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The Digressed and Distressed on the Shores of Siberian Lakes

The disaster in Chernobyl that took place three years prior to the Soviet Union's collapse became an integral part of the collective imaginary perception of the event. This perception is a part of the established tale telling tradition in which natural disasters are often translated into the art form or discourse as symbols or markers for the destruction of certain social orders and lives. This reasoning provided, my paper investigates and traces the representations of nature in Post-Soviet Russia as sites of crimes in the films *Dans Les Forêts De Sibérie* (2016) by Safy Nebbu and *На Озере Сайсары* (2016) by Kostas Marsan.

The neo-Romantic dispositions of these environmental cinematic productions intellectually bring us back to the flood of Saint Petersburg, 1824. The event the way Pushkin describes it unleashes not only powers of nature in the symbolic and delayed rebellion against Peter the Great's creative imperialist ambition, but most importantly also demonstrates the way the reasonable man in the face of the natural disaster, similarly to a sophisticated urban structure can be easily destroyed due to the slightest whim of the nature, can easily lose his mind.

This comparative analysis uncovers how the nowadays-natural disasters attributed primarily to the socio economic and natural climate change open avenues for the various forms of the visual storytelling about accounts of disasters and their impact on the lives of humans.