

**Title:** Countdown to the Great Victory: Fetishization of Historical Time in Tatyana Lioznova's *Seventeen Instants of Spring* and Vladimir Bogomolov's *In August of 1944*.

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The present report investigates how two major Russian cultural hits of the 1970s - Tatyana Lioznova's TV series *Seventeen Instants of Spring* (1972) and Vladimir Bogomolov's novel *In August of 1944* (1973) – employ very similar paradigms in their fictional actualizations of historical time. The plots of both works are remarkable in that they are set within highly delineated lengths of time while their narrative strategies are heavily dependent on internalization and complexification of their respective narrative voices. This represents a radical departure from previous artistic practices characteristic of the earlier versions of Socialist Realism which tended to conceive of historical time as massive blocs and whose narrative strategies rarely, if ever, employed internalization. It appears from the above, as well as from enormous popularity of the two works with the Soviet public that, by the beginning of the 1970s, the previously utopian and future-laden dimension of time as experienced by the Soviet citizens gave way to a rather futureless temporality that was based on the clearly dystopian present and was characterized by an almost fetishist interest to the periods of the Soviet past when future could still seem more or less predictable.

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