caruth considers trauma to be “a break in the mind's experience of time, self, and the world” that is “experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the repetitive actions of the survivor” (1996: 4). Therefore, it is an incomplete experience that comes back to haunt the victim, prompting attempts to understand it later. But, as it turned out, trauma dominates not only the survivor, but also their descendants. As Marianne Hirsh has noted,

descendants of survivors (of victims as well as of perpetrators) of massive traumatic events connect so deeply to the previous generation's remembrances of the past that they need to call that connection memory and thus that, in certain extreme circumstances, memory can be transmitted to those who were not actually there to live an event. At the same time—so it is assumed—this received memory is distinct from the recall of contemporary witnesses and participants (2008: 106).

The translation of traumatic experiences into literary genres is aimed at finding coherence and meaning that have been disrupted by traumatic events. Thus, stories about trauma help to create constructive narratives (Thorsten 2023: 3). Thus, Wilhelm Thorsten proves that although each generation has its own trauma narratives, they are all united by the attempts to create meaning from the senseless suffering of innocent people in the past, important for the future. He points out that the narratives of the first generation aimed to be structured and coherent, as the authors aimed to come to terms with their traumatic past. Their testimonies were also testimonies for those who could no longer do so, and this responsibility prompted them to overcome the resistance of the audience to testify about the horrors they had experienced that destroyed their faith in progress and humanism. Second-generation narratives reveal the inability of their creators to tell their own story, as they are held by the weight of their parents' trauma until they create their own identity based on this traumatic legacy. Third-generation narratives seek to find the roots of the events that made their ancestors suffer. “They do so creatively and self-assertively, transposing the past into narratives that are sometimes fantastic, but mostly connected and meaningful, and that are interdependent with their authors' conception of history and their contemporary needs and wishes for a past” (Thorsten 2023: 176). These findings develop and confirm Alan L. Berger's ideas, who argued that third-generation authors “search for memory even while giving free rein to artistic imagination that informs a variety of innovative narrative techniques. Collectively, the third generation reveals the truth that memory

and trauma, even in the face of silence, form an ineluctable part of the human experience, and that the attempt to transform the legacy of Holocaust trauma into history will, no matter the format, continue in the future” (Berger 2010: 158).

Research shows that a common theme of works about trauma by third-generation authors is a literal or metaphorical search for the past in the places of ancestral residence, the restoration of family history and understanding of one's place in it, which is often interpreted as the restoration of communication between generations of the family.

An important quality of past trauma narratives is their dialogical nature, as they are the result of a dialogue between generations “that carries memory into the future, mediating loss and acknowledging at once the weight and the relief of a shared inheritance” (Aarons & Berger 2017: 66). Fiction compensates for the silenced and lost, making it imaginatively accessible.

These conclusions about narratives of past traumas were made mainly based on studies of works of fiction about the Holocaust. However, I assume that they will also be valid for third-generation narratives of other traumas, including those of the *Ostarbeiters*. Lisa Weeda's novel *Alexandra* combines a story about a bitter family history, the trauma of new slavery, an attempt to make sense of the past in order to comprehend the present. The events of the novel take place on two-time planes: 1) the interwar period and the Second World War; 2) the period from the beginning of the Russian occupation of the Crimean Peninsula in 2014 until 2018. The link between them is the Krasnov family, descendants of the Don Cossacks who settled in the Luhansk region before the First World War and shared with the Ukrainian community all the injustices and acts of exploitation of the Soviet regime, and who have now become victims of the Russian hybrid war. Lisa, a young Dutch woman, seeks to help her relatives, as her grandmother Aleksandra sends her to them with a mystical message, having previously surprised her by admitting that she came to Europe as an *Ostarbeiter*. Lisa's grandmother instructs her to take to the grave of her nephew, who died under unknown circumstances, an embroidered cloth that she received from her grandmother Mari with the words: if no one tells their family's stories, she, Mari, must embroider them for those who will survive. When Aleksandra was leaving for Germany, her grandmother gave her the cloth and instructed her to continue this work. The lifelines of all the members of the Krasnov family have been embroidered on the cloth in the traditional way (with red and black threads). It is noteworthy that Aleksandra does not pass this activity onto Lisa: she does not need to compensate for her silence with embroidery, she can tell the story of her family. Thus, shocked by her silence so far, Lisa seeks to recover the lost experience during her journey in order to make

sense of her grandmother's suffering, repair the gap in the family history, and understand her family in Ukraine. "The entire process of finding and learning about the family experience of the past in Lisa Weeda's novel is, in fact, the protagonist's encounter with a trauma that she is the first in the generational chain presented in the story to verbalize, first of all, for herself and, consequently, for her entire environment, and even more broadly, for the Western audience, which mostly discovers Ukraine *ab ovo*." (Пухонська / Puhons'ka 2024: 164). Thus, the pragmatics of the narrative is fully consistent with the third-generation narratives about the traumas of the past.

Lisa is the main narrator in the novel, but her personal experience cannot fill the gaps in what is known about both the historical trauma and the dangerous events in eastern Ukraine. Therefore, the narrative in the novel is mediated by fantastic elements that help fill in the gaps that cannot be filled by testimonies, because the narrator is separated from them in time or space. The first such element is the "Palace of the Lost Don Cossack", in which Lisa gains access to the history of her family. The second element is the white deer, which tell of the events in the Luhansk region after the Revolution of Dignity (also known as the Maidan Revolution<sup>4</sup>).

### 3. The Reality of Time in an Unreal Space

In the first chapter of the novel, Lisa tries to cross the Ukrainian checkpoint at Stanytsia Luhanska to the territory occupied by pro-Russian militants. She tries to persuade the Ukrainian military to let her cross over so that she can fulfil her grandmother's will, but they find this reason insufficient and refuse to let her pass, so Lisa crosses the bridge without permission, taking advantage of the fact that the military are distracted by a man being blown up by a mine. Running away from the soldiers, she runs off the road into a wheat field and falls, ending up on the wide marble staircase of the Palace. Obviously, there cannot be any such thing in the middle of a wheat field<sup>5</sup>, so the story unfolds in a fantastic topos that one of the

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<sup>4</sup>A large-scale anti-government protest, which began in December 2013 in Ukraine after the violent dispersal of students protesting against the decision of President Yanukovich not to sign a political association and free trade agreement with the European Union (EU). The protest lasted until 21 February 2014, despite repression of the participants and violent attacks by the riot police, which claimed the lives of 108 people and wounded many others. After Yanukovich fled, Russia started occupying Ukrainian territories.

<sup>5</sup>In the end of the novel, we learn that she was pushed by the blast wave of an exploding mine.

characters calls “a hole in time where never-realized desires have fallen”<sup>6</sup> (Weeda 2022: 157).

Lisa, who has a desire to know the past of her family, meets her great-grandfather Nikolai, who is waiting for his daughter Oleksandra, who he has not seen since she was sent to Germany for forced labor. He feels guilty that he could not protect her, and therefore cannot rest in peace after his death without being able to realize his greatest wish to see her again.

According to the description, this building resembles the unbuilt Palace of the Soviets, which Stalin wanted to build in Moscow on the site of the demolished Cathedral of Christ the Savior in Moscow.

Hysterical cake, a narrower version of the Tower of Babel. The structure consists of six circular floors. At its top stands a statue of Lenin. Each floor is decorated with columns. On them are human statues, five times larger than me, they carry flags and march. Among them I see workers and children, kolkhoz girls, boys with chisels and hammers in their hands (Weeda 2022: 25).

Thus, the palace symbolizes the deluded desires of those who believed in the Soviet government's rhetoric of a beautiful future at the start of the Soviet era. In the novel, Nikolai tells Lisa how he went to the cinema for the first time in Luhansk and, watching a propaganda film about the future of the Soviet Union, hoped, along with other viewers, that the demonstrated prosperity would one day come true for them as well. However, it did not happen. That is why the palace is filled with grain, food, and clothing – everything that Soviet citizens dreamed of but did not have.

At the same time, Nikolai calls this place “The Palace of the Lost Don Cossack,” so the story of the Krasnov family evolves into the story of the breakup of a social group, despite the fact that it does not include the events of the Russian Civil War that caused this; however, the story of Nikolai's cousin Pieter and his son Tolia is set during this time period.

The fantastic “Palace of the Lost Don Cossack” allows the author to reveal the nature of the dialog, which is considered one of the main characteristic features of a narrative about the past trauma of the third generation (Thorsten 2023: 6). If in the first chapter the narrator's voice was equal to Lisa's, then after entering the palace her voice is supplemented by the voices of Nikolai and Aleksandra. The words of the imaginary Nikolai are conveyed in the text without mediation; he tells a family story that Lisa has not heard from her grandmother (not only about the times before

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<sup>6</sup> Translations from Polish are mine.



Aleksandra's birth or early childhood, but also later). The voice of the real Aleksandra is incorporated into the voice of the narrator, who retells what she has heard (reported speech) or quotes what she has said (direct speech). In the text, their stories complement each other, so that we see the events from the point of view of an adult and a child. Nikolai's story contains a lot of reflection on the events, while Aleksandra's memories are emotional pictures. Lisa's role is to ask questions, make comments, and form a holistic picture as the main narrator. Therefore, the narrative in this part can be described, following Langer, as presented through "scenic organization, characterization through dialogue, periodic climaxes, elimination of superfluous or repetitive episodes, and especially an ability to arouse the empathy of his readers" (2001: 16).

"The Palace of the Lost Don Cossack" becomes not only a place that makes it possible to meet the lost family, but also helps to comprehend its history more fully. The discussion of the past decades is accompanied by an overview of the different floors of the Palace. The Soviet interiors complement Lisa's impressions of her family's past, helping her to feel the contrast between the gigantomania of a state building and the bitterness of citizens from the periphery towards their misfortunes. The Palace partially compensates for the impressions that she did not receive directly or indirectly through collective memory, as she grew up outside (post-)Soviet space.

In a conversation with her ancestors, Lisa reveals the century-long history of her family from the time when her great-grandfather Nikolai left the Cossacks and settled in a Ukrainian village, got married and started farming. Leaving aside the times of the October Coup and the Civil War after it in the Luhansk region, the characters recall how their lives were destroyed with the strengthening of Soviet power. First, they are *dekulakized*, forced to leave their farm, then they experience the *Holodomor*<sup>7</sup>, and as their lives deteriorate, they lose Nastia, Aleksandra's older sister. That is why, when the Germans take young people to work, Nikolai advises his daughter not to return if it is better there. Thus, the historical account helps the modern European reader understand how Soviet rule shaped the *Ostarbeiters'* humility and hopelessness, and justifies Aleksandra's reluctance to return home.

The story of the *Ostarbeiters'* fate, told at the end as a climax, is quite short. Lisa tells Nikolai about the humiliating transportation of young people

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<sup>7</sup> A man-made famine in Soviet Ukraine from 1932 to 1933 that killed from 3 to 6 million of Ukrainians.

in cattle cars and their treatment as living commodities. The distribution of female workers from the East is like an auction where employers buy labor. Aleksandra and her cousins are lucky: she gets to work in a laboratory, while the next group of *Ostarbeiters* work in a mine. At first, the Krasnovs sleep in an attic, and when there are more *Ostarbeiters*, they are accommodated in barracks separated from those of workers from other countries by barbed wire. The discrimination in pay and conditions of detention are also mentioned, but most of the circumstances of working in the factory remain unmentioned. During a later meeting with one of the former *Ostarbeiters*, Aleksandra recalls her as a babysitter for babies who were born to the barracks' residents. She does not specify the circumstances under which these children were born, but her use of the derogatory word *Untermädchen* suggests violence or denigration. The relationship with a Dutchman and the birth of Aleksandra's son in the barrack are mentioned very sparingly. However, even this experience of near-imprisonment does not encourage the girls to return to the USSR: only one of the Krasnovs, Dusha, returns to Luhansk a few years after her release. However, her fate, like that of her sister Nyusha, is silenced (given the fate of Natalia, who was sent to the Gulag upon her return, nothing good awaited them in the Soviet Union, especially given that their father, Klim, served with the Nazis during the war, but the disappearance of both of the girls from the text is still telling: it becomes a metaphor for the exclusion from the community that *Ostarbeiters* experienced in the USSR). At the same time, Nikolai's memories of waiting for his daughter reveal that the victims' loved ones are also affected by traumatic events, sometimes to the point of being unable to overcome them. Nikolai's inability to come to terms with his own death symbolizes that.

The imaginary conversation with the narrator's ancestors looks like it is restoring the past from oblivion, but it still lacks authenticity. Lisa tells the past as she imagines it. This is especially noticeable for readers from the post-Soviet space who are well aware of Soviet realities. For example, citing her grandmother's story about Christmas at Griesheim, she notes: "Everything reminded me of Christmas in Voroshilovgrad", which is hard to believe, because in the 1930s, which Aleksandra is referring to, it was dangerous to celebrate Christmas in the USSR because of the war on religion, so it would have been difficult to find anything in common in the atmosphere of these celebrations. The song "Two Colors," which

Aleksandra's grandmother allegedly sang during the *dekulakization*<sup>8</sup> (early 1930s), also looks incongruous, because it was written in 1964 by Dmytro Pavlychko and Oleksandr Bilash. The song is important: it becomes a sign of the Krasnovs' involvement in Ukrainian culture and traditions, but its anachronism is also significant. This and other inconsistencies convince us of the shortcomings of a creative approach to the past, which remains difficult to recognize. However, this does not negate the validity of Lars Ebert's conclusion that “[f]iction-based art and form-based art that investigate historic objects and narratives build bridges to an unexpected dimension of history and offer a potential for identification, not so much through a theory-based truth, but rather by building a moment of truthfulness” (2022: 27).

#### 4. An Unrealistic but Reliable Narrator

“The Palace of the Lost Don Cossack” allows Lisa to tell the family's century-old story, but the author chooses a different technique: a fantastic collective narrator to tell the story of the events in Luhansk in 2014-2018 (except for the last scene in the novel). These narrators are white deer with golden horns and hooves and a golden arrow in their backs, a symbol of the Don Cossacks. “These are strong animals, but they are also wounded. For me, they symbolize Donbas and Ukrainian history” (Кордс 2023), as the author comments on her choice in an interview. Occasionally, deer are also present in the “historical” part, but they receive the status of narrators in the chapters about the Russian-Ukrainian war of 2014. In the novel, white deer symbolize ancestors, and the ability to see the deer forms a community after the Don Cossacks lose their special status following the 1917-1923 Civil War. The deceased Krasnovs also turn into deer to warn their family. They cannot save them from dangers, they have no power to prevent misfortunes, but they come to warn of difficult times and support their relatives at difficult moments. This motif (as well as the episodes of Aleksandra's parents turning into deer) links the text to fairy tales where magical animals become a hero's helpers.

The deer narrate the events as witnesses, describing the external manifestations of the characters' emotions and interpreting feelings in their own way. That is why the descendants of the Krasnovs, who remained in the unrecognized republic, remain unclear about their true motivations. In this

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<sup>8</sup> The Soviet campaign of political repressions, including deportations and executions of millions of wealthy peasants and members of their families to force collectivization of agriculture.

way, attention is focused on the facts, and life in the occupied territories appears in its impossibility. The emotions that influence the narrative of this part of the text are anxiety, fear, and helplessness that the deer experience while waiting for further developments.

The helplessness reaches its peak when Igor and Kolya Krasnov are found dead under unspecified circumstances. The deer say that the men were subject to extortion, but they are silent about how they died, even though, judging by the last episode in the Palace, they witnessed the murders. This silence can be interpreted as shame for their inability to protect their descendants, but one of the paragraphs gives another interpretation: “We consult as quietly as possible so as not to wake up the two-headed eagle and bring even more fear to this land” (Weeda 2022: 343). In other words, the truthful story from the occupied territories is threatened even when it is told by fantastic creatures, and the source of this threat is Russia.

In the novel, the first phase of the 2014 Russian-Ukrainian war appears as a clash between law and arbitrariness, democracy and dictatorship. The positive characters consistently emphasize the prospect of resolving difficulties democratically through legitimate elections. While the negative characters appeal to the power that makes lawlessness possible. The extortion of money/goods from Kolia becomes a modern-day analogue of Soviet *dekulakization*, as the Luhansk separatists consider the Soviet Union to be their political ideal. However, the currency they use – Russian roubles – shows that they are financed by Russia.

## 5. Conclusion

Third-generation trauma narratives tend to involve imaginary elements in order to make the distant trauma emotionally accessible. In Lisa Weeda's novel, these elements are the chronotope of the “Palace of the Lost Don Cossack”, which makes it possible for representatives of different generations of the same family to meet in time, and the narration performed by fantastic creatures, which brings back those relatives who were separated in space. These fantastic elements help the author to overcome the silence/inaccessibility of witnesses and evoke empathy in the reader.

The novel *Aleksandra* has a typical third-generation-narrative plot of searching for the family past for the sake of present needs, but it tells the story of a little-known trauma: the forced workers from the East. Looking back in time, the fate of the *Ostarbeiters* is determined not only by the cruelty of the Nazi dictatorship, but also by the Soviet regime, which has yet to be denounced. In the novel the Russian aggression in the Donbas region appears as something unfinished that has returned to haunt the descendants

of those who did not talk about it. In this way, the novel confirms the importance of attempts to restore historical memory on a societal scale.

As a novel written by a Dutch author for western European readers, it clears away some of the ignorance about eastern Europe and raises the question of the transnational impact of trauma, interpreting the creation of a global European community and the resulting silenced national traumas.

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