

THE SECOND WORLD WAR CAMPAIGN POSTER AS A CREOLIZED TEXT (STRUCTURAL-SEMANTIC, PRAGMATIC AND HISTORICAL-CULTURAL ASPECTS)

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This article is devoted to peculiarities of the structural-semantic composition of the Second World War political poster with an account of its function in historical and cultural context. The aim of the study is to identify national cultural specifics of the agitation text. The study was conducted on the materials of campaign posters of the USSR, Germany and the USA. Types of posters and their target audience have been taken into account. This article provides information about the events of the Second World War, under conditions of which the posters were created, because certain events influence the content of the agitation text in a certain way. As part of this scientific research, a campaign poster is considered as an informational, structural and semantic unit of a creolized nature. This study is based on a comparative approach to the study of structural and semantic features of posters of different countries. For a detailed consideration of the texts, the authors used the following methods: a method of analysis of the interaction of iconic and verbal components, allowing to detect incrementing of meaning of the text, enhancing the pragmatic orientation of a campaign poster, and a method of analysis of the publicistic text with an account of linguistic and rhetorical parameters. The authors examined the methods of the spatial and semantic interaction of verbal and visual elements of creolized texts, the analysis of which revealed stimulus images that were the most typical for posters in USSR, Germany and the USA, reflecting the national, political and national priorities, and identified peculiarities of verbal and nonverbal components in the composition of the agitation text, that were typical of posters of the mentioned countries.

Keywords: a campaign poster, a creolized text, a verbal code, a non-verbal code, a stimulus image.

1. INTRODUCTION

A poster is a unique information product, a structural and semantic unit, which harmoniously and inseparably combines verbal and non-verbal components. Syncretism of elements, cementing the compositional unity of the work, allows researchers to refer a poster to the creolized texts. Compare: “The main components of a ‘classic’ (limited) creolized text include a verbal part (inscription/signature, a verbal text) and an iconic, visual, non-verbal part, which may be represented by illustrations (picture, photograph, cartoon, etc.), schemes, tables, symbolic images, formulas, etc.” (Voroshilova, 2006, p. 76). As a rule, the verbal and visual ranges enter into auto-semantic relations, in which the text and image in interaction greatly

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enhance the meaning. The creolized nature of a poster allows to combine a variety of functions (communicative, ideological, organizational, cultural-formative, advertising-referral, recreational functions), enhances the efficacy of the text and generates its demand in the society for a variety of purposes.

The purpose of this work is to reveal the national and cultural specifics of a poster by considering the interaction between imagery and verbal components of a creolized unit.

The object of the study is a political poster as a witness and participant in the most important socially significant events of the era.

A political poster has repeatedly drawn the attention of researchers in the spheres of art, history, linguistics (Basova, 2007; Voroshilova, 2007; Kruglikova, 2005; Nikolaeva, 2012; Speshilova, 2008; Fominykh, 2009; Fomichev and Brosova, 2010; Shuligina and Kulikov, 2011, *et al.*).

Political campaign posters of the USSR, the USA, and Germany during the Second World War were used as a material for this study. During the war, the poster as a means of mass agitation played a key role.

2. METHODS

The analysis of a campaign poster in this article is based on the integrated application of research methods. Let us highlight the main ones. Firstly, a fundamental provision in this article is that the interpenetration of verbal and nonverbal segments in the creolized text is so deep that the text itself is a complex semiotic system, the general meaning of which is much more voluminous than an amount of meanings of its constituent components. Consideration of the above position allowed to use a structural-functional method in this study. This method “involves consideration of a creolized text as a system with a single structure, a holistic unity of functioning of its verbal and visual components. It gives the opportunity to see each component separately, defining its specifics, as well as trace the processes of their interaction” (Korda, 2013, p. 7). In the study, this method is used in the analysis of meanings of verbal and nonverbal segments of a creolized unit in the context of their interaction with the purpose to determine the general semantics of a campaign poster and identify an increment of the meaning of the text.

Secondly, the analysis of a poster is conducted taking into account three linguistic-rhetorical parameters: ethos-motivational-dispositive (what for?), logos-thesaurus-inventive (what about?), emotional-verbal-elokutive (how?) parameters (Dubrovskaya, 2012, p. 8). In other words, we consider a campaign poster collectively with pragmatic attitudes, content and means of their expression. In the analysis of verbal and nonverbal segments of a unit as an information product of the publicistic style, the content of the text is clarified, and specific verbal and iconic means reinforcing influence of a creolized text on the recipient in a particular historical and cultural situation are identified.

Thirdly, the authors used the comparative analysis with the purpose to identify structural and semantic features of posters of the same thematic scope, created in different countries (the USSR, Germany, and the USA) during the Great Patriotic War.

3. RESULTS AND DISCUSSION

Modern researchers divide the Second World War posters into two target audiences: “front line” and “rear areas”. The first group is more or less homogeneous; it is divided into two types: heroic and satirical types. The second group is less homogeneous, and posters can be divided into heroic, social and advertising ones (Speshilova, 2008, p. 95). In order to analyze the Second World War campaign posters as creolized texts, we chose heroic posters, from the variety of which in this article we presented the most typical, in our view, samples of the poster art, as the volume of the article cannot contain a detailed analysis of each research unit.

3.1. Heroic campaign posters of the “front line” target audience

Among the posters of the “front line” target audience at first we got interested in posters calling for participation in hostilities. For example, such Soviet posters as “Revenge for Misfortune of the People!”, “The Motherland Calls!”, “Soldier of the Red Army, Save Us!”, a German poster “Am Ende steht der Sieg” (“At the End Awaits Victory!”), an American poster “I Want You U.S. Army Enlist Now”. The analysis showed that a “window” model, when an image occupies most of the space, became the most popular scheme of interposition of the text and illustrations on the presented posters (Speshilova, 2008, p. 106).

The verbal component of Soviet posters is presented by traditional means that inspire action. Firstly, these are the verbs in the imperative mood, secondly, an appeal to the authoritative terms of consanguinity.

On the poster of Ivanov V.S. “Revenge for Misfortune of the People!” the imperative is to “commit an act of revenge towards anybody”, i.e. to make “an action in return for evil inflicted, retribution for anything” (Ivanov, 1943). The object of the evil inflicted is expressed by the lexical unit “the people”, the image of which is a non-verbal part of the text. This is an image of an old, feeble woman, the mother with sad eyes full of pain, she clenches her fists in despair towards the offender and calls to free the land from the invaders and take revenge for the destruction and death caused by the enemy troops. As used herein, the people are the civilian population not at the front line due to age, gender or physical characteristics. The absence of a word or phrase, naming an addressee, implicitly points to that part of the population, which is at the front line, defending their country. Collectively, the semantics of non-homogeneous parts implicitly says that the Soviet Army is making a war of a defensive nature. Such hidden meaning is contained in the combination of verbal and nonverbal components of the poster

of Koretsky V.B. "Soldier of the Red Army, Save Us!" (Koretsky, 1942). The verb in the imperative form "save" means "get rid of something (dangerous, terrible)". "Dangerous, terrible" is explicated by the image of a bloody bayonet, accompanied by a swastika. A verbal call "save us", supported by a visual image, is read as "protect us from the German invaders". The addressee of the poster is definitely expressed in the appeal "Soldier of the Red Army", the image of the people is represented by visual images of a woman and a child who traditionally must be protected. Surprisingly, a woman with a child in her arms makes an inter-textual link with the traditional Christian images, that are so popular in Russia, that is why the image on the poster "Soldier of the Red Army, Save Us!" was later called the Soviet Madonna.

The verbal code of a poster painted by Toidze I.M. "The Motherland Calls!" consists of the verb *to call* that means "a request to approach with a voice or a signal" in the form of a third party and of a composite noun *Motherland*, by means of which there is a metaphorical comparison of the Motherland with a mother that is traditional for the Russian mentality (Toidze, 1941). An appeal made by the nearest blood relative may be regarded as binding. A visual code is a development of the verbal image of the Motherland in the image of a mature woman, who holds a sheet of paper with the text of the military oath in one hand and with other hand she makes a stroke calling to follow her. A non-verbal code is supplemented with an image of soldiers who defended the Motherland in the symbolic image of bayonets behind the women. Thus, in Soviet campaign posters calling for going to the front line, an image of a woman – the Motherland – is used as a key image aimed at the addressee's feelings. Compare: "Behaving towards parents becomes a matrix of behavior of an individual towards the nation – i.e. a method of relating oneself with the community, a dynamic component of the identity. The perception of the nation, the country as the Motherland stipulates the emotional intensity, which involves the national identity" (Baleevskikh, 2007, p. 36).

In contrast to the Soviet posters, there are political images on the American and German campaign posters calling for going to the front line. For example, a German poster "Am Ende steht der Sieg" ("At the end awaits victory!", 1939), a hidden meaning of a preposition of the verbal code is expected to invite an addressee to share a long way. The war is presented as an exciting journey, at the end of which they will certainly win. An eagle, a symbol of the thousand-year Reich, is used for visualization of the victory. An eagle was both an official national symbol and an emblem of the National Socialist Party. Therefore, hidden images of the party and the state on the poster "Am Ende steht der Sieg" are stimulus images that encourage an addressee to action.

The US posters of the Second World War, calling for military service, are quite a mixed picture. A variety of images serve as stimulus images: soldiers, civilians and even cartoon characters (Mickey Mouse, Donald Duck). However,

the image of Uncle Sam, which appeared during the war between the North and the South, has become the most common stimulus image depicted on the American campaign posters as a personification of the continuity of the democratic ideas. The poster "I Want You U.S. Army Enlist Now" was used quite often during the Second World War, it was created in the early 20th century (Flagg, 1917). On the foreground of the poster there is an image of "Uncle Sam", who is intently looking in front of him and pointing to a potential addressee. The inscription is located at the top and the bottom of the poster around the picture. The verbal code is a continuation of the iconic code, expressing an appeal to the addressee and encouraging him/her to action.

Heroic campaign posters of the "rear areas" target audience.

Another type of campaign posters, which we took for the analysis, includes posters calling for support of the front line, for active work in the rear areas. Let us consider this type on the example of three typical posters of that period: "Take in the Harvest up to a Single Grain", "Hilf auch du mit!" ("You Should Help Them!"), "The Girl He Left Behind, Is Still Behind Him".

On the Soviet poster of Eremina T.A. "Take in the Harvest up to a Single Grain" women are painted: a mature, strong woman holds a bunch of ears on her shoulder, an old woman and a teenage girl bind them (Eremina, 1941). The image shows that mainly women are left in the rear areas. Categoricalness of the infinitive in the motivation function is obligatory, and in conjunction with the non-verbal part it shows, firstly, the need for the represented action, and, secondly, the fact that the women have no choice, since only women have to cope with this important and hard work during the war.

On the German posters calling for work in the rear areas, women were also depicted as active participants in the labor front line. For example, on the poster "Hilf auch du mit!" ("You Should Help Them!", 1937) the composition of the picture consists of two parts: three young women are shown on the foreground, a soldier's face is in the background. Women's clothes give evidence of their active work in the factory, in the field or in the hospital; however, women are depicted not at work, but during a walk. The inscription on the poster is harmoniously connected with the image. A soldier requesting to join the girls is an addressee of the call "You should help them!". Every German citizen is an addressee of the call, that is expressed by the pronoun *you*. Smiles, funny women's faces are advertizing in nature. According to the author, they had to attract those who want to help the front line.

The theme of assistance to the front line in the rear areas is also presented on American campaign posters, where female stimulus images are the most frequent. The poster "The girl he left behind, is still behind him" (1943) is one of the most typical. The composition of the iconic part consists of two parts: in the upper right

corner there is an attacking soldier; an image of a girl in working clothes takes the main part of the poster. Women and men's figures are placed on the poster in such a way that the US military soldier is standing with his back to the worker, and a woman behind the man is looking after him. On the one hand, a woman behind the man traditionally symbolizes protection. On the other hand, the woman does not hide behind the soldier, but actively works in the rear areas, thereby helping the front line. A woman-worker is the main character, a central figure of the poster. An addressee should focus the attention on her activity and be motivated to similar actions. The verbal code of the poster does not carry additional information. In our opinion, the phrase "The Girl He Left Behind, Is Still Behind Him" (Treidler, 1943) copies the literal sense of the iconic part.

In general, the structural organization of the Soviet, German and American posters is similar. It should be noted that an informative part includes not only an image and an inscription, but also their color scheme. The Soviet posters are characterized by a combination of black and red colors. Red color is used as the basic one for the key image, symbolizing the Soviet identity. At the same time, it always functions in the confrontation with the image of the enemy. In this case the image of the enemy is painted black (a star-swastika, a hammer and a sickle-swastika).

The cultural and historical context of heroic campaign posters of the "front line" target audience

It should be noted that a Soviet campaign poster was created in the framework of the Propaganda and Agitation Department (PAD) of the Central Committee of the All-Union Communist Party of the Bolsheviks. The Department was established on August 3, 1939 with the aim of combining structural units of the Central Committee and the coordination of ideological work (Nevezhin, 2007, p. 55). In the pre-war period, the PAD activities were aimed at the propaganda of party values, socialist ideas, while since the beginning of the Great Patriotic War its activities were focused on the protection of the country. The PAD changed a social approach to the propaganda by the general mobilization idea – the concept of the Motherland and Fatherland protection. This is seen clearly enough in the structure of the Soviet poster. In this regard, the interrelation of the period when the Soviet poster was created, with the events of the Great Patriotic War is of particular interest. Two periods in the development of the poster can be identified. In the first two years of war, a poster had a dramatic and even tragic effect. Thus, the poster "The Motherland Calls!" was created in late June, 1941, when the treacherous invasion of Nazi troops on the territory of the Soviet Union had just begun (Source: the poster "The Motherland Calls", 1941). For the first time, the poster "Soldier of the Red Army, Save Us!" was published in the newspaper "Pravda" dated August 5, 1942 (Koretsky, 1942). Its circulation has amounted to over 10 million of copies

(Koretsky, 1981, p. 33). The poster appeared in the period of the Stalingrad strategic defensive operation (July 17 – November 18). The situation was complicated: the German troops advanced 500–650 kilometers forward, reached the Volga and took possession of a number of passages of the Main Caucasian ridge. The poster “Soldier of the Red Army, Save Us!” was one of the most powerful campaign posters, which engendered hatred of Soviet soldiers toward invaders. Its emotional impact can be proved by the extracts from the letters of soldiers. Compare: “I will make every effort, give all my blood drop by drop to save many women and children from slavery, bullying, gallows ... Please put this poster in all newspapers ... hang them in prominent places so that many soldiers remember their wives, children and ruthlessly revenged Hitlerite barbarians” (Koretsky, 1981, p. 33). “Your poster reinforces the hatred toward the German invaders” (Koretsky, 1981, p. 33). Here is an excerpt from another letter: “Soon the time will come when we will not feel shame at seeing the poster ‘Soldier of the Red Army, Save Us!’. Bloody fascist bayonets will be broken, but those who tortured our brothers, mothers, wives, will not get away with punishment” (Koretsky, 1981, p. 38). Here is an excerpt from a letter to V. Koretsky: “I cut out your poster from the newspaper ‘Pravda’, put it into a membership card and flew to bomb the enemy. Squadron Commander Captain Astakhov” (Posters of the Great Patriotic War, 1985, p. 70). The poster “Revenge for Misfortune of the People” was created in 1943, in the midst of the Radical turn (Ivanov, 1943). By this time, the crushing defeat of major strategic German forces between the Don and Volga has already completed. The summer and autumn campaign in 1943 (the Battle of Kursk and the battle for the Dnieper) meant the final transition of the strategic initiative into the Soviet troops. Creation of the poster falls on the second stage of development of this form of propaganda, when it becomes victorious, calling for retribution, reprisal against the defeated enemy.

The creation of the Third Reich poster “At the End Awaits Victory!” (“Am Ende steht der Sieg”, 1939) falls on the initial period of the Second World War, when the leader of the fascist bloc started a large-scale campaign in Europe. Within a short period Denmark, Norway, Holland, Belgium, Luxembourg, France, Yugoslavia and Greece were invaded. In these circumstances, the message of the poster corresponded to the victorious spirit of the Nazi Germany.

The US entry into the Second World War was also marked by propaganda activities aimed at consolidating the American society and defending the state interests. For this purpose, an image of Uncle Sam was actively used as a national symbol of America (Krasilnikova and Kyrchikova, 2013, p. 99). The most famous image of Uncle Sam appeared in 1917 on the poster “I Want You U.S. Army Enlist Now” (Flagg, 1917). Due to its popularity the poster was in demand during the Second World War.

The cultural and historical context of heroic campaign posters of the “rear areas” target audience.

Blood loss of the first months of the war put forth the problem before the Soviet society – to organize coordinated work of the front line and rear areas. The theme of importance of labor input of the people to the victory became the most important for the poster of the summer-autumn period of 1941. During this period it was necessary to timely organize harvesting. Providing the country with food was the task of female farmers and children. The poster of Eremina T.A. “Take in the Harvest up to a Single Grain” was one of the most popular mobilization papers dedicated to the labor of peasants (Eremina, 1941). The poster “Hilf auch du mit!” (“You Should Help Them!”), 1937) has much in common with the above-mentioned poster. Meanwhile, the image of women of reproductive age on this poster shows the way the ideological policy of the Third Reich has changed in the social sphere. In the pre-war period a woman of Nazi Germany was assigned with the role of a mother, when childbearing was equated to male military service.

Speaking at the National Socialist German Workers Party Congress in 1934, Hitler stated the following: “The main thing is that German women want to be wives and mothers, they do not want to be members of the party ... they are not eager to work in factories, offices and Parliament. They feel comfortable at their homes, with a husband and happy children” (Suprygina, 2005, p. 49). In war conditions, when labor scarcity increased, the active involvement of women in different social and labor sphere began. Moreover, Goebbels and the Arms and Munitions Minister Albert Speer were supporters of the forced mobilization of women into production. It is noteworthy that Goebbels’ wife Magda led by her own example, working in the factory (Bilalutdinov, 2007, p. 73).

Prior to the events at Pearl Harbor, the USA took a neutral position with respect to the Second World War. The work with the American society was limited to the radio program “Fireside Chats”, a tradition of which was introduced by Roosevelt in 1933 during the Great Depression. But when the Japanese attacked the Pearl Harbor and the US entered the war, methods of influence on the American society have changed. Leading propaganda means included radio, newsreels and newspapers. The poster was added to the propaganda methods. It could not seriously compete with the media; however, a series of posters was developed by specially selected government organizations and private corporations. Such well-known artists and designers, as Ben Chamond, Norman Rokkuel, and David Stone Martin were involved in creating agitation papers (Rhodes, 2008, p. 151). This propaganda method also actively responds to the needs of the state in a situation of war. Thus, the poster “The Girl He Left Behind Is Still Behind Him” (Treidler, 1943) was created by Treidler A. at a time when in the acute labor shortage they intended to attract the maximum number of women through agitation means.

The analysis of material allowed to make some interesting conclusions.

1. In general, the composition of Soviet, German and American posters is similar: an image occupies the most part of the poster. A verbal component of the Soviet and German posters is most often located in the bottom of the creolized text. On American posters a verbal component may be located in several sectors of the canvas.
2. The structure of inscriptions on German and Soviet posters is simple, concise, as for syntactic characteristics one-member sentences prevail. American posters are textual in nature, i.e. an iconic part is accompanied by a considerable number of inscriptions, which are detailed syntactic constructions in most cases.
3. More often the composition of the Soviet posters has no explicitly expressed message as the addressee is well known, they can be either soldiers or the people in the rear areas. The emphasis is on a stimulatory action. The verbal component of the American posters contains the excess information, duplicating the iconic part. In some cases the semantic content of an inscription is poorer than the content of an image. The interrelation of verbal and nonverbal components of the analyzed poster is both explicit and implicit in nature.
4. Pragmatic orientation of campaign posters of the Second World War has national cultural features. On the Soviet posters an authoritative image of the mother, the image of the Motherland is more prominent and serves as an appeal for a specific action (Bagicheva, 2008, p. 35). In Germany and America symbols of the state and party serve as stimulus images. Consequently, there is a close interrelation of the stimulus image and effectiveness of pragmatic attitude orientation of the text. It is obvious that the image of the Motherland that is psychologically close to an average person is more convincing than any obscure political symbols. In our opinion, the following idea is also indicative in this context: "The style of the text composition of the poster is chosen with an account of characteristics of the audience at which the text is intended" (Basova, 2007, p. 25).

CONCLUSION

As evidenced by the results obtained, heroic campaign posters created in different countries during the Second World War are dual in nature. On the one hand, they are quite similar as to structural and semantic aspects. In our opinion, such similarity is explained by common principles of formation of the poster in the 20th century, demonstrating that the Soviet Union was not such a sealed-off state and prominent culture and art workers of the USSR knew the trends in the development of poster art in other countries.

The similarity of the analyzed objects is also conditioned by the countries involved in the general political and military conflict in the period under study. On the other hand, posters have distinctive features in design and specific components

of the meaning of a complex semantic unity. Specifics of the composition of posters reflect the cultural identity, political and state structure of countries, as well as individual author's approach in creating the propaganda work.

In the present study the structural and semantic features of posters issued in three countries in one time period have been examined. It should be noted that the present article cannot cover the entire complexity of the topic. In our opinion, an expansion of the research material is promising due to the study of specificity of posters of other thematic groups, other time reference and national identity in order to identify general and specific patterns of organization of the poster as a text of a special type.

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