



**UNIVERSITATEA DE STAT „ALECU RUSSO”  
DIN BĂLȚI, REPUBLICA MOLDOVA**

DOI [10.5281/zenodo.5153409](https://doi.org/10.5281/zenodo.5153409)

# **Limbaș și context**

**Revistă internațională de lingvistică,  
semiotică și știință literară**

**2(IX)2017**





**ALECU RUSSO STATE UNIVERSITY OF BĂLȚI,  
REPUBLIC OF MOLDOVA**

# **Speech and Context**

**International Journal of Linguistics,  
Semiotics and Literary Science**

**2(IX)2017**

The administration of Basel (Switzerland) is the sponsor of the journal from 2011.

*Speech and Context International Journal of Linguistics, Semiotics and Literary Science* (in Romanian: *Limba și context – revistă internațională de lingvistică, semiotică și știință literară*) is indexed in *ISI, Universal Impact Factor, Index Copernicus, Directory of Research Journals Indexing, Open Academic Journals Index, InfoBaseIndex* and *CiteFactor*. It is listed in *EBSCO, Genamics, MLA International Bibliography, DOAJ, Summon Serials Solutions, ProQuest, La Criée: périodiques en ligne, Vaggi.org Directory, Unified Database for Serial Titles, WorldCat, Open Library, The Linguist List, NewJour, Fabula* and *Jurn Open Directory*.

From July 2014 *Speech and Context International Journal of Linguistics, Semiotics and Literary Science* is a Moldovan **B Rank** journal.

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Publishing House: Bălți University Press.

Journal Web Page: [http://www.usarb.md/limbaj\\_context/](http://www.usarb.md/limbaj_context/)

Journal Blog: <http://speech-and-context.blogspot.com>

The journal is issued twice a year.

Language of publication: English, French and German.

Materials included in this volume were previously reviewed.

ISSN 1857-4149

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*Undoubtedly there are all sorts of languages in the world, yet none of them is without meaning. If then I do not grasp the meaning of what someone is saying, I am a foreigner to the speaker, and he is a foreigner to me (1 Corinthians, 14: 10-11).*





# JOURNAL TOPICS

- **Overview of signs, speech and communication:** overview of sign; overview of speech; speech aspects; overview of communication and speech act; sense and signification in communication; intention in communication; speech intelligibility;
- **Types of sign, speech and interactional mechanisms in communication:** icons; indexes; symbols; speech act in everyday communication; mimic and gestures in communication; language for specific purposes; sense and signification in media communication; audio-visual language/pictorial language; language of music/language of dance; speech in institutional area; verbal language in cultural context; languages and communication within the European community;
- **(Literary) language and social conditioning:** ideology and language identity; language influences; morals and literary speech; collective mentality and literary image; (auto)biographic writings, between individual and social; voices, texts, representation;
- **Language, context, translation:** role of context in translation; types of translation.
- **Languages and literatures teaching and learning.**



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**TYPES OF SIGNS, SPEECH AND INTERACTIONAL  
MECHANISMS IN COMMUNICATION**

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## GREEK BORROWINGS IN THE RELIGIOUS STYLE OF WORSHIP IN RUSSIAN AND MOLDAVIAN/ROMANIAN ORTHODOX CHURCH

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### Abstract

*The article is dedicated to the problem of Greek lexical borrowings in the Russian and Romanian religious style of worship. Special attention is paid to the analysis of specific Greek words that have preserved their sound and semantics. These ones are categorized into groups. There have been also stated ideas about the importance of the stylistic and expressive function of Greek borrowings in Russian and Romanian religious texts of worship.*

**Keywords:** *Greek borrowings, religious style, stylistic and expressive function, worship, Russian, Moldavian/Romanian church*

### Rezumat

*În articol, abordăm problema împrumuturilor lexicale din greaca veche în rusa și româna religioasă pentru a desemna câmpul conceptual „venerare”. O atenție deosebită se acordă analizei glosemelor grecești care au rămas intacte în limbile date, în aspect sonor și semantic. Acestea sunt împărțite în tipuri. Este pusă în valoare și importanța acestor unități în aspect stilistic și expresiv.*

**Cuvinte-cheie:** *împrumuturi grecești, lexic religios, funcțiune stilistică și expresivă, venerare, Bisericile rusă și românească/basarabeană*

In Moldova, the church service in Russian Orthodox Churches is performed in Church Slavonic, and in Moldovan/Romanian Orthodox Churches – it is in Romanian. In such a coexistence of churches, one can observe the interpenetration of languages – since for several centuries the Church Slavonic language was used in this territory as a liturgical language, there are many old Slavic words in the modern Romanian religious texts of worship.

Russian and Romanian literary languages are spoken both in the genres of sermon, confession, and free prayer, that is, they are very widely used for religious purposes. Such functioning gives scientists grounds to distinguish among the speech varieties of the Russian and Romanian literary languages the church-religious functional style, defined by the speech realization of religion as one of the forms of public consciousness.

When considering faith and religion as the extralinguistic basis of this style, it is necessary to interpret them from the standpoint of not atheistic, but religious consciousness, since this consciousness is embodied in religious texts and will determine their specific stylistic features.

According to the teachings of the church, faith is a union between God and man. A person's faith becomes truly deep when the word of God becomes his inner possession, his word. In other words, a person perceives the word of Divine revelation, agrees with it, accepts it, and realizes it as his highest value. Faith appears as a communion in which the human soul is extremely close to God, and God is extremely close to the human soul.

Religion is based on faith as a position of worldview. The content of religion as a form of social consciousness consists of images, thoughts, emotions, values, norms. The main component of a religious worldview is a system of dogmas (the most important religious truths), correlated with the typical states of the spiritual life of a believer. In the Christian religion, such states are the experience of love, awe, a sense of "rank", one's own imperfection. The content of prayer requests is determined by religious teaching: these are requests for Divine help in the fulfillment of Christian commandments. Prayer speech implements a complex of characteristic emotional and psychological states – love, trust, hope, humility, surrender to the will of God, etc.<sup>1</sup>.

Currently, among the functional varieties of the modern Russian language, scientists distinguish the religious style, since its use reveals stable stylistic features due to the sphere of communication, the specifics of faith. The first of the stylistic features – the archaically exalted tonality of speech – is determined by the exaltation of religious thoughts, feelings, and value attitudes, which involve the use of means with an appropriate stylistic coloring, primarily Church Slavonic. Such language and speech units accumulate centuries-old experience of religious communication, they are "populated by the voices" of previous generations of believers – "brothers and sisters", voices expressing the same feeling of love for God and neighbors that a believer feels when saying a prayer or "heart" perceiving a sermon. Therefore, the stylistic coloring of the linguistic units traditionally used in the divine service (coloring, enhanced by a special timbre, intonation, rhythm of speech and forming a single complex of communication means with church music, painting), performs a special function – to maintain in every believer a sense of their inseparability from the spiritual community of people connected by faith in the generations. Such a tone, corresponding to lofty religious thoughts and feelings, serves as a manifestation of the conciliarity/sobornost of the Christian community (*ibidem*).

The well-known Russian homily theorist Valentin Amfiteatrov wrote about the importance of using exalted and archaic Church Slavonic means in religious communication and the unjustifiability of using linguistic units

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<sup>1</sup><http://www.myfilology.ru/145/osobennosti-funktsionalnykh-stilei-russkogo-iazyka/tserkovno-religioznyi-stil-rechi/>.



that evoke associations of a non-religious nature, especially words with reduced connotations. What would happen, he asked, "if we, imitating the secular language, instead of "Lord Jesus" would say "Mr. Jesus", instead of "brothers" - "bro", instead of "baptism" - "bathing", instead of "sacrament" - "secret", instead of "miracle" - "rarity", etc." (*Archbishop...*, 2001, p. 85). The linguistic units regularly used in Russian religious speech have a special archaic-elevated functional color, which can be called ecclesiastical. The fund of these units (and the rules for their implementation) is primarily represented by borrowings from the Church Slavonic language.

Along with the old Slavic words the Greek elements are preserved in the church-religious style, which did not change their appearance when borrowed. Perhaps the sound of the Greek words gives the church-religious style a similar exalted tone, which should be inherent in the divine service - the "situation" of human communication with God. The presence of Greek elements, their "life" in the church-religious style is observed in the liturgical texts heard in the Orthodox Russian and Romanian/Moldovan churches and monasteries of Moldova.

The material of Greek borrowings in the religious style analyzed by us can be thematically systematized in the following way:

1. Basic terms and concepts of orthodoxy:

- *православие/pravoslavie* (Rus.), *ortodoxie* (Rom.) = *orthodoxy* (from Greek ὀρθοδοξία *orthodoxía* - "righteous/correct opinion") is adherence to correct or accepted creeds, especially in religion. The term *orthodox* refers to the set of doctrines which were believed by the early Christians;

- *монастырь/monastyr'* (Rus.), *mânăstire* (Rom.) = *monastery* (from Greek μοναστήριος *monasterios*; μονάζειν - *monazein* "to live alone"; "-terion" denotes a "place for doing something"). A monastery is a building or complex of buildings comprising the domestic quarters and workplaces of monastics, monks or nuns whether living in communities or alone;

- *литургия/liturgiâ* (Rus.), *liturghie* (Rom.) = *liturgy* (from Ancient Greek λειτουργία *leitourgia* - "work for the people") is a literal translation of the two words "litos ergos" or "public service". Liturgy is the customary public worship performed by a religious group;

- *проскомидия/proscomidîa* (Rus.), *proscomidie* (Rom.) = *proskomedia* (from Greek Προσκομιδή *proskomidē* - "an offering, an oblation") is the name given in the Eastern Orthodox Church to the act of preparing the bread and wine for the Eucharist;

- *евхаристия/eucharistiâ* (Rus.), *eucharistie* (rom.) = *eucharist* (from Greek εὐχαριστία *eucharistia*, meaning "thanksgiving"). Eucharist is a Christian rite that is considered a sacrament in most churches, and as an ordinance in others;

- *хиротония/hirotonia* (Rus.), *hirotonie* (Rom.) = *ordination* (from Greek χειροτονία *cheirotonia* - "election by a show of hands") is the practice of ordination, only an already ordained (consecrated) bishop or the equivalent may ordain bishops, priests, and deacons.

- *покаяние/rokaânie* (Rus.), *metanie/rocâință* (Rom.) = *metania* (from Ancient Greek *μετάνοια* (*metánoia*) - "to perceive afterwards, repent") is also a "lightened" version of an "earth-low bow" that is used in Orthodox services sometimes.

## 2. Names of service attributes:

- *просфора/prosfora* (Rus.), *prescură* (Rom.) = *prosporon* (from Greek *πρόσφορον* - "offering") is a small loaf of leavened bread used in Orthodox Christian and Greek Catholic (Byzantine) liturgies;

- *епитрахил/epitrahil* (Rus.), *epitrahil* (Rom.) = *epitachelion* (from Greek *ἐπιτραχήλιον* - "around the neck") is the liturgical vestment worn by priests and bishops of the Orthodox Church and Eastern Catholic Churches as the symbol of their priesthood, corresponding to the Western stole;

- *икона/ikona* (Rus.), *icoană* (Rom.) = *icon* (from Greek *εἰκὼν eikōn* - "image, resemblance") is a religious work of art, most commonly a painting, in the cultures of the Eastern Orthodox, Oriental Orthodox, the Roman Catholic, and certain Eastern Catholic churches;

- *елей/мирра/elej/mirra* (Rus.), *ulei/myrr* (Rom.) = *chrism* (from Greek *μύρρη, Myron* - "fragrant oil") holy anointing oil is a consecrated oil used in the Catholic Eastern Orthodox churches in the administration of certain sacraments and ecclesiastical functions;

- *фимиам/ладан/fimiam/ladan* (Rus.), *tămâie* (Rom.) = *incense* (from Greek *θυμίαμα, θυμιάω* - "I burn, I smoke") likewise church incense (Levon) - aromatic resin, incense; substances burned during worship.

## 3. Names of the ranks of the clergy:

- *дьякон/d'acon* (Rus.), *diacon* (Rom.) = *deacon* (from Greek *διάκονος* *diákonos*, meaning "servant", "waiting-man", "minister", or "messenger") is a member of the diaconate, an office in Christian churches that is generally associated with service of some kind, but which varies among theological and denominational traditions;

- *архимандрит/archimandrit* (Rus.), *archimandrit* (Rom.) = *archimandrite* (from Greek *ἀρχιμανδριτης* - *ἀρχι* *archi-* meaning "highest" or from *archon* "ruler" and from *μάνδρα* *mandra* meaning a "monastery") primarily used in the Eastern Orthodox and the Eastern Catholic churches, originally referred to a superior abbot;

- *иерарх/ierarh* (Rus.), *ierarch* (Rom.) = *hierarch* (from Greek *ἱεραρχία* *hierarkhia* - "rule of a high priest", from *hierarkhes*, "president of sacred rites") is a religious leader in a position of authority;

- *иегумен/iegumen* (Rus.), *egumen* (Rom.) = *hegumen* (from Greek *ἡγούμενος* *hēgoúmenos* - "the one who is in charge", "the leader") is the title for the head of a monastery in the Eastern Orthodox and Eastern Catholic Churches;

- *епископ/episcop* (Rus.), *episcop* (Rom.) = *bishop* (from Greek *ἐπίσκοπος* *epískopos*, meaning "overseer") is an ordained, consecrated, or appointed member of the Christian clergy who is generally entrusted with a position of authority and oversight;

- *митрополиум/mitropolit* (Rus.), *mitropolit* (Rom.) = *metropolitan* (from Ancient Greek *μητροπολιτης* *mētropolítēs*) in Christian churches with episcopal polity

the rank of metropolitan bishop, or simply metropolitan pertains to the diocesan bishop or archbishop of a metropolis;

- *мученик/мицѣник* (Rus.), *mucenic/martir* (Rom.) = *martyr* (from Greek μάρτυς *mártys* - "witness") is someone who suffers persecution and death for advocating, renouncing, or refusing to renounce or advocate, a religious belief or cause as demanded by an external party;

- *шимник/šimnik* (Rus.), *schimnic/schimonah* (Rom.) = *schemamonk* (from Greek Σχήμα - "high level of spiritual excellence" reach the final stage, called the Great Schema) is a rare step taken in monastic life and is seldom approved by the abbot or bishop. The monk who has aspired to a spiritual level that transcends worldly desires.

#### 4. Names of sacred texts:

- *Библия/Bibliâ* (Rus.), *Biblia* (Rom.) = *Bible* (from Koine Greek τὰ βιβλία *tâ biblíâ* - "the books") is a collection of religious texts, writings, or scriptures sacred to Jews, Samaritans, Christians and others;

- *εβανγελιe/εβανγελie* (Rus.), *evangelie* (Rom.) = *Gospel* (from Greek εὐαγγέλιον, meaning "good news, *euangélion* (εὖ *eú* "good" + ἄγγελος *ángelos* "messenger") originally meant the Christian message, but in the 2nd century it came to be used also for the books in which the message was set out;

- *псалтырь/psaltyr', psalm* (Rus.), *psaltire, psalm* (rom.) = *the Psalter, psalms* (from the Greek ψαλμοί *psalmoi*, meaning "instrumental music" and, by extension, "the words accompanying the music") is a book of the Christian Old Testament;

- *кафизма/kafizma* (Rus.), *kafismă* (Rom.) = *kathisma* (from Greek κάθισμα - "seat") is a division of the Psalter, used by Eastern Orthodox Christians and Eastern Catholics who follow the Byzantine Rite;

- *акафист/akafist* (Rus.), *acafist* (Rom.) = *akathist* (from Greek Ἀκάθιστος Ὕμνος - "unseated hymn") is a type of hymn usually recited by Eastern Orthodox or Eastern Catholic Christians, dedicated to a saint, holy event, or one of the persons of the Holy Trinity.

#### 5. Bible names, images of Heavenly Powers, words of prayers:

- *Христос/Hristos* (Rus.), *Hristos* (Rom.) = *Christ* (from Greek χριστός (*chrīstós*), χριῶν (*chrīō*) - "to anoin" meaning "anointed one". *Jesus of Nazareth* or *Jesus Christ* was a first-century Jewish preacher and religious leader;

- *ангел/angel* (Rus.), *anghel* (Rom.) = *angel* (from Late Greek ἄγγελος *angelos* - "messenger") is a supernatural being in various religions;

- *архангел/archangel* (Rus.), *arhanghel* (Rom.) = *archangel* (from Greek ἀρχάγγελος "arch-" + "angel" - "chief angel" or "angel of origin") is an angel of high rank;

- *апостол/apostol* (Rus.), *apostol* (Rom.) = *apostle* (from Greek ἀπόστολος *apóstolos* - "one who is sent off") in its most literal sense, is an emissary;

- *аксиос/aksios* (Rus.), *axios* (Rom.) = "*Axios!*" (from Greek ἄξιος - "worthy of", "deserving of", "suitable") is an acclamation adopted by the early Syriac Orthodox Church, Eastern Orthodox church and Byzantine Eastern Catholic churches and made by the faithful at the ordination of bishops, priests and deacons;

- *Аминь/amin* (Rus.), *amin* (Rom.) = *Amen* (from Ancient Greek ἀμήν - "verily", "truly", "it is true", and "let it be so") is a declaration of affirmation, also used colloquially, to express strong agreement;

- *осанна/osanna* (Rus.), *osana* (Rom.) = *hosanna* (from Greek ὡσαννά, *hōsanná*, meaning "save", "rescue", "savior")' is a liturgical word in Judaism and Christianity.

Thus, in the church-religious style of the Russian and Romanian languages, you can find a large number of Greek words that have retained their original sound and semantic appearance. It is assumed that this is primarily due to the origin of Christianity itself, namely Orthodoxy, with its Byzantine roots. The attributes of the church, the names of rites, the texts of sacred scriptures and prayers serve as a reminder of the origin of our religion.

If we talk about the stylistic and emotional-expressive coloring of Greek borrowings, it should be assumed they, like Old Slavic words, contribute to the creation of solemnity, "divine", high tonality of the religious style of worship. The similarity of the sound appearance and semantic meaning of the Greek words in the Romanian and Russian languages can be explained by the coexistence and interpenetration in a single space of these cultures, including in the religious sphere, about the influence of the Church Slavonic and Latin languages on the formation of the religious style of worship.

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Церковно-религиозный стиль речи. В *Myfilology.ru* – информационный филологический ресурс. <https://myfilology.ru//145/osobnosti-funktsionalnykh-stilei-russkogo-iazyka/tserkovno-religioznyi-stil-rechi/>.

**GASTRONOMIE ALS NATIONALES IDENTITÄTSELEMENT:  
RUMÄNISCHE KULTUR UND PHRASEOLOGIE /  
GASTRONOMY AS A NATIONAL IDENTITY ELEMENT: ROMANIAN  
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**Abstract**

*Our study subsumes the ethno-linguistics, which in Eugen Coșeriu's terms, is aiming at the study of language variety and variation in close contact with civilization and culture of a community. This article focuses on the culinary components of German and Romanian idioms which contain elements of dishes. The aim of the paper is to present the similarities and differences in the form and meaning of these idioms. These idioms are analysed in German-Romanian wordbooks and their usage in the electronic corpus. Within culinary phraseology one can identify universal units and the specific ones which are strictly connected with a given language and culture. Culinary names belong to the main lexical store of a language and that is why are often used in phraseology.*

**Keywords:** *culinary vocabulary, lexicology, phraseology, lexicography, contrastive analysis*

**Rezumat**

*Studiul nostru se subsumează etnolingvisticii, care, în termenii lui Eugen Coșeriu, vizează studiul varietății și variației limbajului în strânsă legătură cu civilizația și cultura unei comunități. Acest articol se concentrează asupra componentelor culinare ale idiomurilor germane și române care conțin elemente alimentare. Scopul lucrării este de a prezenta asemănările și diferențele de formă și de conținut ale acestor idiomuri. Idiomuri prezentate sunt analizate în baza dicționarelor germano-române și utilizarea lor în corpusul electronic. În cadrul frazeologiei culinare se pot identifica unitățile universale și cele specifice care sunt strict legate de o anumită limbă și cultură. Denumirile culinare fac parte din fondul lexical principal al unei limbi și de aceea sunt adesea utilizate în frazeologie.*

**Cuvinte-cheie:** *vocabular culinar, lexicologie, frazeologie, lexicografie, analiză contrastivă*

**1. Einleitung**

Seit mehreren Jahren wird auf Gastronomiekultur hingewiesen, deren Ziel es ist, die Verhältnisse zwischen der Gastronomie und der Lexikologie wissenschaftlich weitgreifend zu erfassen. Die Gastronomie wurde von der Soziologie, Geschichte, Philosophie und anderen Disziplinen untersucht. Der Theorie von Morton zufolge, „hat das Wort Gastronomie, griechisch „gäster [Bauch] und nomos [Gesetz]“ seinen Ursprung als Namensgeber für ein Werk des griechischen Dichters Archistratus (rund 350v. Chr.)“ (vgl. Morton, 1997, S. 139-140). Laut Dalby „gibt sein Werk auf humorvolle Art

und Weise vor allem Hinweise auf Fisch und Wein in der Mittelmeerregion und kann wohl eher als Vorläufer der heutigen Reiseführer denn als Kochbuch verstanden werden. Architratus gilt als einer der Ersten, der seine gastronomischen Ansichten zu Papier gebracht hat. In seinem Gedicht vertritt er den Standpunkt, dass immer frische Produkte in bester Qualität, schnell, unter sparsamen Einsatz von Aromastoffen gekocht und möglichst einfach mit eigenen wenigen, gut ausgewählten Gästen gegessen und getrunken werden sollten“ (vgl. Dalby, 2003, S. 23). Nach Morton „galt das als Inspiration für den französischen Dichter Joseph Berchoux, der ein Gedicht mit dem Titel „La Gastronomie“. Damit hat dieser Terminus in den modernen Sprachgebrauch Einzug gehalten“ (vgl. Morton, 1997, S. 139-140).

Im vorliegenden Beitrag wird davon ausgegangen, dass die Gastronomie heutzutage nicht nur als bloßes Essen und Trinken aufzufassen ist, sondern das Image eines jeden Landes wesentlich prägt. Typische Gerichte, kulinarische Spezialitäten werden zu nationalen oder regionalen Wahrzeichen und Symbolen. Eine besondere Stellung in der Gastronomie kommt der zu Sprache zu, weil das Essen und Trinken nicht nur als Nahrungsmittel betrachtet wird. Es bietet viele Diskussionen über das Essen und die Kultur an, wobei die Sprache den Menschen verschiedene Ausdrucksmöglichkeiten zur Verfügung stellt. Das Thema der Kultur und Gastronomie wird in der Forschung nicht oft aufgegriffen. Die vergleichende Analyse betrifft im vorliegenden Beitrag kulinarische Komponenten, die nah der Kultur der rumänischen Sprache stehen. Diese gastronomischen Komponenten sind *vin, colaci, apa, mamaliga, coliva* die aus linguo-kulturologischer Sicht die kulturspezifische Färbung fester Redewendungen intensiv erforscht werden.

## 2. Äquivalenzbeziehung

Nach Koller „wird mit dem Begriff der Äquivalenz postuliert, dass zwischen einem Text (ZS-Text) und einem Text (AS-Text) eine Übersetzungsbeziehung besteht“ (vgl. Koller, 1992, S. 215). W. Koller erklärt den Begriff Äquivalenzbeziehung. Nach dem Forscher liegt Äquivalenz bzw. eine Äquivalenzrelation (d.h. eine Übersetzungsbeziehung) zwischen einem bestimmten ZS-Text und einem bestimmten AS-Text dann vor, wenn der ZS-Text bestimmte Forderungen in Bezug auf diese Rahmenbedingungen erfüllt. Die Äquivalenzforderung lässt sich jeweils in die Formel fassen: die Qualität(en) X des AS-Textes (Qualitäten inhaltlicher, stilistischer, funktioneller, ästhetischer etc. Art) muss (müssen) in der Übersetzung gewahrt werden, wobei sprachlich-stilistische, textuelle und pragmatische Bedingungen auf der Seite der Empfänger zu berücksichtigen sind“ (Koller, 1992, S. 215-216). Nach den Entsprechungstypen von Koller unterscheiden wir im Bereich der Gastronomie folgende Äquivalenzgruppen:

Eins-zu-eins: Bei einer Eins-zu-eins-Entsprechung handelt es sich nach W. Koller um „AS-Ausdrücke, die dem ZS-Ausdruck eins-zu eins entsprechen (Koller, 1992, S. 232), wie z. B: *Salată Calipso* - Calipso Salat; *Omletă* (cu șuncă) - Omelett (mit Schinken); Kotelett - *cotlet*; *Tiramisu* - Tiramisu; *cașcaval* - Käse; *pastrama* - Pastrami;

Eins-zu-viele: „In diesem Falle gibt es mehrere Möglichkeiten, einen AS-Ausdruck in der ZS äquivalent wiederzugeben, wobei man bei der Übersetzung drei Fälle unterscheiden kann“ (Koller, 1992, S. 232), wie z. B: *cartofi prăjiți* - Pommes Frites oder Bratkartoffeln; *clățite* - Palatschinken, Pfannkuchen; *smântână* - Sahne, Schmand;

Viele-zu-eins: „Dieser Fall trifft auf AS-Ausdrücke zu, für die es in der ZS nur EINE Übersetzungsmöglichkeit gibt“ (Koller, 1992, S. 232), z.B: *dulciuri, mâncare dulce* - Nachtisch;

Eins-zu-Null: Im Gegensatz zu den Eins-zu-viele Entsprechungen handelt es sich hierbei „um echte Lücken im lexikalischen System der ZS“ (Koller, 1992, S. 232), wie z.B.: *Mici* - eine traditionelle rumänische und moldauische Speise, eine Art gegrillte Fleischbulette, in der Regel zylindrisch in Form; *varză calită* - Garnitur von Weißkohl mit Zwiebeln, Salz, Öl, Pfeffer und Kreuzkümmel;

Eins-zu-Teil-Entsprechungen: *ciorbă de burtă* - Kuttelsuppe; *papanasi* - Krapfen; *colțunași* - Piroggen; *piftie (răcitur)* - Sulze.

### 3. Interkulturalität und Kulinarismen

Nach A. Wierlacher „ist die kulinarische Sprache, ihre Etymologie, Semantik, Schichtung, Pragmatik eben nicht nur sprachwissenschaftlich von Interesse. Ihre Erforschung ist auch eine der Aufgaben der Kulinaristik - der interdisziplinären Kulturwissenschaft des Essens, die Fragestellung der Kulturwissenschaften mit Aufgaben der kulturbezogenen Gastronomie verknüpft“ (Wierlacher, 2003, S. 165).

In der Kulturwissenschaft ist Gastronomie, nach Jakša Kivela und John Crofts „ein Bereich, wo Bezugspunkte von Kultur und Essen untersucht werden“ (vgl. Kivela et al., S. 354). Im vorliegenden Beitrag werden kulinarische Phraseologismen mit der Komponente *colac*, *vin*, *mamamliga*, *colioa*, *apa* im Rumänischen und Deutschen auf semantischer Ebene untersucht. Diese Lebensmittel werden mit positiven und negativen semantischen Eigenschaften assoziiert. Das Ziel der Studie ist einmal zu finden mit welchen Symbolen sie verbunden sind und andererseits Gemeinsamkeiten oder Unterschiede in beiden Sprachen feststellen zu können.

#### 3.1. Phraseologismen mit der Komponente „colac“:

Deutsche und rumänische Sprecher haben eine unterschiedliche Geschichte und Kultur und daraus resultieren unterschiedliche Phraseologismen mit der Komponente „colac“:

Der traditionelle Rumäne „colac“ ist ein geflochtenes Brot, das normalerweise für besondere Anlässe oder Feiertage wie Weihnachten, Ostern, Hochzeiten und Beerdigungen hergestellt wird. Das Wort „colac“ kam aus dem Slawischen „kolač“ und bezieht sich auf die Kreisform des Brotes. In diesem Kontext wird die Nulläquivalenz anhand vom Beispiel mit der Konstituente „colac“ in den meisten Phraseologismen betroffen:

- *a aștepta ca mortul colacul* (fam.) - wie auf Kohlen sitzen;
- *a aștepta colaci calzi* - die besten Rosinen aus dem Kuchen klauben;
- *a aștepta pe cineva cu colaci calzi* - jemanden herzlich empfangen, jemanden mit Speis und Trunk empfangen (pop.);
- *a da cuiva colacul și lumânarea* - auf etwas verzichten;
- *a lua colaci* - jemanden informieren;
- *a primi pe cineva cu colaci calzi* - jemanden mit Speis und Trunk empfangen (pop.);
- *a se face colac* - sich zusammenrollen;
- *a trecut baba cu colacii* (fam.) - du hast die gute Gelegenheit verpaßt/verschlafen; Katzen, die schlafen, fangen keine Mäuse (prov.);
- *a umbla după colaci* - nur die Rosinen aus dem Kuchen haben wollen;
- *colac peste pupăza* - aus dem Regen in die Traufe kommen, zu allem Unglück kam noch... hinzu;
- *nu i s-a prins colacii* - es hat nicht geklappt.

Es ist wichtig hinzuzufügen, dass kein anderer Sprachbereich in der Sprache derart deutlich die Alltagskultur wie die Küche reflektiert. Wie unsere Untersuchung gezeigt hat, kann man nicht in jeder Sprache die gleichen Phraseologismen mit der Konstituente „colac“ finden. Obwohl die Konstituente „colac“ oder „Brot“ internationalverbreitet sind, gibt es auch Beispiele die nur für ein Land, eine Kultur und dessen Sprache typisch sind, wie z. B. *a da cuiva colacul și lumânarea* - auf etwas verzichten.

### 3.2. Phraseologismen mit der Komponente „vin“:

In der Kulturwissenschaft ist Gastronomie, nach J. Kivela und J. Crotts „ein Bereich, wo Bezugspunkte von Kultur und Essen untersucht werden“ (vgl. Kivela und Crotts, 2006, S. 354). In der Republik Moldau spielen die Phraseologismen mit der Komponente „Wein“ eine sehr weit verbreitete Rolle, wo der Weinanbau seit über 5.000 Jahren betrieben wird. Der längste Weinkeller der Welt mit 1,5 Millionen Weinflaschen liegt auch in der Republik Moldau, deswegen wird „der Wein“ viele Phraseologismen in diesem Bereich bilden:

- *a bea vin de unde cântă broasca* - Wasser trinken;
- *a boteza vinul* - den Wein taufen;
- *a drege vinul* - den Wein fälschen;
- *a i se sui cuiva vinul la/în cap* - der Wein steigt jemandem zu Kopfe/in den Kopf;



- *a i se urca cuiva vinul la cap* - der Wein steigt jemandem in den Kopf
- *a lua drumul vinului* - austrinken, sich buchstäblich totsaufen;
- *a vărsa vinul mărtanului* - weinen;
- *a-i ieși (cuiva) vinul în nas* - blau sein, besoffen sein;
- *vin prăfript* - Spirituosen aus Wein.

Zusammenfassend wollen wir hervorheben, dass die kulturspezifischen Phraseologismen ein Bestandteil der Kultur und des Lebens sind. Deshalb ist es sehr wichtig und notwendig diese Entsprechungen richtig zu übersetzen, denn wir können auf solche Weise die Kluft zwischen Kulturen und Völkern überbrücken.

### 3.3. Phraseologismen mit der Komponente „coliva“:

Das Wort *Koliva* stammt vom Griechischen und ist eine rituelle Speise aus gekochtem Weizen, deren Ursprung auf die vorchristliche Zeit zurückgeht. In der Republik Moldau wird „Koliva“ anlässlich vor Trauerfeiern zubereitet, in der Kirche während des Gottesdienstes gesegnet und unter den Gläubigen ausgeteilt, die für den Verstorbenen um Gnade bitten. „Koliva“ ist mit einem Kreuz sowie mit Kerzen versehen und die letzteren Kerzen brennen während der Trauerfeier und werden zum Abschluss gelöscht. Wenige Phraseologismen werden mit der Komponente „Koliva“ in der rumänischen Sprache gefunden: *a mânca cuiva coliva* - jemandem das letzte Geleit geben; auf jemandes Leichenschmaus sein; *a miroși a colivă* - dem Sterben nahe sein; *a i se face coliva* - dem Tode nahe sein etc.

### 3.4. Phraseologismen mit der Komponente „plăcintă“

Das Wort *plăcintă* vom Lateinischen „placenta“ bedeutet Kuchen. Die Speise *plăcintă* hat verschiedene Füllungen und bleibt eine Visitenkarte Moldawiens. Wie die Korpusanalyse auch zeigt, ist „plăcintă“ im rumänischen Sprachraum als Lebensmittel in vielen Phraseologismen eingeführt werden. Die Belege mit der Komponente „plăcintă“ sind sowohl positiv als auch negativ konnotiert. Die analysierten Phraseologismen thematisieren verschiedene Verhaltensweisen in bestimmten Lebenssituationen oder negative Emotionen:

#### Freundschaft

- *a aștepta pe cineva cu plăcinte calde* - jemanden mit offenen Armen empfangen; jemanden herzlich willkommen heißen, jemanden freudig/herzlich begrüßen; jemandem zur Begrüßung ein kräftiges Essen geben;
- *a găsi plăcintă gata* - sich ins warme Nest setzen; sich ins volle setzen, alles fertig vorfinden; das Schäfchen vorfinden, das er scheren kann.

#### Armut/Mangel

- *a număra foile din plăcintă* - kleinlich sein, alles genau berechnen;
- *a numără foile la plăcintă* - Haare spalten, ein Haarspalter/Silbenstecher sein.

### *Benehmen/Charakter*

- *a sta ca o plăcintă* - dastehen wie bestellt und nicht abgeholt/ wie Pik As; dastehen wie ein Stück Holz;
- *La plăcinte mulți se adună* - die meisten wollen Vorteile;
- *La război înapoi, la plăcinte înainte* - mehrere böartige und gewinnsüchtige Menschen als tugendhafte Menschen;

### *Trauer/Negative Wertung*

- *a-i veni cuiva o plăcintă* - eine unangeheme Überraschung erleben; da haben wir die Bescherung/den Salat! (fam.);
- *a-i/a i se pregăti cuiva plăcinta* - er/sie soll nur kommen, dann kriegt er/sie seinen/ihren Salat/Teil; jemanden erwartet nichts Gutes; er/sie wird noch was erleben!

### *Einkaufen*

- *a se căuta ca plăcinta caldă* - schnell etwas verkaufen;
- *a se vinde (sau a se căuta) ca plăcinta caldă* - etwas rasch verkaufen.

### *Feste*

- *Nu se mănâncă în toate zilele plăcinte* - es geht uns nicht immer gut; es ist nicht jeden Tag eine Party.

Aufgrund ihrer Bildlichkeit eignen sich Phraseologismen mit der Komponente „plăcinta“ dazu, komplexere Zusammenhänge anschaulich, manchmal sogar metaphorisch darzustellen und Aufmerksamkeit zu wecken. Einerseits dienen die Phraseologismen der Erzeugung von Humor und Ironie: z. B. *la plăcinte mulți se adună* - die meisten wollen Vorteile. Andererseits gelten sie als Symbol der Formalität und Ernsthaftigkeit, deshalb verwenden die Menschen phraseologische Wendungen bei den Verhandlungen.

### **3.5. Phraseologismen mit der Komponente „mămăliga“**

Eine andere Speise „Mămăliga“ gehört in der rumänischen Esskultur zu den bevorzugten Lebensmitteln und kommt als phrasembildende Komponente am häufigsten vor. Das Zubereiten von „mămăliga“ sog. Maisbrei ist eine alte und weit verbreitete Tradition in der Republik Moldau und Rumänien. Mămăliga ist ein moldawisches Nationalgericht und dient als Beilage zu fast allen Gerichten. Die leckere Speise passt zu Fleisch-, Fisch-, Käse- und Gemüsegerichten hervorragend. Besonders wird mămăliga zu pikanten und scharfen Speisen ist die Beilage ein Traum!

Die Speise Mamaliga wird aus Maisgrieß, Flüssigkeit und etwas Butter und Salz hergestellt. Das Wort „mămăliga“ wird mehrere Varianten der Übersetzung im Vergleich zum Wort „Wein“ haben. Im Wörterbuch werden folgende Varianten vorgeschlagen: Polenta (f), Maisbrei, Palukes (m). Die Interkulturalität spricht von sich selbst in dieser Übersetzung von folgenden Phraseologismen mit der Komponente „mămăliga“:

- *a amesteca vorba ca făcălețul mămăliga* - Ungereimtes/Dummheiten/dummes Zeug reden, (herum)faseln, einen Stoß (zusammen)reden; herumstottern;
- *a căuta nod în mămăligă* - jemandem etwas anhängen wollen; versuchen, jemandem den Schwarzen Peter zuzuschieben;
- *a face pe cineva mămăligă* - jemanden zerstören, jemanden vernichten;
- *a nu avea sare de mămăligă* - nicht das Salz aufs/zum Brot haben;
- *a o pune de mămăligă* - in der Patsche stecken, in die Patsche kommen;
- *a o pune de mămăligă fără făină* - in der Tinte sitzen, in die Patsche geraten; aufgeschmissen sein;
- *a-și scoate mămăliga* - sich sein Brot verdienen, das Geld für sein tägliches Brot herausschlagen;
- *ce mămăligă (iron.)* - ein weicher Mensch.

### 3.6. Phraseologismen mit der Komponente „apa“:

In den heutigen Vorstellungen sowohl der rumänischen als auch der deutschen Sprache ist das Wasser eines der ersten Elemente der Welterschöpfung, eine Quelle des Lebens und ein magisches Reinigungsmittel. In beiden Kulturen und Sprachen wird Wasser sehr oft in Phraseologismen verwendet. Das Wasser symbolisiert einerseits mit seinen natürlichen Eigenschaften, sowie frisch, reinigend, klar und andererseits mit mythologischen Vorstellungen über das Wasser als etwas Fremdes verbunden. Die Phraseologismen mit der Komponente „Wasser“ wurden aus den allgemeinen und phraseologischen Wörterbüchern des Rumänischen und Deutschen exzerpiert. Eine doppelte Auffassung des Wassers ist in den Märchen der beiden Völker erhalten geblieben: z. B. *a se duce pe apa sâmbetei* - a) sich in Luft auflösen, (dahinschwenden, zum Teufel gehen (fam.), futsch gehen (fam.))

Das Wasser wird in folgenden Phraseologismen in beiden Sprachen negativ konnotiert:

- *a avea apa în urechi* - Bohnen/Knöpfe/Watte in den Ohren haben;
- *a avea apă în cap* - Stroh im Kopf haben;
- *a bate apa în piuă* - leeres Stroh dreschen;
- *a băga pe cineva la apă* - jemanden in die Klemme bringen/treiben, jemanden in die Patsche/Tinte bringen/reiten; jemandem einen Reinfall bereiten; jemanden ins Kittchen bringen;
- *a călători în ape rele* - nicht in seinem Fahrwasser sein;
- *a căra apa cu ciurul* - Wasser mit einem/in ein Sieb schöpfen, das Wasser pflücken;
- *a da apă la moara cuiva* - Wasser auf jemandes Mühle treiben/ leiten;
- *a nu fi în apele lui* - nicht in seinem Fahrwasser/nicht gut aufgelegt/mißmutig/schlecht gelaunt/in mieser Stimmung (fam.) sein;

- *a nu fi în toate apele* - nicht gut aufgelegt/missmutig/schlecht gelaunt/in mieser Stimmung (fam.) sein;
- *a trece pe cineva prin toate apele* - jemanden in/durch den Staub/ Dreck (fam.) ziehen/zerren,;
- *a-i ajunge apa la gât* - in einer schwierigen Situation sein;
- *apă de ploaie* - (fig.) Quatsch..

Das Wasser wird in folgenden Phraseologismen in beiden Sprachen positiv konnotiert:

- *a fi numai (o) apă* - (wie)/ in Schweiß gebadet sein, wie ein Tanzbär schwitzen;
- *a fi toți o apă și un pământ*- von gleichem Schlage sein, alle sind sie gleich, keiner ist besser als der andere;
- *a fierbe pe cineva fără apă* - jemandem hart/heiß/arg zusetzen;
- *a intra la apă* - in die Klemme/Patsche /Tinte geraten/kommen; ins Kittchen kommen, geschnappt werden;
- *a îmbăta pe cineva cu apă rece* - jemanden mit schönen Worten abspeisen/berauschen/betören;
- *a lăsa pe cineva (să se scalde) în apele lui* (fam.) - jemanden in Ruhe/Frieden lassen, jemandem seinen Willen lassen; jemanden sich selbst überlassen;
- *a nu avea (nici) după ce bea apă* - nichts zu beißen (und zu brechen) haben;
- *a-i lăsa cuiva gura apă* - das Wasser läuft jemandem im Munde zusammen;
- *a-i lua/tăia cuiva apa de la moară* - jemandem das Wasser abgraben;
- *a-i veni cuiva apa la moară* - das ist Wasser auf jemandes Mühle.

Eine Übersetzung von Realien fällt schwer besonders bei den Phraseologismen. W.S. Vinogradov nennt die Realien als die Lexik, die die Hintergrundtoninformationen trägt. Unter den Hintergrundtoninformationen versteht Vinogradov „die soziokulturellen Nachrichten, die nur für eine bestimmte Nation oder Nationalitäten charakteristisch und in der Sprache der bestimmten nationalen Gemeinsamkeit widergespiegelt sind“ (Vinogradov, 1978, S. 87). In den folgenden Beispielen kann man die Realien betrachten: Köln ist eine alte Stadt in Deutschland auf Lateinisch *Colonia Claudia Ara Agrippinensium*, verkürzt *Colonia*, Köln:

z. B. *apă de colonie* - *Kölnisch/Kölnisches Wasser, Kölnischwasser*; Auch zu den Realien gehört „Rhein“, ein Fluss in Deutschland, der als „Vater Rhein“ genannt wurde und in der Übersetzung deutscher Variante erscheint: z. B. *a căra apă la puț* - in den Rhein tragen. Eine ironische Bedeutung kann man im folgenden Phraseologismus mit der Komponente „apa“ betrachten: *a da apă la șoareci* - weinen.

Um das „gleich sein“ zu beschreiben wird in der rumänischen Sprache die Komponente „Wassertropfen“ benutzt.: ro. *a semăna (cu cineva) ca două picături de apă*; dt. sich gleichen wie ein Ei dem anderen (Duden, 2002, S. 285).

## Fazit

Betrachtet man die Klassifikation der Phraseologismen, kann man feststellen, dass es in der rumänischen Sprache eine große Zahl von verbalen Phraseologismen im Bereich der Gastronomie gibt. An erster Stelle stehen die verbalen Phraseologismen mit 75%.: z. B. *a-i merge mâncarea pe gât gălătuș* – das Essen hinunterwürgen; seinen Zorn/Kummer hinunterschlucken (Chira et al., 2019, S. 39); *a-i lăsa gura apă după ceva* – sich die Finger nach etwas lecken (*idem*, S. 46); *a-i lua cuiva pâinea de la gură* – jemanden brotlos machen (*idem*, S. 47); *a pune mâna pe pâine și pe cuțit* – mächtig werden (*idem*, 2019, S. 69); *a i se sui cuiva piperul la nas* – sich ärgern (*idem*, S. 77); *a mânca coaste fripte* – nichts zu brechen und zu beißen haben (*idem*, 2019, S. 27); *a-i curge untura pe nas* – ein steinreicher Mann sein (*idem*, S. 79); Den zweiten Platz belegen die substantivischen Phraseologismen, mit 11%: *parcă are prune în gură* – undeutlich sprechen (*idem*, S. 50); *a avea pâinea și cuțitul în mână* – der starke Mann sein; die Macht in den Händen haben (*idem*, S. 66); *frate, frate, dar brânza-i pe bani* (prov.) – Geschäft ist Geschäft, beim Geschäft hört die Freundschaft auf, Handelschaft ist keine Bruderschaft. Die dritte Stelle nehmen die interjektionellen Phraseologismen mit 7%: *Mănânci ciuperci!* – Quatsch! Unsinn! red' keinen Quatsch! (*idem*, S. 94), die adjektivischen Phraseologismen mit 7% ein: *a face o mutră acră* – eine saure Miene machen (*idem*, S. 76); *a fi iute ca ardeiul* – flink wie der Wind/das Wiesel sein; sehr lebhaft sein; *a fi copt (la os)* (fam.) – reif/umsichtig sein, im reifen Alter stehen.

Über das Essen kann man in mehreren Situationen bei der Familienmahlzeit, beim Mittagstisch in der Kantine oder bei der Grillparty sprechen. Das Problem der Kultur und Kulturtransfer war immer aktuell, aber dieses Thema ist dringlicher besonders heutzutage, in der Zeit der Globalisierung, wenn alle Grenzen verschwinden und die Menschen verschiedener Nationen und Kulturen kommunizieren miteinander. Die Notwendigkeit mit den Menschen aus verschiedenen Ländern zu kommunizieren, stellt die Aufgabe, eine Sprache nicht isoliert, sondern parallel mit der Kultur zu analysieren und zu erforschen.

Gerhard Maletzke erwähnt in seinem Werk „Interkulturelle Kommunikation: Zur Interaktion zwischen Menschen verschiedener Kulturen“ die folgende Definition: „Kultur ist im Wesentlichen zu verstehen als ein System von Konzepten, Überzeugungen, Einstellungen, Wertorientierungen, die sowohl im Verhalten und Handeln der Menschen als auch in ihren geistigen und materiellen Produkten sichtbar werden“ (Maletzke, 1996, S. 16).

Zusammenfassend kann man feststellen, dass die Phraseologismen in diesem Beitrag mit den Komponenten „apă“ und „plăcintă“ wohl die stärksten Gruppen bilden, weil diese Nahrungsmittel als Garantie der

menschlichen Existenz aufgefasst werden. Im Obigen wurde nur an einigen Beispiele gezeigt, inwieweit die Landesspezifität und die Kultur bei der Entstehung von Phraseologismen mitspielen können. Die Phraseologismen mit kulinarischen Komponenten stellen in den beiden Sprachen Deutsch und Rumänisch keine großen Gruppen im Vergleich zu den Farben, Zahlen oder Somatismen (vgl. Chira et al., 2019).

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## **(LITERARY) LANGUAGE AND SOCIAL CONDITIONING**

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**RUSSLAND: LITERATUR IM KONFLIKT MIT AUTORITÄREM  
UND MIT BÜROKRATIE - ZWISCHEN SCHMERZ  
UND GLEICHGÜLTIGKEIT /**

**RUSSIA: LITERATURE IN CONFLICT  
WITH AUTHORITARIANISM  
AND BUREAUCRACY - BETWEEN PAIN AND INDIFFERENCE**

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**Abstract**

*The article is based on the comparison of the modern works of Russian literature and is dedicated to the problem of managed democracy in an authoritarian state. Special attention is paid to the analysis of the status of the personality in the authoritarian society.*

**Keywords:** *literature, Putin-Era, power, authoritarian state, authoritarian society, authoritarianism, bureaucracy, managed democracy, personality*

**Rezumat**

*Articolul înglobează o cercetare comparativă a diferitelor lucrări din literatura rusă, care tratează subiectul democrației gestionate într-un stat bazat pe autoritarism. O atenție deosebită se acordă analizei statutului personalității în societatea bazată pe autoritarism.*

**Cuvinte-cheie:** *literatură, era Putin, putere, stat bazat pe autoritarism, societate bazată pe autoritarism, autoritarism, birocrăție, democrație controlată, personalitate*

Das Problem des Autoritären in Russland ist nicht neu. Als man 2006 Putin im Interview für kanadische Medien (die Frage gestellt und darauf angespielt hat, „Russland rutscht in den Autoritarismus“, war die Antwort des russischen Präsidenten sehr klug - aber das Problem wurde bereits damals angedeutet.

Zurzeit erlebt Russland eine „neue“ Putin-Ära, und das Interesse für die Probleme des Autoritären und einer „festen Hand“, die Demokratie lenkt, wird nicht geringer sondern wächst. Dieses Thema wird in den Medien aktiv behandelt, weil sie als erste auf die neuen Ereignisse reagieren und dazu Stellung nehmen: in Presse und im Fernsehen werden Diskussionen geführt, die zum Gegenstand das vorhandene politische Regime haben. In höherem Maß ist das beim Sender Ren-TV zu beobachten, Kritik an der Macht offen geübt wird, und wo auch öfter als bei den anderen staatlichen Sendern politische Führungspersönlichkeiten und Oppositionsvertreter auftreten.

Jedoch hat es in Russland außerhalb der Medien schon immer eine sensibel auf die gesellschaftliche Stimmung und historische Ereignisse

sensibel reagierende Kraft gegeben – die Literatur. Die Literatur ist wie ein besonderes Barometer für die Geschichte, das fein auf die kleinsten Schwankungen der gesellschaftlichen Stimmung reagiert. Literatur hat schon immer die historische Realität widerspiegelt und war ein Sprachrohr für neue Ideen. Es mag paradox vorkommen, aber die Schüler der ehemaligen Sowjetrepubliken kannten die russische Geschichte aus den Werken der russischen Literatur, ohne Geschichte als Fach im Programm zu haben.

Es ist kaum möglich, die Rolle der Literatur in Russland zu überschätzen. Sie bedeutete immer mehr als bloß Literatur. Durch Literatur wurden Gesellschaftsordnungen errichtet und zerstört. Die sowjetische Epoche wurde durch die Werke eingeleitet, die eine Ideologie schufen, und endete mit sog.

„Bomben-Büchern“, die ihre ideologische Konstruktion sprengten. Literatur prägte den geistigen Zustand der Gesellschaft, der sich sehr oft in einen politischen Zustand verwandelte. So etwas ist nur in Russland möglich, wo sich eine Idee in solcher Weise materialisieren kann.

Wir haben versucht zu verfolgen, wie das Problem des Autoritären und der Bürokratie in der russischen Literatur der letzten Jahrzehnte dargelegt wird. Das hat sich als keine leichte Aufgabe erwiesen, weil die russische Literatur vor allem ein geistiges, moralisch-ethisches und kein politisches Phänomen ist. Die Literatur interessierte sich nicht einfach für die faktische Beleuchtung der Ereignisse sondern auch für ihre ideelle, moralische Komponente. Die russische Literatur ist mit der Gabe des Vorhersagens gesegnet, sie hat viele historische Ereignisse vorausgeahnt. Das Thema in dieser Hinsicht keine Ausnahme bildet.

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Das politische System der Sowjetunion wurde zur historischen Basis der Entstehung des modernen Russlands, das – laut Putin – einen Weg der demokratischen Entwicklung gewählt hat. Was für ein Demokratisierungsbild schildert die russische Literatur der letzten Jahrzehnte? Wie steht sie zum Problem des Autoritären, das in den Medien so aktuell ist und das die moderne Zivilgesellschaft aufwühlt? Werke, die wir für unsere Recherche ausgewählt haben, umfassen den Zeitraum von 1980 in die Gegenwart hinein:

- Arkadi und Boris Strugatzki, *Das Märchen von der Troika* (1969–1987);
- Fasil Iskander, *Kaninchen und Boas* (1973–1986);
- Wladimir Woinowitsch, *Moskau 2042* (1986);
- Vladimir Makanin, *Der mit grünen Decke behangener Tisch mit Karaffe einer Mitte* (1993).

Die genannten Werke weisen viel Gemeinsames auf: Einige von ihnen haben zwei „Geburtsdaten“ – das Datum des Schreibens und das

Veröffentlichungsdatum, zwischen denen bisweilen Jahrzehnte stehen. An den meisten der Autoren wurde Kritik geübt, sie wurden verfolgt: So wurde Wladimir Woinowitsch aus der Sowjetunion ausgebürgert und gezwungen, in die BRD zu emigrieren. Fasil Iskander wurde von seinen Schriftstellerkollegen verurteilt. Die Zeitschrift, die die Erzählung der Brüder Strugatzki veröffentlicht hatte, wurde geschlossen. Dem allgemeinen Schicksal ist nur Vladimir Makanin entgangen, der seinen Roman schon zur Zeit von Glasnost geschrieben hat.

Die meisten von uns ausgewählten Werke wurden in einer „äsopischen Sprache“ geschrieben – in jener bildhaften Sprache, die auf genötigten indirekten Ausdrucksformen basierte wie metonymische Ersetzungen, zahlreiche Anspielungen und Allusionen. Wladimir Woinowitsch hat sich zu dieser Ausdrucksform sehr treffend geäußert: „Es gab ein besonderes, für jeden klares semiotisches System: Sie konnten Feldkamillen oder Marienkäfer beschreiben, und der Leser verstand, dass Ihr Werk sich gegen die sowjetische Realität richtete. Allusion und Subtext waren sehr verbreitet. Was ist eine Allusion? Es ist, wenn man sich einen Dokumentarfilm über die Schönheiten des Kaukasus, die Herrlichkeit von Gletschern, wundervolle Wasserfälle anschaut und dabei denkt: Breschnew ist doch eine Drecksau“.

Fast alle Werke enthalten Kritik an verschiedene Seiten der Wirklichkeit und sind satirisch; ihr Stil ist von Ironie und Sarkasmus geprägt. Sie sind in einer ungewöhnlichen, manchmal grotesk-phantastischen Darstellungsform gestaltet: einem philosophischen Märchen, einem Bewusstseinsstrom, einer Antiutopie. Es ist merkwürdig: Obwohl die meisten der von uns analysierten Werke phantastisch und fiktiv sind, sind die in ihnen beschriebenen Ereignisse und Figuren derart real und erkennbar, dass es sie entweder gegeben hat oder noch geben wird. Deshalb sind sie durch eine gewisse Zeitlosigkeit, die Darstellung der Gesamtheit typisch- generalisierender Züge gekennzeichnet, die die dargestellten Erscheinungen erkennbar und wie vom Leben selbst geschrieben wirken lassen.

Aufgrund der ausgewählten literarischen Werke kann man das Phänomen des Autoritären als eine dreidimensionale geometrische Figur darstellen, von deren Seiten jede einen bestimmten Aspekt des Problems Vorschein bringt, ihn begreifbarer und verständlicher macht. Die Autoren sprechen wichtige, mit dem Autoritären verbundene Fragen an, wie:

- *Das Wesen der Macht in einem autoritären Staat.*
- *Individuum in einer autoritären Gesellschaft.*
- *Bürokratie als Mechanismus der autoritären Machtausübung und Unterdrückung des Individuums.*
- *Gründe der Funktionsfähigkeit vom Autoritären und seine Zukunft.*

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Wie ist ein autoritärer Staat organisiert? Wie ist das Wesen der autoritären Macht? Wie ist das Verhalten des Volkes der Macht gegenüber? Diese schwer zu beantwortenden Fragen stellt Fasil Iskander in seinem „philosophischen Märchen“ „Kaninchen und Boas“.

Fasil Iskander, ein abchasischer Schriftsteller, der auf Russisch schreibt, ein Philosoph mit einem Sinn für Humor, schreibt dieses Werk auf dem Höhepunkt der so genannten Stagnationszeit („Zastoj“) im Jahre 1973, und im Jahre 1986 wird es veröffentlicht. Es konnte zu diesem Zeitpunkt nicht anders sein – das Werk stellt eine knallharte satirische Abrechnung mit der Breschnew-Epoche dar. Doch auch in dieser für einen Schriftsteller verhältnismäßig freien Zeit wurde das Märchen immerhin kontrovers wahrgenommen. Einige Kritiker haben Fasil Iskander für einen „Verleumder des russischen Volkes“ erklärt, und seinem Märchen ein „Höchstmaß an Entartung“ attestiert. „Kaninchen und Boas“ ist ein Versuch, die Art und Weise zu analysieren, wie Macht als solche funktioniert, und wie und warum man sich ihr unterwirft – unabhängig von der Nationalangehörigkeit.“ – erklärte Fasil Iskander seine Position in einem Interview.

Das Sujet des Märchens basiert auf der Beschreibung zweier „in einem fernen afrikanischen Land“ existierender Gesellschaftsordnungen, dem Königreich der Kaninchen und dem Königreich der Boas. Die Boas mit dem Großen Python an der Spitze verschlingen die Kaninchen; der Kaninchenkönig regiert seine Untertanen und räumt den Boas ein Recht auf „humanes Verschlingen“ ein. Die Herrscher der beiden verfeindeten Clans verstehen sich nicht nur gut, sondern unterstützen auch nach Kräften die autoritären Bestrebungen des anderen. Der Kaninchenkönig weiß, dass „man nur mit Hilfe von Hoffnung und Angst das Leben der Kaninchen vernünftig steuern kann“. Der selbst für seine eigenen Artgenossen fremdstämmige Herrscher der Boas – der Große Python – verfügt von Anfang an über eine größere Macht: Er unterwirft nicht nur seine Artgenossen, sondern stellt auch eine Gefahr für die Kaninchen dar. Die Charaktere der beiden Herrscher sind jedoch gleich: Sie sind heuchlerisch, niederträchtig und manipulieren ihr eigenes Volk. Einige der Kritiker sehen in dieser Metaphorik eine Anspielung auf zwei unterschiedliche Typen der autoritären Sowjetmacht – an die von Stalin und die von Breschnew.

Im Königreich der Boas herrscht der Personenkult um den Großen Python, der sich gleichzeitig als grauenvoller Diktator und „liebster Vater“ geriert. Andersdenken ist in diesem System – unwillkürlich, durch Naivität oder Unkenntnis hervorgerufen – ein Verbrechen, das den Tod zur Folge hat: „Für den Großen Python zählten alle Boas als Junglinge, selbst wenn sie älter als er waren. Der Boa, die den Gruß hörte, ohne ihren Kopf zu heben, wurde wie einem Treubrecher das Leben genommen.“ Die Anbetung des

Herrschers hat sich bei den Boas im Unterbewusstsein festgesetzt: „Die Gewohnheit, bei dem Erklängen der Hymne den Kopf zu heben, war so stark, dass sie sogar im Zustand der Bewusstlosigkeit die Hymne hörend mit all den anderen Riesenschlangen den Kopf gehoben hat“.

Wie ein echter autoritärer Herrscher nimmt der Große Python seine Untertanen als Teil von sich selbst wahr: „Lass mich zu meinem Volk sprechen...“. Eines der Verfahren der autoritären Machtausübung ist die Steuerung der Stimmung der Massen: „Der Große Python schwieg eine Weile, während er sich an die herrlichen Details der Hinrichtung der Riesenschlange erinnerte. Er wollte, dass jemand ihn nach dieser Hinrichtung fragt, aber keiner fragte, und dann flüsterte er einem seiner Assistenten ins Ohr, dass dieser eine Anfrage aus den Reihen der gemeinen Boas organisieren sollte. – „Eine Gruppe der Boas interessiert sich, - ertönte endlich die Frage, - wie nämlich wurde die Gaffer-Boa hingerichtet? – Eine eigenartige Frage, - nickte der Große Python mit dem Kopf, - es war eine herrliche Szene...“.

Der pseudodemokratische Charakter der Lebensorganisation von Kaninchen kommt in einer bestimmten Hierarchie zu Tage: „Der König – die zum Tisch Zugelassenen – die zum Tisch zugelassen werden Strebenden – gemeine Kaninchen“.

Im Königreich herrscht totale Bespitzelung, das System des Loswerdens von Unbequemen funktioniert fehlerfrei: „Wenn einer in seinen Bestrebungen hartnäckig blieb, verschwand er plötzlich, und dann kamen die anderen Kaninchen zur Schlussfolgerung, ihm sei Zutritt zu geheimen Sachen gewährt worden und er sei auf eine geheime Plantage geschickt worden“. Meinungen und Stimmungen in der Gesellschaft werden ständig kontrolliert: „unter denen zum Tisch Zugelassenen saßen einige Bewacher... die haben während der Gespräche immer aufgepasst, um rechtzeitig Hinweise für eine Verschwörung zu finden oder einfach Abweichungen von der Linie des Königs, die später zu einer Verschwörung führen könnten“.

Der Traum vom Blumenkohl, der auf geheimen Plantagen gezüchtet werde, hilft dem König, sich bei den Kaninchen Gehorsam zu verschaffen und die Unzufriedenheitsgefühle zu dämpfen. Die Erzeugung von Angst erweist sich allerdings als die effektivste Führungsmethode. Jahrhunderte lang schüchterte der König seine Untertanen damit ein, dass die Boas sie hypnotisieren würden, aber in Wirklichkeit war mit den Boas ein Zwischengattungsvertrag für „humanes Verschlingen“ abgeschlossen worden. Allerdings taucht im Märchen ein Kaninchen im Königreich auf, das der Autor einen „Nachdenklichen“ nennt, das das Geheimnis des Königs enthüllt: Es gibt in der Wirklichkeit keine Hypnose davor, es gibt nur unsere Angst“. Der Nachdenkliche will andere Kaninchen davon überzeugen, dass man keine Angst vor Boas haben sollte und dass man loswerden sollte.

„Die ganze Tätigkeit des Königs bestand darin, dass er persönlich mit seinen Hofschranzen bestimmte, wieviel Angst und Vorsicht die Kaninchen vor den Boas je nach Jahreszeit, Luftzustand im Dschungel und anderen Umständen haben sollten. Und plötzlich konnte dieses jahrelang entwickelte raffinierte Führungssystem zusammenbrechen, nur weil die Kaninchen keine Angst mehr vor der Hypnose haben sollten“.

Kein Wunder, dass das Schicksal des weisen Kaninchens bald besiegelt war: Am Ende wird es mit Hilfe des Findigen, des Verräter-Kaninchens beseitigt, das aus großem Wunsch, an den Tisch zugelassen zu werden, seinen Stammesbruder an die Boas ausliefert.

Wie wird von Fasil Iskander die Gesellschaft der Kaninchen charakterisiert? Sie ist passiv, inert, sie will keine Bloßstellungen und lässt sich bereitwillig täuschen, um auch weiterhin an eine Illusion, an ein Märchen zu glauben. Die Wahrheit ist für eine solche Gesellschaft unerwünscht und beunruhigend: Die Kaninchen bemerken, dass „die Worte des Nachdenklichen eine verlockende aber doch zu sehr beunruhigende Wahrheit enthalten, während jenen des Königs eine einigermaßen langweilige aber beruhigende Wahrheit innewohnt“. Die Gesellschaft braucht keine Nachdenklichen, sie stören die so angenehme Ruhe. Als der Nachdenkliche verschwindet, bringt das eine große Erleichterung: „Die Kaninchen hatten tiefes Mitleid mit dem Nachdenklichen. Aber sie hatten zugleich ein Scham- und ein heimliches Erleichterungsgefühl. Sie fühlten, dass die ihnen von dem Nachdenklichen eingeredete Last des Zweifels von ihnen gefallen war. Ein unbekanntes Leben in ersehnter Sicherheit aber unerwünschter Ehrlichkeit schien ihnen schwieriger zu sein, als das jetzige... so wie es war“.

Nachdem der Nachdenkliche das Geheimnis der Hypnose entdeckt hat, macht er eine weitere verblüffende und traurige Entdeckung – die Gesellschaft ist nicht bereit, mit der Wahrheit zu leben: „Ich habe die ganze Kraft meines Verstandes für die Untersuchung der Boas gegeben, aber dass meine Kaninchenbrüder selber noch nicht bereit sind, mit der Wahrheit zu leben, das habe ich nicht gewusst...“

Nach dem Verschwinden des Nachdenklichen nimmt das Leben in „dem fernen afrikanischen Land“ seinen Lauf – die Boas verschlingen wie immer Kaninchen, aber benutzen jetzt ein innovativeres Verfahren – Erwürgen statt der entzauberten Hypnose.

Solch ein Schluss macht das Märchen „Kaninchen und Boas“ zum traurigsten Werk von Fasil Iskander.

„Kaninchen und Boas“ ist eine tiefe, weise Analyse des Wesens der Macht als solcher, ein Versuch des Autors, in einer abstrahierten, und damit diskreten, Form davon zu berichten, worauf Macht basiert.

Was hindert den Menschen daran, frei zu sein? Ist die Gesellschaft bereit, mit der Wahrheit zu leben? Ist die autoritäre Macht wirklich so stark? Oder besteht die Stärke der Macht nur in „unserer Angst“?

„Der Unterwerfungsreflex“ ist ein großes soziales Übel, denn es ist die Angst, was den Menschen im Wege steht, um echte Freiheit zu erringen. „Finster grübelnd“ will der Autor den Leser am Ende sehen, als den „Nachdenklichen“, der es versuchen wird, seine Zukunft zu verändern. Erst dann – so Fasil Iskander – wird es die Hoffnung geben, dass das jahrhundertalte unverrückbare stabile System der Verhältnisse zwischen Kaninchen und Boas für ein anderes, humanes und demokratisches, Platz machen wird.

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Wie fühlt sich ein Individuum in einer autoritären Gesellschaft? Was fühlt ein „einfacher“ Mensch, der sich von der Masse unterscheidet? Was passiert mit seinem Bewusstsein? Auf diese Fragen antwortet Wladimir Semjonowitsch Makanin in seinem 1993 erschienenen Werk „Der mit grünen Decke behangener Tisch mit Karaffe einer Mitte“.

Wladimir Makanin ist ein intellektueller Schriftsteller und zählt eher zu den eher pessimistischen. Seinen literarischen Weg hat er während der Perestroika begonnen, was das Interesse für seine Person im Westen geweckt hat. Man hat ihn als „Perestroika-Schriftsteller“ bezeichnet und auf den Umschlag seiner Bücher geschrieben: „Held der Perestroika...“. Makanin sagt dazu aber: „ – Ich bin kein Perestroika-Held. Ich bin weder Kommunist noch Dissident. Ich bin einfach ein Schriftsteller... – Nein-nein. Sie wissen nicht. Ihre Bücher haben insgeheim das Bewusstsein der Menschen gesprengt. Und Sie sind einer von denen, denen die Perestroika überhaupt zu verdanken ist“.

Welches Bewusstsein wird denn gesprengt? Sein Werk „Der mit grünen Decke behangener Tisch mit Karaffe einer Mitte“ hat W. Makanin im Jahre 1993 geschrieben, bereits in der „Glasnost- Periode“. Doch es wird hier über ein sehr wichtiges Problem der damaligen Zeit nachgedacht, und zwar über die Transformation des Bewusstseins eines Individuums im Konfrontationsverhältnis zu der ihn unter Druck setzenden autoritären Gesellschaft.

Die im Roman beschriebene Situation ist alltäglich und scheinbar kaum beachtenswert – ein Mann muss sich einer Kommission stellen, um zur Klärung der Umstände eines unbedeutenden Vorfalls beizutragen. Aber der „Bewusstseinsstrom“ der Hauptfigur im Verlauf des ganzen Romans ruft unwillkürlich Assoziationen mit einem bevorstehenden „Verhör“ hervor. Tiefe Gemütsbewegungen an der Schwelle zwischen Leben und Tod vernichten schließlich den Willen der Hauptfigur. Warum passiert das?

Vor dem autoritären Kollektivbewusstsein, das ein Individuum unterdrückt und beurteilt, ist dieses wehrlos. Es entsteht ein Gefühl der absoluten Unterordnung des Menschen unter die Gesellschaft, die berechtigt ist, sich legitim in sein Privatleben einzumischen: „Daher besteht die Gefahr,

dass aus einer Befragung sozusagen ein Verhör wird, Punkt für Punkt, mit dem Ziel, dich zu packen und festzunageln, und einmal so gepackt, werden sie es auch schaffen, dich in die Ecke zu drängen.... du kennst diese Kommission (ein Wort für Schwachsinnige) seit Alters her, seit deiner zartesten Jugend. Ja, ja, dein ganzes Leben lang gehen sie abwechselnd der Frage nach, ob du ein guter Mensch bist oder nicht. Und sie haben das bis jetzt noch nicht festgestellt!..“

In einer autoritären Gesellschaft ist der Mensch im Laufe seines Lebens rechenschaftspflichtig, er muss sich für sein Leben rechtfertigen: „Sie wollen mich überhaupt nicht bestrafen, sie wollen mich aber ausfragen, ausfragen quasi unendlich, heute ausfragen, morgen ausfragen, allezeit. Details rauskriegen. In der Seele rumwühlen. Und jedes Mal dich an die fortwährende Rechenschaft jedes menschlichen Lebens erinnern“.

Missbrauch des Menschen, Versuche, ihm ein Schuldgefühl einzureden, liegt der eitle Wunsch der autoritären Gesellschaft zu Grunde, an die Stelle des Himmlischen Gerichts zu treten, und dadurch das Recht auf absolute Machtausübung zu erhalten. „Sie wollen dich nicht bestrafen, umso weniger wünschen sie auch deinen Tod – sie wollen dein Leben haben, dein warmes, lebhaftes Leben, ...mit deinen Verwirrungen, Fehlern aber unbedingt mit dem Bekenntnis deiner Schuld. Und je kategorischer das Himmlische Gericht aufgehoben und diskreditiert worden ist, desto klarer tritt das irdische Gericht hervor, desto mächtiger wird es. Das irdische Gericht zerstört nicht nur das Himmlische – es eignet sich dessen unermessliche Kraft zum eigenen Nutzen an“.

Die Schuld, die dem Menschen zugewiesen wird, ist die Schuld vor der Gesellschaft – vor dem verschwommenen kollektiven Ich, das sich wichtiger und bedeutender als ein Individuum darstellt: „die metaphysisch drückende Macht des kollektiven Verstandes ernährt sich von unserer Offenlegung... Und beim geringsten Anlass – das Volk. Beim geringsten Anlass – es geht ihnen (den Machthabern) um das Volk... Erhitzt sagen sie auch häufig „wir“. Sie sagen nicht „das Volk“, sie sprechen auch nicht im Namen des Volkes, aber wenn man von „uns“ angeschuldigt wird, und man ganz alleine diesseits des Tisches sitzt – schon das tut weh... sie werden mich davon überzeugen wollen, dass ich zu nichts taue, dass ich... mein Leben schlecht gelebt habe und dass ich seit einiger Zeit für die Gesellschaft abscheulich und nutzlos bin“.

Die autoritäre Gesellschaft ist unverrückbar, und ihre Ausfrage- und Erzwingungsverfahren sind vom System ausgearbeitet, das dazu berufen sind, ein Individuum zu vernichten, es zu negieren – es in der Masse aufzulösen. Ein Individuum, das sich der Gesellschaft entgegenstellt, ist ein „Feind“, ein „Kranker“. Der Autor zieht Parallelen zu jener Zeit, in der man die Menschen in Kellern gefoltet und zu Grunde gerichtet hat, um ihnen ein



Geständnis abzurufen: „Die Struktur lebt lange. Die Struktur derjenigen, die ausfragen... Du darfst von der Zeit der Keller oder der weißen Kittel auch nicht wissen, aber die Sache ist, dass du auch als Unwissender alles davon weißt. Für die Psychiater der Zeit der weißen Kittel war es klar, dass der vor ihnen sitzende Mensch kein Diversant oder Feind ist, genauso wenig ein Mörder von Parteiführern. Es kam nur darauf an, dass man nicht, „beim Volk sein“ wollte, und nur ein kranker Mensch konnte dies nicht wollen“.

Der Autor ruft absichtlich Assoziationen mit der sowjetischen Parteivergangenheit hervor, in der die Unterdrückung des Individuums eine Norm war, und der Tisch, an dem man verhört wurde, „ein unerlässliches Kennzeichen, ein Bindeglied zwischen der Vergangenheit und der Zukunft“ war: Der Schatten der Parteikomitees früherer Zeiten, vor dem sie nicht im geringsten Angst haben, hängt immer noch über dem alten mit einer Decke behangenen Tisch. Es gibt Schatten, vor denen man keine Angst hat. Der alte Tisch kennt noch den vertrauten Klang des Ausfragens...“.

Die autoritäre Gesellschaft unterdrückt das Individuum, sie „verbraucht“ den Menschen, seine Seele: „Beherrschung kennt keine Grenzen. Mit dem Ausfragen beginnt schon das „Verbrauchen“ eines Menschen durch einen anderen. Schon die Möglichkeit, in die Seele hineinzuschleichen und dort herumzuschnüffeln, gleicht ihrer Beherrschung. Die Verwertung der Tatsache oder der Tatsachen stellt für sie letzten Endes kein großes Interesse dar. Das Verbrauchen der Seele ist für sie interessant, und solange der Mensch sich nicht geöffnet und nicht „ausgeweidet“ hat, fühlen sie sich nicht wohl“.

Wohin führt diese absolute Unterordnung und Rechenschaftspflicht über das menschliche Leben? Was passiert mit dem Menschen? Das Ende des Werkes ist eine eigenartige Antwort des Autors auf diese Fragen. Die Hauptfigur ist physisch vernichtet, er hält es nicht aus und stirbt an einem Herzanfall. Aber das Grausamste ist, dass er als Individuum, als Person gebrochen ist, dass sein Wille von Angst und Schuldgefühl zertreten ist.

Den verblüffenden Bewusstseinswandel der Hauptfigur zeigt der Autor am Beispiel einer Stelle, wo der Mann versucht, sich in das Zimmer hineinzuschleichen, wo die Klärung des Vorfalls stattfinden sollte, um „einen Verbündeten zu gewinnen“ - „den Tisch“, um sich an ihn zu gewöhnen, um keine Angst vor dem Ausfragen und den Ausfragenden zu haben, um sich beim Tisch durch seine Körperwärme anzubiedern: „Wenn sie (die Ausfragenden) zusammen sind, besteht ihr ganzes Wesen und ihre ganze Macht aus diesem Tisch. Ein Gedanke hat mich durchblitzt. Ein fast kindischer Gedanke: „Ich muss da am Tisch gewesen sein, solange keiner von ihnen da ist. Ich muss an ihrem Tisch sitzen: alleine ganz ruhig und frei da sitzen. Ich muss mich psychologisch vorbereiten (und dem Tisch seine metaphysischen Kräfte entnehmen) - das wäre schon etwas, sicherlich

ein Punkt für mich! Ja: Ich muss einfach eine Weile am Tisch bleiben. Ja: unter vier Augen... Und SIE, sie sollten dann nach mir kommen und sich nach mir an den Tisch setzen. Und niemand wird wissen, dass ich hier schon mal gewesen war. Und dass ich den Tisch nur als einen Tisch gesehen habe. Hauptsache ich kann meine Hände auf den Tisch legen, ich kann ihn spüren; zwei Minuten lang, oder nur eine Minute, aber in aller Ruhe und Auge in Auge... Und wenn ich dann vor der Tür warte, bis man mich ruft, wird der Tisch in gewissem Sinne auch auf mich warten: Er wird sich doch an mich und meine Hände erinnern können... Der alte Tisch wird mir gegenüber offen sein... Ich stellte mir vor, wie ich seine Oberfläche sanft und vorsichtig mit der Hand berühre, und sie wird für einen Augenblick lebendig... Wir stehen da Auge in Auge. Der alte Tisch spürt die Berührung meiner Hand und er zuckt mir entgegen: er antwortet meiner Hand mit seiner Wärme...“

Diese erstaunlich intensive psychologische Beschreibung der Hauptfigur zeigt ihre absolute Hilflosigkeit: Die Angst steckt fest in ihrem Unterbewusstsein, sie ist zu einem Instinkt geworden, zu einer Art tierischen Angst vor einem leblosen Objekt. Die Botschaft dieses Werkes von Wladimir Makanin besteht darin, dass eine autoritäre Gesellschaft ein das Individuum völlig vernichtet, sie ist imstande, das Bewusstsein des Individuums zu brechen, das Individuum als solches zu negieren: „Die Auflösung jeglicher Individualität in einer durchschnittlichen Masse auf diese oder andere Weise – das ist noch nicht einmal ein Thema oder ein Sujet – es ist unser Dasein selbst“.

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In einem Staat, in dem das Individuum seine Individualität verliert und völlig entrechtet ist, wird ein absurder Mechanismus der autoritären Machtausübung geboren wie die Bürokratie. Bürokratie als Methode der Unterdrückung und Bezwingung eines Individuums ist noch der sowjetischen Nomenklatura entsprungen und stellt eine gesetzmäßige Erscheinung in einer autoritären Gesellschaft dar.

Das Schicksal der phantastischen Erzählung der Brüder Strugatzki „Das Märchen von der Troika“ ist schwer und sogar dramatisch. Die Erzählung wurde 1967 geschrieben und erst 1986 veröffentlicht. Womit das zusammenhängt, ergibt sich aus dem Inhalt der Erzählung. Ihre Veröffentlichung wurde von allen Verlagen konsequent abgelehnt, da sie eine für die sowjetische Epoche unbequem harte soziale Satire darstellt. Diese unerwartet ätzende Satire parodiert unversöhnlich das bürokratische System des Staatsapparates. Aber man kann doch behaupten, dass trotz aller Märchenhaftigkeit diese philosophisch-satirische Erzählung die typischen Züge eines grausam-bürokratischen Machtmechanismus eines jeden autoritären Staates beschreibt. Die Gestalten wirken grotesk und absurd, sie spiegeln Hässlichkeit und Absurdität der Bürokratie als Phänomen wieder.

Schon der Titel der Erzählung verrät ihre Intention – er ist lang und bedeutungslos, was eine der Lieblingsmethoden der Bürokratie ist: „Das ist die Geschichte eines unversöhnlichen Kampfes für Arbeitsdisziplin, gegen Bürokratie, für ein hohes moralisches Niveau, gegen Individualitätslosigkeit, für gesunde Kritik und Selbstkritik, für persönliche Verantwortung jedes einzelnen, für einwandfreie Berichterstattung und gegen das Unterschätzen der eigenen Kräfte“. So wird eines der Hauptlaster der Bürokratie zum Ausdruck gebracht – eine Menge Worte ohne Sinn!

Nach Meinung der Autoren ist die Absurdität der Bürokratie mit folgender unsinnigen Situation zu vergleichen: „Mitten auf eine schöne glatte breite Straße, eine Art Autobahn, wird von einem Experimentator ein Schild gestellt mit der Aufschrift „Umleitung“. Ein Fahrer, der des Weges kommt, vermutet einen dummen Witz, aber er folgt den Verhaltensregeln eines anständigen Autofahrers und weicht auf den Straßenrand aus, sein Auto springt durch die Schlaglöcher auf und ab, er muss Dreck und Staub einatmen, es kostet ihn viel Zeit und Nerven, bis er wieder zweihundert Meter weiter auf die Straße zurückkommt...“

Die in der Erzählung geschilderte Situation wirkt wahrhaft phantastisch – eine Gruppe junger Wissenschaftler kommt in eine Kolonie, in der viele unerklärliche Artefakte und merkwürdige Wesen gesammelt worden sind. Die Forscher wollen eine Erlaubnis zu ihrer Untersuchung bekommen. Dafür brauchen sie eine Rationalisierung für Unerklärbarkeit dieser Phänomene durch die zuständige Behörde, „Trojka zum Rationalisieren und Utilisieren von Unerklärlichen Erscheinungen“ (TPRUNJA). Die Abkürzung (BRRR) zeigt, dass es manche Hindernisse gibt und absichtlich noch aufgetürmt werden.

Aus den Gedanken der Hauptfiguren geht hervor verstehen wir, dass in einem bürokratischen System so ein Begriff wie „Zeit“ „nicht funktioniert“: „ – Es ist schon vier, - sagte er besorgt. – Bis zum Empfang bleibt nur noch eine Stunde, aber vielleicht schaffen wir es? Gespräche, Papiere unterzeichnen... – Bis sie dir deine Papiere unterzeichnen... und bis alle Gespräche zu Ende geführt sind, wirst du gebadet haben, in der Sonne gelegen haben, dich verheiratet und dich scheiden lassen haben... es wird dir vor der Kolonie ekeln, du wirst dich vor diesen Ruinen übergeben...“.

Die Präsentation jeder unerklärbaren Erscheinung für die Trojka beginnt mit der Lektüre des Fragebogens und mit der Anforderung der „Akte“. Es ist ganz normal, dass selbst ein Außerirdischer, ein Archäopteryx Namens Kuzja, eine Wanze mit dem Spitznamen Govorun (Klappermaul) ihren Fragebogen hat. Die bürokratische Trojka erkennt vor Papieren keine Erscheinung als solche, jedes Wesen wird zu einer „Akte“: Lass die Akte reinkommen... Ruft die Akte... Warum reagiert die gerufene Akte nicht?“, „lass den Plesiosaurus rufen und wir fragen ihn selbst. „Der kann aber nicht

sprechen...“ Macht nichts, wir schaffen es schon, der muss jetzt gerufen werden, weil es sich so gehört. Es wird bestimmt etwas bringen“.

Einen komischen Effekt ruft der Fragebogen von Zakoldun - einem verzauberten Ort - hervor: „Die Akte Nr. 29 hat keinen Namen, keinen Familiennamen. Sie hat nur eine Bezeichnung „Zakoldun“. Sein Geburtsdatum verliert sich im Dunkels der Jahrhunderte, die Koordinaten seines Geburtsorts kann man bis auf eine Minute determiniert. Der Nationalität nach war Zakoldun russisch, hatte keine Ausbildung, konnte keine Fremdsprachen, dein Beruf war „Hügel“, und seine heutige Arbeitsstelle wurde auch von den obengenannten Koordinaten bestimmt. Im Ausland war der Zakoldun noch nie. Seine nächste Verwandte war die Mutter-Erde. Sein fester Wohnsitz wurde durch dieselben Koordinaten und mit derselben Präzision bestimmt. Was das kurze Wesen der Unerklärlichkeit angeht, so wird sie ganz kurz ausgedrückt: „Erstens - keine Durchfahrt, zweitens - kein Durchgang“.

Im bürokratischen System lebt die Akte länger, als die Erscheinung selbst. Ein anschauliches Beispiel der Absurdität des bürokratischen Mechanismus stellt das Schicksal eines Delphins, der „schon vor langer Zeit aus unerklärlichen Gründen gestorben ist, aber seine Akte ist noch am Leben und hat viel Unglück bereitet.“ Erstens, weil der Delphin Aisek ums Leben gekommen ist, ohne zwei Tonnen Kabeljau verbraucht zu haben. Dieser Kabeljau hing am Halse des unglücklichen Intendanten als Quetschstein und es gab keine Möglichkeit, ihn loszuwerden. Zweitens, Aiseks Akte fand kein Ende, weil solange die Todesurkunde von einer Instanz zu der anderen weitergeleitet worden war, die Todesursache bei einigen Instanzen Verdacht hervor provoziert hat. Die Akte kam mit dem Vermerk, die Autopsie durchzuführen, um die obenerwähnten Umstände zu klären.

„ - Aber er ist doch gestorben, der Intendant zum hundertsten Mal hat wiederholt. Vielleicht können wir ihn abschreiben.

- Genosse Zubov, - hat mit dem Mentorton Farfuxis gesagt, - Sie haben umsonst unsere Geduld auf die Probe gestellt. Sie ist grenzenlos. Wir haben Ihnen schon erklärt, dass Homer, Shakespeare und andere Wissenschaftler auch gestorben sind, aber immer noch ein Rätsel für die Forscher bleiben. Der Tod der „Akte“ kann nicht als Hindernis für die Forschungsarbeit gelten. Insbesondere für die administrativ-wissenschaftliche. Für die Trojka ist es nicht wichtig, ob der Gegenstand am Leben ist oder nicht, für die Trojka ist es wichtig festzustellen, in welchem Maße er ist oder eine unerklärliche Erscheinung gewesen ist.

- Na gut, das ist der Delphin, - hat der Intendant gesagt. Was soll ich mit dem Kabeljau machen?

- Und wieder sind wir bereit, Ihnen zum hundertsten Mal zu erklären: Weil dieses Produkt als Futter laut der Akte Nr.16 registriert worden ist,

kann es entweder nach dem Verbrauch oder nach dem Annullieren der Akte abgeschrieben werden.

- Die Inspektion steht vor der Tür! - mit der weinenden Stimme hat der Intendant ausgesprochen.

Wenn die bei mir zwei Tonnen verfaulten Fisches finden...

- Ja... Sie müssen etwas unternehmen.

• Vielleicht sollte ich einen neuen Delphin kaufen? Von meinem Geld, von meinem ersparten Geld. Das ist Ihr Recht. Aber wahrscheinlich ist es ein Verstoß gegen das Gesetz, das Produkt laut der Akte Nr.16 einem anderen Delphin zu verfüttern, wenn das das Produkt außerhalb der Trojka-Kompetenz steht.

- Was soll ich denn mit dem Fisch machen?

- Ihn der Akte Nr.16 zu verfüttern“.

Die bürokratische Absurdität ist ein vom Gesetz vorgeschriebenes Verspottungsmechanismus einer Persönlichkeit. Das Schablonmäßige, die Leblosigkeit, das Formalistische des Funktionierens einer bürokratischen Maschine werden durch die Anredeformel in einem Brief deutlich gemacht: „Sehr geehrter Genosse! Wir haben Ihren interessanten Brief bekommen und gelesen. Die von Ihnen mitgeteilten Tatsachen sind der Wissenschaft sehr gut bekannt und sind von keinem Interesse. Aber wir danken Ihnen für Ihre Beobachtungen und wünschen Ihnen viel Erfolg bei der Arbeit und im persönlichen Leben.“ Unterschrift. Es wäre alles. Meiner Ansicht nach, das war die Beste Erfindung aller Zeiten. Diese Antwort war eine logische Folge auf den Brief mit folgendem Inhalt: „Genosse N. hat in meiner Wand ein Loch durchbohrt und lässt durch dieses giftige Gase“.

Das Funktionieren eines bürokratischen Systems wird durch die totale Kontrolle ermöglicht: manifestiert sich in der totalen Kontrolle:“Leser... In der Nomenklatura gibt es diesen Beruf nicht!.. Einen solchen Beruf darf es nicht geben, ohne dass die Kontrolle möglich wäre. Entweder arbeitet der Mensch oder er schläft? “

Die Trojka meint sich als Vertreterin der Volksinteressen, die dem Volkswillen gerecht tut, und nicht zuletzt die Personifizierung des kollektiven Verstandes: „Das Volk...“, - sagte Lavr Fedotovitch majestätisch aufstehend. - Das Volk hat das Recht auf Erholung... Genosse, ich ernenne Sie zur für die Erholung zuständige Person. Stellen Sie das zur Verfügung. Gute Nacht, Genossen! Sie können sich jetzt erholen“.

Großes Ansehen haben im bürokratischen System das Gesetz und die Verfassung. Ihre Aufgabe sieht die Trojka darin, dass auch beim Erforschen und bei der Beschreibung der unerklärlichen Erscheinungen die Vollendung des Geistes und aus Vorschriften befördert werden. Deswegen sieht die Untersuchung des Außerirdischen keinesfalls absurd, insbesondere weil sie laut Vorschriften erfolgt: „Vorschrift, Vorschrift... Wir werden alles nach der

Vorschrift machen, und der wird uns auf der Nase tanzen, der vieräugige Halunke... der wird unsere Zeit noch in Anspruch nehmen. Die Zeit des Volkes!“

Obwohl die Verfassung und der Verfassungsparagraf von unbestrittener Bedeutung im bürokratischen System spielen, wirkt der Große Runde Siegel als entscheidend für das Schicksal. Er existiert selbstständig als etwas, das über eigene Metaphysik verfügt und das von den Menschen mit Ehrfurcht wahrgenommen wird:

„Die weitere Prozedere ist einfach: wir fertigen die Akte über das Abschreiben von der sprechenden Wanze genannt „Klappermaul“ ...

- Richtig! Mit dem Siegel drauf!...
- Das ist Willkür! – piepste leise Klappermaul.
- Moment mal! Was für Willkür? Wir schreiben Sie laut dem Paragrafen Nr.74 des Anhangs über das Abschreiben der Reste ab“; „...ich habe zugeschaut und gedacht: Wie mächtig muss der Große Runde Siegel sein, wenn es eine seiner Berührung des Papiers reicht, einen Yeti, diesen guten und feinen Herrscher der unerreichbaren Gipfeln für immer zu unterjochen und ihn zu einem vulgären Ausstellungsstück, in ein anschauliches Modell für beliebte Vorlesungen in Grundlagen des Darwinismus zu verwandeln“.

Durch die groteske und phantastische Form ist es den Brüdern Strugatzki gelungen, Albernheit und Absurdität der Bürokratie, das Fehlen des rationellen Verstandes, die Einheit des Lächerlichen und des Hässlichen zu wiedergeben. Sogar unerklärliche und phantastische Wesen, die in der Erzählung beschrieben werden, sehen im Vergleich zur bürokratischen Maschine lebendig und real aus. Mit Hilfe der phantastischen Erscheinungsform des Themas geben die Verfasser Künstlichkeit, Maschinerie dieser Erscheinung wieder, sie stellen sie als Hindernis auf dem Wege zum Fortschritt dar. Bürokratie als Mechanismus, der die Macht des kollektiven Willens über den persönlichen Willen, den Sieg des Absurden über dem rationellen Verstand, wirkt in einem autoritären Staat als eine gesetzmäßige Erscheinung.

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Die Wiedergabe des Phänomens wie das Autoritäre in der Literatur zeigt seine Komplexität und Vielseitigkeit. Das Wesen des Problems sehen die Schriftsteller im Aufdecken der Natur dieser Erscheinung, im Verstehen der Ursachen derer Entstehung, des Geheimnisses seiner Lebensfähigkeit, im Voraussehen seiner Zukunft. Wahrsagerische Antworten auf diese Fragen gibt Wladimir Woinovitsch im Roman „Moskau2042“.

Wladimir Woinovitsch ist ein Satiriker, der Jahrzehnte lang russische Bürokratie und Machtstrukturen auslachte. Sowjetische Beamte bestrafte ihn durch den Entzug seiner Staatsbürgerschaft 1980, so dass er in die BRD

auswandern musste. 1986 schafft Wladimir Woinovitsch im Exil den phantastischen Roman, in dem er die Zukunft mit erschreckender Genauigkeit prophezeit. In diesem Werk beschreibt er das zusammengeschrumpfte Russland, das von einem ehemaligen KGB-Aufklärer, der früher in Deutschland gearbeitet hat, regiert wird.

Das Phantastische dem Roman deutet der Autor, der zugleich auch die Hauptfigur ist, auf die ursprüngliche enge Verbindung der Phantasie und der Wirklichkeit hin: „Ich verstehe, dass einige Leser mit Mißvertrauen die Erzählung lesen werden. Sie werden dann sagen, es ist zu viel, das hat er alles ausgedacht, das kann doch nicht wahr sein. Ich werde mich mit ihnen nicht streiten, kann das sein oder nicht. Aber ich muss ganz bestimmt sagen, dass ich nie etwas ausdenke“.

Die Situation im Roman ist autobiografisch gefärbt: Die Hauptfigur, der aus der UdSSR ausgewiesene Schriftsteller, kommt auf phantastische Weise in die Zukunft und sieht das Ergebnis des in der Sowjetzeit aufgebauten Kommunismus. Bevor er sich auf den Weg in die Zukunft macht, trifft sich die Hauptfigur mit ihrem Freund, dem aus dem Lande vertriebenen Sim Karnawalow. Der überzeugte Monarchist lebt in Kanada und wartet auf den Sturz des Regimes, um zurückzukehren.

Auf dem Weg in die Zukunft versteckt der Autor seine negative Einstellung zum kommunistischen Regime nicht und glaubt auch nicht, dass sich in der Zukunft etwas ändern kann: „Was gibt es da zu sehen? Du meinst, dass sich in dieser Zeit etwas ändern kann? Fahren wir dorthin, um zu sehen, was eure Kommunisten in 60 Jahren ausgedacht haben. Mein Gott! – dachte ich, – wird sich tatsächlich in diesem Lande nichts ändern?“

Die Hauptfigur kommt in MOSKVOREP, Moskause Republik, in der der autoritäre Kommunismus herrscht. Die Struktur von MOSKVOREP ist nach einem hierarchischen Prinzip aufgebaut und besteht aus Kreisen: „der erste Kreis ist der Kommunismus, der innerhalb des Großen Moskaus aufgebaut worden ist, er ruft Faszination aber auch Neid einiger Bevölkerungsgruppen, die außerhalb dieses Kreises wohnen, hervor. Deswegen entsteht selbstverständlicher Weise eine gewisse Spannung, die die Beziehung zwischen Kommuneneinwohnern und Menschen, die außerhalb des Kreises wohnen, charakterisiert...“ In der Gesellschaft der Zukunft gibt es verschiedene Schichten: Es gibt Straßen für Auserwählten: „unser Streifen bleibt wie früher frei. Zuerst habe ich gedacht, dass wir Glück hatten, aber später bin ich darauf gekommen, dass diese Straße nicht für alle bestimmt ist...“

Die wirtschaftliche Lage in der Moskauer Republik war bei Weitem nicht die Beste: Gas- und Erdölvorräte sind völlig erschöpft, das Sparen bezieht sich auf das Wichtigste: Wasser, Seife, Papier. Die Einwohner sind gezwungen, von der Abgabe des „Sekundärprodukts“ an die Machthabenden, das nach Westen exportiert wird.

Die wichtigste politische Struktur in MOSKVOREP ist die KPGB – Kommunistische Partei der Staatssicherheit. Sie wird vom Generalissimus, der die Macht infolge einer Verschwörung der „jungen KGB- Generale“ während der August-Revolution ergriffen hat.

„An die Macht gekommen hat der Genialissimus angefangen, die Disziplin im Betrieb zu stärken und für die Überbietung der Planziele zu kämpfen. Er reiste durch das ganze Land und forderte die Intensivierung der Erdölförderung und der Stahlproduktion... untersuchte das Problem der Legeleistung der Hühner und beobachtete die Lammung der Schafe. Da das Land sehr groß ist, und nicht alles im Auge behalten werden kann, beschloss er die modernste Technik zu benutzen und regelmäßige Umflüge mit einem Raumschiff zu unternehmen. Von da aus beobachtete er das Vordringen der Truppen, offenen Abbau der Steinbrüche, das Fällen der Bäume, den Aufbau einzelner Gebäudekomplexe, und Kohlenförderung. Er ging in die Einzelheiten. Manchmal bemerkte er, dass die Arbeiter zu lange rauchen, und erteilte direkt aus dem Weltall einen Befehl, den Chef dieser Arbeiter zu entlassen bzw. zu degradieren oder vors Gericht zu stellen. Diese Inspektionen aus dem Weltall waren sehr effektiv, sodass schließlich der Entschluss gefasst worden ist, den Genialissimus in dem Weltall für immer zu lassen und der Macht in die himmlische und irdische einzuteilen“.

„Der „Genialissimus“ ist für die Bürger der geliebte, der geschätzte und der einzige Führer, dessen Name auf absolut natürlichem Wege entstanden ist: Der Generalsekretär der Partei hat den Militärgrad des Generalissimus, und außerdem unterscheidet er sich von den anderen durch seine vielseitige Genialität.“ Die Hauptfigur beobachtet in Moskau 2042 den Aufschwung des Personenkultes: Überall hängen die Portraits des Führers, die Sprüche auf den Fahnen: „ES LEBE DER GENIALISSIMUS! HEIL KPGB!“

Täglich wird in der Presse über die Gesundheit des Genialissimus' berichtet: „In der Zeitung in Form einer Toilettenpapierrolle sind anderthalb Meter dem Genialissimus gewidmet. Unter dem Portrait stand eine kurze Meldung über den gesundheitlichen Zustand des Genialissimus'... In der Meldung steht, dass der Genialissimus nach einer fruchtbaren Arbeitsnacht sich wohl fühlt. Herz, Magen, Nieren, Leber, Lungen und andere Organe funktionieren ausgezeichnet...“

Die Kirche mit dem ehemaligen Kommunisten Vater Zvezdonij an der Spitze hilft dem Genialissimus. Die Zitate aus der Heiligen Schrift und den Werken der großen Klassiker werden dem Führer zugeschrieben, „Guten Tag“ wird durch „SLAGEN“ ersetzt, und bedeutet so viel wie „slava genialissimusu“ (Heil dem Genialissimus), der Ausruf „Gott sei Dank“ ersetzt „O, GENA!“

„- Gott sei Dank, dass ich mich geirrt habe. Es gibt keinen Gott... Es gibt absolut keinen Gott. Es gab ihn nicht und es wird ihn nicht geben. Es gibt



nur den Genialissimus, den da oben, – Zvezdonji deutete mit dem Finger auf den Himmel, – er schläft nicht, arbeitet, schaut auf uns und denkt an uns. Ruhm dem Genialissimus, Ruhm dem Genialissimus“, – brummte er wie Verrückter.

In Moskau 2042 wird die strenge Kontrolle durch die Staatssicherheit durchgeführt. Die Hauptfigur wird gebeten, einen Schwur abzulegen, dass er mit dem Staatssicherheitsdienst zusammenarbeiten wird und somit Bespitzelungsakten schreiben wird. Schließlich wird ihr auch der Fotoapparat konfisziert.

Die Presse und Literatur stehen unter der Kontrolle des Genialissimus: „Es gibt keine beliebte und nicht beliebte Gattungen. Welche Gattung du bevorzugst, schreibe in diesen Bereich über unseren ruhmreichen, unseren geliebten unseren geschätzten Genialissimus.“ „Alle Massenmedien sprechen nur von Genialissimus. Am Morgen wird die Meldung über seine Gesundheit, die immer sehr gut ist, in allen zwölf Sender des Moskvorepski Fernseher feierlich ausgestrahlt.“ Die Ergebnisse der Sportwettkämpfe in Moskvorepa hängen „davon ab, wie diszipliniert die Spieler sind, wie sie die Werke von Genialissimus studieren“.

In MOSKVOREP entfaltet sich die Bürokratie auf. Die Hauptfigur merkt sich das, wenn sie die erfolglosen Versuche der Moskvorepski Wissenschaftler sieht, die Information von seiner ihm entzogenen Festplatte zu bekommen: „Eure Wissenschaftler befassen sich mit der Dummheit. Ihre Verfahren werden ihnen nichts helfen. Sie müssen aber auch nichts finden, – winkte der Professor sorglos mit der Hand. Das Institut, der Direktor, der stellvertretende Direktor, Partorg, der Pfarrer, der Chef des Sicherheitsdienstes, die Leiter der Labors müssen weiter bestehen. Diese Posten sind für sie sehr nützlich. Die Informationen abzurufen ist nicht so wichtig...“

Eine wichtige Beobachtung macht die Hauptfigur bei der Beschreibung der Moskvoreper Gesellschaft. Die Menschen sehen wie „ein mehrköpfiger Organismus mit abwesenden und gleichgültigen Gesichtern.“ Die Passivität des Volkes, seine Gleichgültigkeit zum eigenen Schicksal sind deutlich beschrieben: „Unsere Gesellschaft charakterisiert sich dadurch, dass alle so tun, als ob sie nichts wüssten...“ Die Gesellschaft strebt keine Veränderungen an: „Das System ist idiotisch, ich diene ihm, aber ich muss nicht unbedingt ein Idiot sein. Die anderen sind auch keine Idioten. Alle verstehen alles, können aber nichts tun“.

In Moskau 2042 ist alles leicht erkennbar: „In Moskau der Zukunft habe ich viele Leute wie die in der Vergangenheit getroffen... Ich habe schließlich verstanden, dass die äußeren Züge eines Menschen sind gering, aber die innere Welt ist einzigartig.“ In dem Genialissimus erkennt die Hauptfigur bekannten, Lescha Bukaschew, den Spitzel der KGB, der in Deutschland

gearbeitet hat. Der Gegner des Genialissimus ist der Monarchist Sim Karnawalow, den die Simiten unterstützen. Karnawalow hat gebeten, ihn für die Zukunft einzufrieren, damit er zurückkommen kann, wenn der Kommunismus.

Der Roman endet damit, dass die Hauptfigur in die Vergangenheit zurückkehrt und den Auftauen von Sim Karnawalow erlebt. Er tritt in Moskau ein auf einem weißen Pferd und gründet die Monarchie. Mit ihm zusammen kehrt der Personenkult mit der Gewalt: „Auf unserem Wege haben wir kein einziges Portrait des Genialissimus gesehen, nur die Portraits von Simytsch“.

Die Botschaft des Romans erschließt sich in dem Gespräch der Hauptfigur mit dem Genialissimus-Bukaschew. Die fiktive Reise in die Zukunft regt den Autor zum Nachdenken über den Sinn des Experiments, wie der Kommunismus:

„ - Bukaschew stöhnte... Ich habe alles gehasst. Ich habe sie gebeten, gefleht, befahl, mit den Lobpreisungen aufzuhören. Und was meinst du? Sie klatschten Beifall. Veröffentlichten Beiträge, Romane, Epen, drehten Filme über meine Bescheidenheit... Ich wollte konkrete Reformen einführen, organisierte Sitzungen und Manifestationen, sagte ihnen, dass es so weiter nicht geht, wollte was machen. Wollen wir anders arbeiten! Aber ich hörte nur Beifall und Hurra...“

- Aber vielleicht war es deine Schuld, dass um dich Bürokraten und Schmeichler waren... - sagte ich.

- Vielleicht solltest du sie zum Teufel scheren lassen und direkt mit dem Volk sprechen. Es würde dich unterstützen.

Der ehemalige Genialissimus sagt traurig: - Von welchem Volk sprichst du? Was ist das Volk?.. Wie sollen die Millionen Menschen genannt werden, die begeistert ihren wahnsinnigen Führern folgen, ihre zahlreichen Portraits tragen und verrückte Mottos ausschreien? ... Das Volk ist die Mehrheit... Die Mehrheit ist dümmer als ein Mensch. Deswegen ist es schwerer einen Menschen für eine blöde Idee zu begeistern als das ganze Volk... Die Volksmassen sind heuchlerisch... Das Volk unterstützt immer den Stärkeren... “

Diese Überlegungen machen die Idee deutlich, dass das Volk ein amorphes Wesen ist, das Verehrung erwartet und einen autoritären Herrscher braucht. Der Monarchist Karnawalow und mit ihm auch der Autor räumen ein, die Demokratie auch lebensunfähig ist.

„Prophetic Russia novelist Voinovich speaks of Putin era's end. In 1986, from exile, Vladimir Voinovich published a novel describing a shrunken, post-Soviet Russia run by a former KGB spy who had been stationed in Germany - what later happened with Vladimir Putin“ (Sergei L. Loiko, Los Angeles Times, reporting from Votutinki, Russia, January, 22, 2012).

Writer Vladimir Voinovich has spent decades skewering Russia's bureaucracy and power structure – and in some cases predicting the future with uncanny accuracy. Soviet officials punished him by stripping him of his citizenship in 1980 and expelling him. Six years later, writing from exile, he published the novel "Moscow 2042". It described a shrunken, post-Soviet Russia run by a former KGB spy who had been stationed in Germany. That was years before Vladimir Putin, a former spy based in Germany, actually did rise to power. Voinovich, now 79, returned to Russia in 1990. He sat down with the Los Angeles Times last week to discuss the protest movement against Putin.

*How did you manage to predict back in 1986 that Putin would rise to power in Russia?*

**V.V.** When the Soviet power was drowning in its own senility and decay, I already had a feeling that it was time for the KGB to step in and take control. They had been loyal servants to the [Communist] Party throughout its history, but they were also much more cynical and better educated than their party bosses.... And I sensed that a time would come when they dared to ask for a bigger price for their loyalty.

*Do you find things in common between Putin's United Russia party and the CPGB [Communist Party of State Security], the ruling party in your book?*

**V.V.** Of course I do. United Russia is typical of the CPGB from my book, consisting of former Communist Party members and former KGB agents, none of them professing any ideology except a career motivation and an urge for material and monetary gains. People call them a party of swindlers and thieves. But whatever they do now, even if they expose and expel all the thieves from their ranks, they have been forever branded.... Any move they make next will make their position not better, but worse.

... Since the year 2042 has not yet arrived, it is still too early to talk about the full accuracy of the forecasts. We'll wait" (Loiko, 2012).

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Nach der Vorstellung des autoritären Regimes in den ausgewählten Werken kommen wir zur Schlussfolgerung, dass in der Literatur folgende wichtige Fragen behandelt worden sind.

Warum gibt es die autoritären Regimes? Warum schlagen das Autoritäre und die gelenkte Demokratie tiefe Wurzeln auf dem russischen Boden? Steckt der Untertanengeist im Blute eines Volkes? Wie könnte man die genetische Angst, die das System in die Seele eines Menschen eingelegt hat, ausmerzen. Warum funktioniert solch ein absurde Mechanismus der Unterdrückung der Persönlichkeit wie Bürokratie? Ist die Persönlichkeit rechtslos oder will sie ihre Rechte nicht ergreifen? Und warum die Wirklichkeit sich zu der Phantasie wendet sich?

Das Leben lässt diese Fragen unbeantwortet.

In den Fragen der Moral und des Humanismus bleibt die große Russische Literatur sich selbst treu. Die Schriftsteller schreiben bitter und wahrheitsgetreu. Sie schreiben leidend. Sie schreiben, denn der Schmerz bewegt sie zum Schreiben bewegt. Sie schreiben, denn das Bewusstsein von der Notwendigkeit, etwas zu ändern, lässt sie nicht gleichgültig. Sie schreiben, damit es die „Nachdenklichen“ und die „Verfinsterten“ gibt.

Zwischen dem Schmerz und der Gleichgültigkeit trifft die Literatur ihre Wahl. denn der Schmerz geht mit der Liebe einher. Satire ist kein Laster, sondern der Ausdruck der verletzten Liebe zu den Menschen, dem Land, der Menschheit im Allgemeinen, denn an die Satire knüpfen auch Liebe und Trauer. Schmerzen und Leiden helfen den Leser, die Konturen der Wahrheit zu erkennen.

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## ELEMENTS OF THE PAGAN CODE IN THE POETICS OF GUZEL YAKHINA'S NOVEL "ZULEIKHA OPENS HER EYES"

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### **Abstract**

*The present article is based on the thesis emphasizing the significance of the Slavic pagan mentality, elements of the pagan worldview and folk demonology in the poetics of Guzel Yakhina's novel – "Zuleikha Opens Her Eyes"<sup>2</sup>. The analysis reveals the levels of poetics specifying the elements of the pagan code, presenting their content and determining their artistic role.*

**Keywords:** *paganism, demonology, image, mythologem, character, artistic role*

### **Rezumat**

*Articolul dat se bazează pe rezultatele cercetării noastre doctorale asupra semnificației mentalității și viziunii păgâne a slavilor despre lume, demonologiei populare în romanul scriitoarei Guzel Yakhina „Zuleihei i se deschid ochii”. Cercetarea dă în vileag o prezentare pe niveluri a elementelor codului păgân și rolului artistic al acestora.*

**Cuvinte-cheie:** *păgânism, demonologie, imagine, mitologem, personaj, rol artistic*

We examine Guzel Yakhina's debut novel about the dispossession of kulaks (literally "fist" in Russian) in a broad context – of Slavic culture and Russian classical literature (the novel reveals a wide range of allusions to the works of Russian classics from S. A. Yesenin, I. A. Bunin and others, to M. A. Sholokhov, A. I. Solzhenitsyn, V. T. Shalamov, etc.). The subject matter of the research is the mythological consciousness, and the object of this study consists of the elements of the pagan code, which play an essential role in the poetics of the novel.

### **1. Pagan world perception as a characteristic feature of the national identity**

Zuleikha is a devout Muslim woman. However, like other representatives of the population in the novel, she reveals such a characteristic feature as dual faith: the religious perception of the world bears resemblance to a complex alloy of beliefs, ideas about the world and its people, values, attitudes, etc., characteristic, on the one hand, for Islam, and, on the other, for paganism. It seems that the overlapping and the combination of Islamic and pagan representations of the world were developed in the heroine from

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<sup>2</sup>The novel is translated into English by Lisa C. Hayden, bearing the title "Zuleikha".

birth, and, at this point, the main roles were played by the mother and the immediate entourage. Therefore, it is no coincidence that Zuleikha perceives the space of the house, courtyard and, more broadly, the whole world as being alive and inhabited by demonological beings.

Here we provide a number of examples that testify to the dense population of the artistic world with spirits, as well as reflecting ideas about their association to a certain locus, functions and character. Evil spirits, as Zuleikha believes, live under the threshold of the house: «Делает шаг, переступая высокий порог, – не хватало еще наступить на него именно сейчас и потревожить злых духов, тьфу-тьфу! <...>»<sup>3</sup> (Яхина/Âhina, 2015, p. 10). In the Slavic folk tradition, the house was often deemed not only as a dwelling; its space could expand to the limits of the entire courtyard, therefore in the novel the brownie, the household spirit (*bichura*), is located in the bathhouse (in the Slavic tradition, a separate demonological character is known – the *bannik* (банник)) and, like other spirits, it requires sacrifice: «Сыпануть орехов бичуре за скамью, чтобы не шалила, не гасила печь, не подпускала угара, не мешала париться»<sup>4</sup> (*idem*, p. 27). Or another example of a demonic creature<sup>5</sup>: «Вот и околица. Здесь, под забором последнего дома, <...> живет басу капке иясе»<sup>6</sup> (*idem*, p. 24). The dictionary of Tatar words and expressions, published by the author at the end of the novel, explains that *Basu Kapke Iyase* is the spirit of the gates. The text presents its duties and characteristics: «Зулейха сама его не видела, но, говорят, сердитый очень, ворчливый. А как иначе? Работа у него такая: злых духов от деревни отгонять, через околицу не пускать, а если у деревенских просьба какая к лесным духам появится – помочь, стать посредником»<sup>7</sup> (*idem*, p. 24). The cemetery is ruled by another spirit – “*zirat iyase*” («зират иясе»<sup>8</sup>).

We believe that the examples given are quite sufficient to also illustrate the thesis that, in the popular perception, various demonological creatures possessed a number of constant characteristics, functions, a habitual way of

<sup>3</sup>In English: “She takes a step, crossing a high threshold – it was not enough to step on it right now and *disturb the evil spirits*, pah-pah! <...>”.

<sup>4</sup>In English: “To pour some nuts to *bichura* behind the bench, so as *not to be naughty*, *not to extinguish the oven*, *not to let the fumes out*, *not to interrupt the steam bath*”.

<sup>5</sup>In English: “Here is the gate. Here, under the fence of the last house, <...> lives *Basu Kapke Iyase*”.

<sup>6</sup>Italics by Guzel Âhina.

<sup>7</sup>In English: “Zuleikha herself did not see him, but, they say, he is *very angry, grumpy*. And how else? His job is this: *to drive away evil spirits from the village*, not to let them go through the gates, and if the villagers have any requests to forest spirits – he must help, become a mediator”.

<sup>8</sup>In translation from Tatar – “cemetery owner”.

life, associated to a specific space, etc. A person only needs to be aware of this matter and be able to negotiate, interact with them, appease through sacrifice in order to get what he wants, and remember that by getting angry, insulting or violating certain prohibitions, he can turn the demonic creatures against himself. Moreover, in the pagan worldview, there was a widespread opinion about the ability of spirits to be open to dialogue and cooperation. Let us illustrate this with the following example: «Ни один лист не вернулся обратно к Зулейхе – дух околицы принял угощение. Значит – исполнит просьбу: *потолкует по-свойски с духом кладбища, уговорит его.* <...> Говорить напрямую с духом кладбища Зулейха побаивалась – все-таки она простая женщина»<sup>9</sup> (*idem*, p. 25). We must emphasize that the pagan worldview is not an exclusive attribute of the image of the main character, it is no coincidence that one of the characters declares: «Не привили еще социалистический быт, – извиняющимся тоном бормочет Мансурка, придерживая норовящие разъехаться в разные стороны сундуки. – *Язычники – что с них возьмёшь*»<sup>10</sup> (*idem*, p. 80).

The belief of the pagans in the relationship of the man with the natural phenomena determined the idea of the ability of the deceased to take any shape. Therefore, for example, Zuleikha associates a tomtit with her eldest daughter Shamsia. It must also be underlined that the dead are capable of helping those still alive: «Вырыть схорон на деревенском кладбище придумал Муртаза. Зулейха сначала испугалась: тревожить мертвых – не грех ли? <...> А потом согласилась – *пусть дочери помогают по хозяйству.* Дочери помогали исправно – *не первый год стерегли до весны родительские припасы*»<sup>11</sup> (*idem*, p. 68).

Accordingly, the pagan worldview is one of the most important sign of a genuine national identity. Nevertheless, in some cases it indicates a certain backwardness: «Он выступит с новаторской инициативой: переименовать языческий праздник Сабан-туй – Праздник Плуга, отмечаемый в татарских селах в конце весны, – в Трактор-туй. Инициативу поддержат в центре; на торжество приедет делегация ЦИК из самой Казани и десант газетных корреспондентов. Однако праздник сорвется

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<sup>9</sup>In English: “Not a single leaf returned to Zuleikha – the spirit of the gate has accepted the treat. It means that he will fulfill the request: *will talk, in his own way, with the spirit of the cemetery, will persuade him.* <...> Zuleikha was afraid of speaking directly with the spirit of the cemetery - after all, she is a simple woman”.

<sup>10</sup>In English: “They haven’t instilled a socialist way of life yet, – Mansurka mutters apologetically, holding the chests striving to disperse in different directions. – *Pagans – what can you expect from them*”.

<sup>11</sup>In English: “Murtaza came up with the idea of digging a burial at the village cemetery. At first Zuleikha was frightened: to disturb the dead – isn’t it a sin? <...> And then she agreed – *let her daughters help with the housework.* The daughters helped properly – *not for the first year they guarded parental supplies until spring*”.

из-за неисправности самого трактора. Позже выяснится, что местная старушка-абыстай из добрых побуждений решила задобрить духа трактора и тайно скормила мотору некоторое количество яиц и хлеба, что и послужило причиной поломки»<sup>12</sup> (*idem*, p. 108).

The largest number of pagan appeals, according to our observations, are identified in the opening fragment and the first section of the second part of the novel, in which the ordinary existence of the heroine is presented. Later on, they will arise already in the course of the description of life in the camp settlement. Thus, for example, there is a note about the amulet protecting from the evil spirits of the forest: «В скупом закатном свете видит меж деревьев высокие колья, на которых скалятся два серых черепа. <...> Черепа повесил Лукка: *отпугивать духов леса*»<sup>13</sup> (*idem*, pp. 304-305). We must point out that the neglected appearance of Ignatov evokes associations with the leshy: «Только сперва – отмыться и переодеться в чистое. А то испугается тебя личный состав, за лешего примет»<sup>14</sup> (*idem*, p. 325). It is worth mentioning that Zuleikha retains her previous experience of respectful attitude towards demonological creatures in the settlement similarly. She still believes that they inhabit the entire surrounding space: «Духов местных не знала, почитать не умела, лишь приветствовала про себя, входя в урман или спускаясь к реке, – и только»<sup>15</sup> (*idem*, p. 336).

It should be emphasized that 23% of the linguistic units registered in the dictionary of Tatar words and expressions from the novel, carefully prepared by the author, are associated with the corpus of mythology.

### **The river and the forest – the most important mythologems of the novel**

The novel reveals a number of mythologems that play an important artistic role, but in this article, we will consider only two. By mythologems,

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<sup>12</sup>In English: “He will come up with an innovative initiative: to rename the pagan holiday Saban-tuy – the Plow Holiday, celebrated in Tatar villages at the end of spring – into Tractor-tuy. The initiative will receive support at the centre; the celebration will be attended by a delegation from Kazan CEC itself and a crowd of newspaper correspondents. However, the holiday will fail because of a malfunction of the tractor itself. Later on, it turns out that the local old-abystay woman, *out of good intentions, decided to appease the spirit of the tractor and secretly fed the engine some eggs and bread, which caused the breakdown*”.

<sup>13</sup>In English: “In the stingy sunset light, he sees tall stakes between the trees, on which two gray skulls are grinning. <...> Lucca hung the skulls: *to scare away the spirits of the forest*”.

<sup>14</sup>In English: “But first – wash yourself and change into clean clothes. Otherwise, *the personnel will be afraid of you, they will take you for a leshy*”.

<sup>15</sup>In English: “She did not know the local spirits, couldn’t worship them, *only greeted them inwardly, entering the urman or going down to the river, and nothing more*”.



within the framework of the study, we mean those images that are characterized by universality, globality, widespread prevalence in culture and connection in the mythological picture of the world.

In the Slavic culture, the mythologem “river” is characterized by a wide symbolic potential. Particular attention, in the context of the novel under study, deserves such characteristics as the boundary between “own” and “alien” // “living” and “dead”, the ability to act as a type of metaphor of the path, the road, as well as the interpretation of a dangerous yet fateful element. Let’s consider each of the stated characteristics in sequence. In the Slavic tradition, the image of the boundary status of the river is persistent. The ethnolinguistic dictionary, «Славянские древности/Slavânskie drevnosti» (*Slavic Antiquity*), explains that the river, as well as other water bodies, “is interpreted as a border dividing natural space into «own» and «alien». The area beyond the river was portrayed in folklore texts as a mythical country or the other world” («осмысляется как граница, разделяющая природное пространство на «свое» и «чужое». Местность за рекой изображалась в фольклорных текстах как мифическая страна или потусторонний мир») (*Славянские.../Slavânskie...*, 1995-2012, p. 417). Another significant statement is worth our attention: an inappropriate collocation “In the Russian folk spiritual tradition, hell and heaven are separated by a river of fire” («В русской народной духовной традиции ад и рай разделяет огненная река») (*idem*, p. 93). We notice that in Yulbash, Zuleikha was happy in her own way, the only thing that worried her very much was failed motherhood. And Angara river acts as a kind of boundary between “own” (the usual way of life, an established system of values, certain aspirations) and “alien” (the real hell of the camp settlement). Crossing the border (within the framework of the mythological picture of the world) often requires sacrifice. In this regard, attention should be paid to the inner state of the heroine and her attitude to life. We emphasize that Zuleikha was “tired of living” and was seriously thinking about suicide: “She decided: once it becomes completely unbearable – she will eat it [poisoned sugar]. It would be better, of course, even before the birth of the child, so that they fall asleep together, without parting” («Решила: как только станет совсем невмоготу – съест [отравленный сахар]. Лучше бы, конечно, еще до рождения ребенка, чтобы им уснуть вдвоем, не расставаясь») (Яхина/Âhina, 2015, p. 216). Fallen into the river and, we must underline, not being able to swim, this woman resigns herself to her fate and, having stopped fighting for life, goes to the bottom. A child, who has not yet been born, brings her back to life: “*The child wakes up sharply, suddenly. It beats with legs, for the second time, the third. It twists his little hands, turns his head, flutters. Zuleikha’s tummy is shaking – small heels are pounding inside. Zuleikha’s legs are flinching in response. Once again.*

And again. Pushing off from the bottom” («Ребенок просыпается резко, вдруг. Бьет ножками, второй раз, третий. Сучит ручонками, крутит головой, трепыхается. Живот Зулейхи трясется – маленькие пяточки колотятся внутри. Ноги Зулейхи вздрагивают в ответ. Еще раз. И еще. Отгалкиваются от дна») (*idem*, p. 223). In such manner, Zuleikha undergoes a symbolic initiation ritual – she dies in one capacity and is reborn in another. Particularly worth mentioning is that the initiator of her return to life is her son, Yuzuf, who, in the future, will prove to be the only meaning and purpose of the heroine’s life. This episode, in our opinion, has a fateful meaning, which is quite consistent with the folk tradition, within which “to raft down the river meant to surrender oneself to the will of fate” («сплавляться по реке значило отдать себя на волю судьбы») (*Славянские.../Slavânskie...*, 1995-2012, p. 417).

At the end of the novel, Zuleikha, overcoming inhuman sufferings, is forced to let her son go. He floats away from her on a boat on the same river. He must build his life away from this hell, a different fate awaits him. As much as Zuleikha wanted to be always close, her concern about the future of her son requires to let him go to another world, more specifically, the world of other possibilities. We mention here the following statement from the ethnolinguistic dictionary: “The ability of river water to move (float) vessels and objects along the course explains the perception of the river as a path, a road leading to distant lands” («Способность речной воды передвигать (сплавлять) по течению суда и предметы объясняет восприятие реки как пути, дороги, ведущей в дальние края») (*Славянские.../Slavânskie...*, 1995-2012, p. 417). The author does not explain how his fate will turn out: the open perspective of the novel’s ending gives the readers an opportunity to think out for themselves, both the story of the aged mother and her grown-up son.

The mythologem of the “forest” in the novel is characterized by ambivalence, revealing positive and negative connotations, and is associated with the ideas of life and death.

On the one hand, the forest is a protector and guardian: “If it hadn’t been for the blizzard, many villagers would have pulled into the forest tonight. There, under the protective cover of spruce paws and crackling deadwood, each zealous owner had his own cache” («Если бы не буря – многие деревенские потянулись бы сегодня вечером в лес. Там под спасительным покровом еловых лап и трескучего валежника у каждого рачительного хозяина был свой тайник») (Яхина/Âhina, 2015, p. 47); “During the Great Famine, only they were saving – the forest and the river. Well, also the mercy of Allah, of course” («Во времена Большого голода только они и спасали – лес и река. Ну и милость Аллаха, конечно») (*idem*, pp. 17-18).

On the other hand, it (referred to in the novel as “urman” – a geographical or climatic area of conifer forest) appears to be a death space, a habitat for dangerous spirits: «Дальше пути не было. Лес заканчивался – начинался дремучий урман, буреломная чащоба, обиталище диких зверей, лесных духов и всякой дурной нечисти»<sup>16</sup> (*idem*, p. 18). In the end, to Zuleikha’s question about why her mother-in-law went to urman in her youth, she answers: “Seeking death” («<...> Смерти искала <...>») (*idem*, p. 492).

It should be noted here that the attitude of the heroine towards the urman changes in the camp settlement. Having become a successful hunter, she not only ceased to be afraid of the dark, the remote part of the forest, but sought to go there, because in the wilds “the fattest, most delicious animal is found” («водится самое жирное, самое вкусное зверье») (*idem*, p. 392). Urman has become a familiar space for her, no longer frightening. The heroine has become so accustomed here that she began to perceive herself as a part of the forest, “of this large and powerful world” («этого большого и сильного мира»): “She still hasn’t realized if there are spirits in urman. In seven years, she passed across many hills, walked around many ravines, crossed many creeks – she has never met a single one. Sometimes, for a moment, it seems that *she herself is a spirit...*” («Она так и не поняла, водятся ли духи в урмане. За семь лет сколько холмов обошла, сколько оврагов исходила, сколько ручьев пересекла – ни одного не встретила. Иногда на мгновение кажется, что она сама и есть – дух...») (*idem*, p. 394).

Urman “has taught” her a different attitude to death, revealed to her the eternal law of nature about the dialectical unity of life and death: “*Death was closely, inextricably intertwined with life – and therefore not frightening. Moreover, life in urman has always triumphed*”. («Смерть была тесно, неразрывно переплетена с жизнью – и оттого не страшна. Больше того, жизнь в урмане всегда побеждала») (*idem*, p. 393).

### **Characters of folk spiritual culture and their artistic role**

The two main heroines have nicknames belonging to the category of “speaking” names, which, in our opinion, not only refer to a rich layer of pagan culture, but also determine, to a certain extent, a number of important features of their inner picture or play another artistic role. Let’s elucidate this. In the house of her husband Zuleikha received the nickname “wet chicken” («мокрая курица»). For the first time it was her mother-in-law who called her like that, and “Zuleikha did not notice how, after a while, she began to call herself like that” («Зулейха не заметила, как через некоторое время и сама стала себя так называть») (*idem*, p. 12). This colloquial phrase

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<sup>16</sup>In English: “There was no further way. The forest ended – a dense urman began, a windbreak thicket, the abode of wild animals, forest spirits and all kinds of evil wickedness”.

expresses a dismissive viewpoint and has two meanings: (1) 'weak-willed, spineless person'; (2) 'a miserable, depressed, pathetic person'. We believe, however, that the artistic role of the nickname cannot be reduced only to the specified meanings.

It is worth pointing out that in Slavic wedding rituals, the chicken is associated with the idea of fertility. This characteristic, it seems, is completely inapplicable to a childless woman who, as we learn at the beginning of the novel, buried all her daughters. However, already on the way to the camp, she will suddenly discover that she is pregnant. Now. On the way to the camp. Now. When Murtaza is dead. And this fourth child, finally, will not leave her, but will live on.

In the wedding rituals of the Slavs, the marriage and erotic symbolism of the chicken is also actualized. Noteworthy, in this respect, for example, is the Polish ritual name for chicken "beskura" 'wanton' ('распутница'). The passion that binds Zuleikha and Ignatov (the murderer of her husband!), according to the heroine (and Upyrikha), is criminal, but she has no control over this feeling. As we can see, Zuleikha's nickname, announced at the beginning of the novel, warns the reader, prepares him for certain plot conflicts.

More complex associative connections are perceived in relation to the nickname of Zuleikha's mother-in-law, which, in fact, acts as a substitute for her name - "Ghoul" («Упыриха»). This pejorative unit, according to the dictionary of V. Dahl, is applicable in relation to an evil, stubborn and obstinate person. In its first meaning, "ghoul" corresponds to "vampire". This common Slavic mythological character is represented as a deceased person rising from the grave at night, harming people and the livestock, drinking their blood, damaging the possessions (*Славянские древности.../Slavânskie drevnosti...*, 1995-2012, p. 383). And the mother-in-law really "drinks the blood" of Zuleikha in the sense that she tortures and exploits her.

It should be mentioned that distinctive features are relating Zuleikha's mother-in-law with a complex of demonic creatures from Slavic mythology, especially with Baba Yaga. This is specified by:

- age: "No one knew how old she really was. She claimed to be *one hundred*. Murtaza recently sat down to count, sat for a long time - and announced: mother is right, she really is about a hundred" («Никто не знал, сколько ей на самом деле лет. Она утверждала, что *сто*. Муртаза недавно сел подсчитывать, долго сидел - и объявил: мать права, ей действительно около ста») (*idem*, p. 11);

- portrait details: Upyrikha is *blind* and *deaf*, with a sharpened sense of smell (compared with the reaction of the fabulous Baba Yaga to the presence of a stranger in the hut - "Faugh-faugh-faugh, it smells of the Russian spirit"

(«Фу-фу-фу, русским духом пахнет»); she has a “bony leg” («костлявая нога») (*idem*, p. 22) (compared with Baba Yaga – bony leg), therefore she walks with a stick; she has “long and flat bags of breasts, hanging down to the navel” («длинные и плоские мешки грудей, висящие до пупа») (*idem*, p. 34-35) (compared with: “On the stove, on the ninth brick, there is lying a Baba Yaga, with bone legs, a nose that has grown into the ceiling, the snout hanging through the threshold, tits being wrapped on a hook, sharpening her teeth herself” («На печи, на девятом кирпичи лежит баба-яга, костяная нога, нос в потолок врос, сопли через порог висят, титьки на крюку замотаны, сама зубы точит»));

- superhuman abilities: Upyrikha sees prophetic dreams (Zuleikha is convinced that “Mother-in-law rarely saw dreams, but those that came to her turned out to be prophetic: strange, sometimes creepy, full of hints and ambiguous visions, in which the future was reflected vaguely and distorted, as in a dull mirror. <...> In a couple of weeks or months, the secret was sure to be revealed – something happened, more often – bad, less often – good, but always – important, with perverted accuracy repeating the picture of a dream half-forgotten by that time of sleep”. “The old witch was *never* wrong” («Свекровь редко видела сны, но те, что приходили к ней, оказывались вещими: странные, иногда жуткие, полные намеков и недосказанности видения, в которых грядущее отражалось расплывчато и искаженно, как в мутном зеркале. <...> Спустя пару недель или месяцев тайна обязательно раскрывалась – происходило что-то, чаще – плохое, реже – хорошее, но всегда – важное, с извращенной точностью повторявшее картину полузабытого к тому времени сна». «Старая ведьма *никогда* не ошибалась») (*idem*, p. 30));

- connection with the space of the forest: researchers observe that this character of the East Slavic tale reveals a connection with the most ancient (chthonic) pagan divinities. She is both the mistress of the forest, the mistress of animals and birds, and the prophetic old woman – the guide to the world of the dead, and the keeper of the kingdom of Death, as well as the personification of the ancestor mother. In our opinion, the connection of Upyrikha with the nature is one of the most important characteristics of her image. It is shaped taking into account Zuleikha’s narrative function, whose overall perception is impossible without considering pagan ideas. On the other hand, it is Upyrikha who plays the most important role in the development of the theme of motherhood. As a progenitor mother, she, first of all, cares about the continuation of the family, the happiness and well-being of her son, the compliance with the established norms and orders. Therefore, in Zuleikha’s visions, Upyrikha shows up at the most critical moments, for example, when she risks losing a child extremely emaciated by hunger, or to prevent the relationship with Ignatov when her mother-in-law threatens her with punishment.

Of a particular relevance is the example of the correlation of a portrait detail with the characteristic features of a representative of folk demonology, which will be reflected in plot collisions. Accordingly, in the image of Anastasia, such a detail as "mermaid" hair («русалочьи» волосы) stands out. We believe that the author uses such a comparison not only to emphasize its beauty and quality (long, thick, light brown), corresponding to the East Slavic perceptions about the appearance of one of the most variable and ambivalent images of folk demonology – the mermaid. We are underlying the fact that among the habitual models of mermaids' behaviour, scientists point out the seduction of men. This "role" is fulfilled by Anastasia: she tries to attract Ignatov's attention, inducing him to reduce the distance and, finally, she achieves her goal. Carnal pleasures in the mosque will be interrupted by the sudden screams of the mullah's wife, and "Ignatov, swearing, frees himself from the net of Nastasya's mermaid hair, patiently fastens his belt, pulls on his boots on the go" («Игнатов, чертыхаясь, высвобождается из сети Настасьиных русалочьих волос, терпеливо застегивает ремень, на ходу натягивает сапоги») (*idem*, p. 105).

#### **The connection between man and nature**

One of the key postulates of the pagan worldview is the assertion of the inextricable connection between man and nature, the first does not constitute the apogee of Divine creation, dominating the entire animal and plant world, but is seen as a link in a single chain. We find such a strong connection between the spheres of the human and the natural in this novel, for example, at the level of pictorial and expressive means. According to our observations, quite often G. Yakhina uses such tropes in which the human/what is related to a human being is transmitted through images/phenomena of nature. For example, the heart of frightened Zuleikha is compared to a broken egg: "The heart turns into the same viscous jelly, like an egg cracked in the hand, flows down the ribs somewhere down to the chilled stomach" («Сердце превращается в такой же вязкий кисель, как треснувшее в руке яйцо, стекает по ребрам куда-то вниз, к похолодевшему животу») (*idem*, p. 51). In the love couple Zuleikha-Ignatov, the first correlates with the arable land, and the second acts as a plowman. And the sleigh is referred to "alike a slow school of large fish, reaching out from the yard" («как медленный косяк крупных рыб, тянутся со двора») (*idem*, p. 106). Or the opposite technique: Murtaza counts the bags of bread, laying his palm on them "quaveringly, as on a lush female body" («трепетно, как на пышное женское тело») (*idem*, p. 47). This series can be continued, but the episode with the description of Upyrikha soaring in the steam bath deserves special attention, in which the concentration of such tropes (mainly metaphors) is the greatest: "Here she is, Upyrikha, very close: stretching from wall to wall, like a *wide field*. Lumpy

senile bones are sticking up, a hundred-year-old body scattered between them in bizarre *hills*, the skin hangs in frozen *landslides*. And all over this uneven, at times indented by the *ravines*, at times, lushly reared *valley*, glittering *creeks* of sweat flow and wriggle..." («Вот она, Упыриха, совсем близко: простирается от стены и до стены, как *широкой поле*. Бугристые старческие кости торчат вверх, столетнее тело рассыпалось меж них причудливыми *холмами*, кожа висит застывшими *оползнями*. И по всей этой неровной, то изрезанной *оврагами*, то пышно вздыбленной *долине* текут, извиваются блестящие *ручьи* пота...») (*idem*, p. 33).

We believe that such an abundance of natural images in the description of the human body is due to the specifics of the character, which, as shown above, turns out to be associatively related to a whole complex of goddesses and characters of folk demonology.

The special connection of Upyrikha with the image of a tree should also be noted here. In her statements, in the first part of the novel, this image appears in the context of the ideas of genus and kinship. So, for example, she is absolutely sure that she and Murtaza will outlive everyone, because they raise from "strong root and from a good tree" («крепкого корня и от хорошего дерева») (*idem*, p. 29), which cannot be said about Zuleikha (of "bad root" («дурного корня»)), who is not able to give birth to a son, an expected successor of the family, but also loses daughters one after another. In the novel's ending, Upyrikha (as perceived by Zuleikha), "turns" into a tree – a larch. Let us clarify that in folk culture the tree is a universal mediator: "simultaneously correlates with the upper (heaven, God and saints, heavenly bodies), middle (man) and lower (chthonic beings, ancestors, partly demons) worlds" («одновременно соотносится с верхним (небо, Бог и святые, небесные тела), средним (человек) и нижним (хтонические существа, предки, отчасти демоны) мирами») (*Славянские древности.../Slavânskie drevnosti...*, 1995-2012, p. 60). The repeated appearance of Upyrikha, who was deceased by that time, to Zuleikha in the most tragic moments of her life, seems to be explained by the desire of the former to ensure not only the continuation of the family, but also to force the daughter-in-law to obey the complex of moral, ethical and value foundations that were passed down from generation to generation. During her last appearance, the boundaries between natural and human become blurred: "Zuleikha wants to push Upyrikha away, she swings, but instead, for some reason, she falls on her chest, hugs a mighty body that smells of either tree bark or fresh soil. She buries her face in something warm, dense, muscular, alive, feels strong hands – on her back, on the back of her head, around her, everywhere. Tears are pouring down so generously and quickly that it seems – not from the eyes, but somewhere from the bottom of the heart, driven by its frequent and resilient beating. <...> – Tell

мом...” («Зулейха хочет оттолкнуть Упыриху, замахивается – но вместо этого почему-то падает ей на грудь, обнимает могучее тело, пахнущее не то древесной корой, не то свежей землей. Утыкается лицом во что-то теплое, плотное, мускулистое, живое, чувствует сильные руки – на спине, на затылке, вокруг себя, везде. Слезы льются так щедро и стремительно, что кажется – не из глаз, а откуда-то со дна сердца, подгоняемые его частым и упругим биением. <...> – Скажи мама...») (*idem*, p. 492).

A peculiar unity of previously opposed heroines occurs in a situation of the collapse of the mother’s world, when her son leaves her, all this time filling her life with meaning.

We must also point out that the author resorts to the use of natural images, particularly the zoonyms, to characterize the heroes. And the most representative, in this aspect, is the image of Grunya, whose physical and physiological characteristics are described by establishing connections with a bear and a horse: Grunya “with the gaze of a hungry bear” («со взглядом голодной медведицы») (*idem*, p. 120); “a bear-woman disappointedly lets air out of her voluminous chest, slowly turns around and takes her overweight body out of the room” («женщина – медведица разочарованно выпускает воздух из объемной груди, медленно разворачивается и выносит свое грузное тело из комнаты») (*idem*, p. 121); “sweated abundantly, like a horse, taking out long and intricate words under Stepanov’s dictation” («вспотела щедро, по-лошадному, выводя под Степанову диктовку длинные и заковыристые слова») (*idem*, p. 128).

The above-presented examples, we believe, are enough to substantiate the degree of significance of the pagan worldview in the poetics of Guzeli Yakhina’s novel, and illustrate the variety of artistic functions of the elements of the pagan code at the levels of the character system, plot construction, ideological and thematic originality, pictorial and expressive means. We consider it promising to further study this novel in the aspect of mythopoetics.

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## THE REFLECTIVE HERO IN RUSSIAN LITERATURE AND SOVIET CINEMA (FROM ONEGIN AND OBLOMOV TO ZILOV)

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### Abstract

*This paper analyzes the reflective character in the play "Duck Hunt" by A. Vampilov. The author proceeds from the literary type of "superfluous man", that was discovered in the early 19<sup>th</sup> century by A.S. Pushkin's novel "Eugene Onegin" and that continued its existence in such heroes of Russian literature as Pechorin, Belto, Rudin, Oblomov. The author highlights the distinctive features of the studied literary type in the play "Duck Hunt" and in the movie "Holiday in September", and stops at the plot-forming function of "replacement" in the play.*

**Keywords:** hero, image, type, character, "superfluous person", Eugene Onegin, Ilya Oblomov, Viktor Zilov, Alexander Pushkin, Ivan Goncharov, Alexander Vampilov, Nikita Mikhalkov, Oleg Dal, Vitaly Melnikov

### Rezumat

*În articol, se analizează personajul reflectiv din piesa „Vânătoarea de rațe” de A. Vampilov. Autorul pornește de la chipul „omului inutil”, prezentat, pentru prima dată, la începutul secolului al XIX-lea în romanul lui A. Pușkin „Evgheni Oneghin” și care și-a continuat existența în astfel de eroi ai literaturii ruse ca Peciiorin, Belto, Rudin, Oblomov. Autorul descrie trăsăturile distinctive ale tipului literar studiat în piesa „Vânătoarea de rațe” și în filmul „Vacanță în septembrie” și se oprește la „înlocuire” ca funcțiune de apogeu în piesă.*

**Cuvinte-cheie:** erou, imagine, tip, personaj, „om inutil”, Evgheni Oneghin, Iliia Oblomov, Viktor Zilov, Alexandr Pușkin, Ivan Gonciarov, Alexandr Vampilov, Nikita Mihalkov, Oleg Dal, Vitali Melnikov

Russian literature of the 19<sup>th</sup> and 20<sup>th</sup> centuries, which created a complex image of Man and the World, paid special attention to people with contradictory and suffering consciousness; people who were "superfluous", "unnecessary" in the society that worships money, career, entertainment, mundane success. Hence a special type of hero in Russian literature, who is ascribed the definition of an "unnecessary person". Usually this term is used in Russian literary criticism in relation to the heroes of the 19<sup>th</sup> century, although "there was not and could not be any special period of 'superfluous people' in history. The "superfluous man" is a tragic figure, and his tragedy, on the one hand, is in his break with the vulgar environment, and, on the other, in his inability to enter into active struggle with it" (Бурсов/Burso, 1960, p. 27).

Many readers and some critics highlight in the "superfluous man" such traits as bourgeoisness, laziness, idleness. In our opinion, this is only one aspect of this literary type. We will try to show that the dissenting hero is destined to remain all his life in a state of spiritual loneliness, which is caused by his "woe from the mind," his suffering heart, his reflective consciousness and his position of an active "non-doer".

The following words may also be synonymous with the established definition of "superfluous man" in Russian literary criticism: reflective, contradictory, dissenting.

The first vivid embodiment of the "superfluous man" was Onegin ("Eugene Onegin" by Alexander Pushkin, 1823-1831); he was succeeded by Pechorin ("A Hero of Our Time" by Mikhail Lermontov, 1839-1840), then by Beltov ("Who is to blame?" by A. I. Herten, 1841-1846); Ivan S. Turgenev's heroes: Chulkaturin ("Diary of an Extra Man", 1850), Rudin ("Rudin", 1856), and Lavretsky ("Gentlemen's Nest", 1859); and, finally, Oblomov ("Oblomov" by I. A. Goncharov, 1849-1859). In our opinion, the list might be continued, but the 19<sup>th</sup>-century revolutionary-democratic critics still maintain that the gallery of "superfluous people" is supposed to be opened by Onegin and closed by Oblomov. Here it is possible to agree only with one thing: it is true that the portrayal of this type in Russian literature begins with Onegin, which does not, however, speak of the impossibility of the existence of "the superfluous man" in pre-19<sup>th</sup>-century culture (the type of man with a reflective sense of consciousness has been known since antiquity). However, we cannot agree with the statement that everything ends with Oblomov, since we find enough examples of literary heroes who think differently than everyone else and are opposed to society. In other words, the heroes of the 20<sup>th</sup> century also exhibit features that are characteristic of the 19<sup>th</sup> century "superfluous man".

The term "superfluous man" only became widespread after I. S. Turgenev's "Diary of a Superfluous Man" (1850), but the formation of this type in Russian literature, as we noted above, begins with Onegin, followed by Pechorin, Beltov, Rudin, Oblomov. Researcher Yuri Mann singles out the following features peculiar to this literary type: "...alienation from the official life of Russia, from his native social environment (usually noble), in relation to which the hero is aware of his intellectual and moral superiority and at the same time - mental weariness, deep skepticism, discord between word and deed and, as a rule, social passivity" (МАНН/Mann, 1967, p. 400).

Each of the above-mentioned heroes of 19<sup>th</sup> century Russian literature overcame boredom, blues, melancholy in his own way, only their departure from society was common (they are "superfluous" because there is no place for them in the society that surrounds them, since in it one must play by the rules of accepted norms, while the "superfluous hero" thinks and feels

differently, not like everyone; this phenomenon is designated in philosophical ethics as nonconformism). Some chose the solitude of the countryside or long journeys as a "cure" for boredom and melancholy; others sought a bullet in the Caucasus, Persia, the revolutionary barricades of France; some "treated" themselves with a soft couch, wrapped in a large bathrobe. But the relief did not come, the longing did not recede.

Researcher V. A. Koshelev in his article "Onegin's airy bulk" writes: "Pushkin's hero (Onegin) is by no means devoid of laziness and idleness – but Pushkin always accompanies these concepts with meaningful epithets: "yearning laziness", "brooding laziness", "idleness of leisure", etc." (Кошелев/ Košelev, 1999, p. 7). That is, these metaphorical epithets show the constant inner work of the mind and heart by external inactivity, it is not just thinking and experiencing, it is always a painful reflexive introspection.

Further, V. Koshelev notes that confessions of boredom, melancholy, moping are found in Pushkin's letters: "*Boredom is one of the belongings of a thinking being.* Moping and boredom were inherent to many of Pushkin's contemporaries – precisely those contemporaries who did not look like ordinary mediocre people. Poet K. N. Batiushkov in the essays "Walks around Moscow" depicted himself as some of his "good buddy" who "everywhere yawned smoothly," that is, behaved quite "in the manner of Onegin". In his village K. Batiushkov also lived in a state of "brooding laziness," which he described in detail in his letters to N.I. Gnedich. The diary of the Decembrist N. I. Turgenev, well known to Pushkin, was titled "My Boredom". The same feelings were expressed in their intimate notebooks by other Pushkin's friends: M.P. Scherbinin, V.F. Odoevsky, P.A. Vyazemsky, A.S. Griboedov (Кошелев/ Košelev, 1999, p. 10).

The loneliness of Russian cultural and freedom-loving people of the first half of the 19<sup>th</sup> century was extraordinary. The image of Chatsky in "Woe from Wit" illustrates the loneliness of the best intelligent and finely sensitive people of the time, and he is also the forerunner of a whole string of dissenters in Russian literature. Such people, as we know, were often called insane by the society and authorities for the reason that they thought differently, otherwise, i.e. they were the only ones who really thought (woe to the mind), and also because a dissident always undermines established social norms and rules and encroaches upon the stability of state institutions by his denial. P.Y. Chaadayev was once called insane for his "Philosophical Letters". O. Kuchkina's article about him is entitled: "A Dissenter", that is, a person who thinks differently, and suffers from it. "The culturally refined Chaadayev could not reconcile himself to the fact that he was doomed to live in an uncultured society, in a despotic state..." (Кучкина/ Kučkina, 1989, p. 4). Society and state, confirming their uncultured and despotic nature, declared Chaadayev insane and subjected him to a medical examination.

Chaadayev was depressed by this and became silent for a long time. Later, he would write "The Apology of a Madman", but would never finish it. Note the iconic nature of the title of Chaadayev's work.

Naturally, the Russian romantic idealists of the 40s fled from social reality, from the uncultured society, from the oppressive state into the world of thought, fantasy, literature, into the reflected world of ideas. "They suffered from the ugliness and untruth of reality, but were powerless to remake it. The discord with reality made Russian people inactive, developed the type of "superfluous people" (Бердяев/Berdâev, 1990, p. 23).

At first, the revolutionary-democratic critics of the nineteenth century took a benevolent view of the type of "superfluous man". They sympathized with the "superfluous people" and attributed their inactivity to external circumstances – upbringing and environment. V. G. Belinsky was the first to say that Onegin was a suffering egoist, and of Pechorin, that "...he bitterly accuses himself of his errors. His inner questions are continually ringing out in him, disturbing him, tormenting him, and he seeks their resolution in reflection: he peeks at every movement of his heart, examines every thought of his own. He has made himself the most curious subject of his observations..." (Белинский/Belinskij, 1954, p. 43).

But in the second half of the 40s Belinsky's criticism of the romantic view of the world merges with a resolute condemnation of "superfluous people", who were included by him among the "romantics of life" who were not capable of socially useful activity. He sees the cause of the passivity of "superfluous people" in their very nature, weakened by their romantic and bourgeois upbringing, that is, even later the critic did not deny the dependence of character on the environment and "social life". But he no longer justified the inertness of "superfluous people" by the circumstances of Russian life, under which the forces of personality remain unused. Belinsky explained the idleness of "superfluous people" by their belonging to the nobility class.

Belinsky's ideas were supported and developed in their works by N. G. Chernyshevsky and N. A. Dobrolyubov.

N. A. Dobrolyubov's article "What is Oblomovshchina?" (1859) is an important stage in the critical understanding of I. Goncharov's novel "Oblomov". During the nineteenth and twentieth centuries readers perceived and continue to perceive the novel according to N. A. Dobrolyubov, who saw in the novel a depiction of the collapse of serfdom in Russia, and in the main character – "our indigenous people's type" (Добролюбов/Dobrolyubov, 1984, p. 41), who personifies laziness, inaction and stagnation of the serfdom system. N.A. Dobrolyubov is primarily interested in "Oblomovshchina", so the critic focuses not on the individual, but on the typical features of the hero; the social is more important here than

the personal. Oblomov is first of all a "gentleman", and it is precisely this "gentlemanliness", that is, the life at the expense of others, which leads the hero to the existence of weak will, inactivity, helplessness, and apathy. This brings Oblomov closer to the "superfluous" characters of Russian literature: Onegin, Pechorin, Belto, Rudin, who "see no purpose in life and find no fitting activity" (Добролюбов/Dobrolyubov, 1984, p. 47). "Oblomovshchina", i.e. barbaric inactivity and dreaminess, according to N.A. Dobrolyubov, "puts an indelible stamp of idleness, freeloading and perfect uselessness in the world" (Добролюбов/Dobrolyubov, 1984, p. 61) on Onegin, Pechorin, Belto, Rudin, Oblomov. Therefore the critic calls for a "merciless judgment", for the removal of the "halo of exclusiveness" from the "superfluous people" and for the establishment of the "active hero type" as an ideal.

N.A. Dobrolyubov, who brings together all the "Oblomovs" by their external features - laziness, idleness, apathy - does not speak about the inner world of the hero, which distinguishes Oblomov from others and makes him one of the few. This is what the critic A.V. Druzhinin, who sharply disagreed with N.A. Dobrolyubov and wrote in the same 1859 article "Oblomov, a novel by I.A. Goncharov", points out, where, in particular, he pointed out that "it is impossible to know Oblomov and not to love him deeply..." (Дружинин/Druzhinin, 1991, p. 112). A.V. Druzhinin saw the "bad" Oblomov, "almost ugly", lying on the sofa, arguing with Zakhar - in the first part of the novel, and the "good" Oblomov, "touching", "deep", "sympathetic", "in love", crying "over the ruins of his happiness" - in the second part. It is not the social essence of Oblomovshchina that is important to A. V. Druzhinin, but rather the true living poetry and the life of the people connected together in the novel. In Oblomovshchina the critic singles out both the negative and the poetic, the comic and the sad. N.A. Dobrolyubov categorically refused to notice anything in Oblomov except his "resolute trashiness"; for N.A. Dobrolyubov Ilya Ilyich is "*repulsive in his nothingness*" (Добролюбов/Dobrolyubov, 1984, p. 58). A. V. Druzhinin holds Oblomov dear as a "weirdo" and a "child" unprepared for practical adult life: "...It is not good in a land where there are no good and incapable of evil weirdos like Oblomov! Such people are sometimes harmful, but very often sympathetic and even reasonable..." (Дружинин/Druzhinin, 1991, p. 122). Oblomov "...is dear to us as a man of his land and his time, as a kind and gentle child, ...he is dear to us as a crank, who in our era of self-love, subterfuge and untruth peacefully ended his life without offending any man, without deceiving any man, without teaching any man anything untoward" (Дружинин/Druzhinin, 1991, p. 125). A. V. Druzhinin's point of view on the novel and the protagonist was not as popular in the 19<sup>th</sup> century as N. A. Dobrolyubov's interpretation of the novel (for more on the problem of interpreting Oblomov's image, see Бражук/Brajuk, 2014, pp. 8-24).

Alexander Herzen, who was deeply sympathetic to the "superfluous people," was somewhat puzzled when N. Chernyshevsky and N. Dobrolyubov criticized the "superfluous man". His critical remarks on this subject are well known.

Ivan Turgenev, who recognized the importance of the environment in the development of personality, unlike V. Belinsky, N. Chernyshevsky, and N. Dobrolyubov, focused not on the social conditions of Russian reality, but on the psychological nature of man ("Rudin", "The Noble's Nest"), for which he was criticized by revolutionary democrats.

Due to revolutionary-democratic criticism (Dobrolyubov, Chernyshevsky, Pisarev), the image of the "superfluous man" was fixed only for the characters of the 19<sup>th</sup> century, since it was believed that the cause of moping and melancholy was serfdom, "Oblomovshchina".

In the theme of the "superfluous man" it is important to highlight the affirmation of the value of the individual person, the personality, the disclosure of the inner world of the hero, his psychology, the interest in the "history of the human soul", which creates the ground for a fruitful psychological analysis. This is why the hero with a reflective consciousness remains an interesting topic for research today, despite the changed social conditions of life.

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The type of the "unnecessary man," the dissenting hero did not degenerate, did not end with Oblomov, did not disappear after the abolition of serfdom and the ruin of the nobility's nest. The Onegin-type hero became a significant social and artistic phenomenon in Russian culture. The traits typical of the dissenting hero of the 19<sup>th</sup> century (mental fatigue, deep skepticism, discord between word and deed, social passivity), can be found in the hero of the 20<sup>th</sup> century as well. In the works of A. Chekhov, A. Bitov, Yu. Trifonov; in the plays of A. Vampilov, A. Volodin; in the films of directors O. Iosseliani, R. Balayan, G. Daneliya, N. Mikhalkov, I. Heifits, A. Efros, V. Melnikov. The man who is not like the rest, looking, thinking, suffering, checking whether the modern world is habitable, whether it is possible to find one's place in it - this man, and thus the hero with a reflective consciousness, remains a subject of research in Russian culture of the twentieth century.

Let's turn to Vampilov's play "Duck Hunt" and its protagonist V. Zilov. If the critics of the seventies paid attention to the social problems of the play, the critics of the nineties (E. Gushanskaya, B. Sushkov and others) say that "...it is time to look at Zilov through the prism of classical tradition. Without this, the author's thought might get lost in shallow topical analysis" (Сушков/Suškov, 1986, p. 25). Paradoxically, Zilov is on a par with Onegin, Pechorin, Oblomov. He is characterized by the same inability to find himself in the world around him.

"The collision taken by the playwright is as old as the world – it touches on the problems of the social and moral existence of man. Each time has interpreted it in its own way, bringing to the forefront its own set of moral tasks and hero type. This is the kind of collision in which Zilov appears. ...We are faced with a dramatic collision in which he represents a hero of exactly this type – a reflective hero. ...The roots of this image go back to the Russian literature of the 19<sup>th</sup> century... Behind all these heroes there is a compromise and a moral right of superfluous people" (Гушанская/Gušanskaâ, 1990, p. 229, p. 234).

"Duck Hunt" is a play of a special genre, a play-remembrance, so the past tense occupies the main place in the play, the memories of the events of the last two months. The present tense in the play is not rich in events and is a framing of Zilov's memories. The dramatic nature of the memories is one of the reasons why the character tries to end his life by suicide.

Researcher E. M. Gushanskaya notes: "*The Duck Hunt* is first of all a play-confession, based not on dramatic, but on lyrical conflict, not on dramatic clashes, but on a plot of lyrical self-awareness, ... the conflict here is not external, but internal – lyrical, moral. Drama offers judgment from the outside, lyricism offers awareness from within. It is a strange and complex play, in which the main drama falls on what, in fact, cannot be played, – on the process of self-consciousness" (Гушанская/Gušanskaâ, 1990, p. 206).

Victor Zilov's inner tragedy arises from the absence of friends, from the discord with his conscience, from the unfulfilled son's duty, from the impossibility to love, from unrealized desires, from the fact that the hero is mired with everyone in vulgar and impure reality, that he is thirty, and life passes somehow meaninglessly, and there are no answers to the questions posed to himself, and only the dream of a clean and honest life on the other side remains.

Why do Onegin, Pechorin, and Oblomov flee from society? Because everything that surrounds them is not real, but false or played out: everyone around them is playing love, friendship, being busy with business, socializing. In Zilov's case the same is even more complicated: life turns into a kind of mundane ritual, with half-love, half-friendship, half-doing, in this formula the prefix "SEMI" easily turns into the prefix "NOT".

"Duck Hunt" is a play that is built on the principle of "substitution," in which the living turns into the inanimate, is replaced by it. Phenomena, people, things, concepts are substituted. Thus, the substitution function becomes plot-forming.

As a result, the image of Home (a symbol of warmth, coziness, and family) is replaced by the image of a typical apartment. Moreover, such a house is not some exception to the rule, it is the way many people live: Vampilov emphasizes that the hero receives an apartment in a new typical

house, from the windows of which the roof of another typical house is visible. The house itself contains nothing domestic: the furniture is replaced by a garden bench, a live cat, which newcomers take into the house by a custom, is replaced by a plush cat. Then, however, a table and telephone appear (and, moreover, the telephone is not installed as usual, but "arranged": "And we will arrange the telephone here" (Вампилов/Vampilov, 1984, p. 142)), and a couch, and other furniture. The author's remark will emphasize: "ordinary furniture", i.e. the house is typical, the apartments are the same, the furniture is ordinary – this is an image of a Dormitory rather than a House; there are no domestic, personal features that distinguish the Vampilov hero's dwelling from other dwellings. And the one who does not yet have a home dreams of just such an apartment: "Sayapin: Here will be a TV set, here a couch, next to a refrigerator" (Вампилов/Vampoliv, 1984, p. 143). – In all this there is an indication of the impersonal, standard character of the dwelling. The characters assess this as the norm: Valeria remarks: "Now you will have a normal life" (Вампилов/Vampoliv, 1984, p. 144). The normality of life is determined not by the fullness of life, but by the absence of life in life, by the predominance of things, and the more lifeless, the "more normal life" is. Beauty is when there is elementary domesticity: "Cold? Hot?... Beauty!.. Gas?... Beauty... Eighteen squares? Beautiful! Balcony? Beautiful!"

The man is depersonalized in the world of things, which is depicted by Vampilov in this detail: Vera uses the same name for all men, "alík". The name "Alik" in the play is spelled with a small letter, it becomes a nickname. When asked by Sayapin why Vera calls everyone "alík": "Maybe it's your first love, Alik?" – she replies: "You guessed it. The first one is alík. And the second alík. And the third. All alíks" (Вампилов/Vampoliv, 1984, p. 137). As the play nears its end, the name "alík" becomes common, addressing each other, the characters use the impersonal word "alík" rather than their own names. The stuffed cat, the thing, is also given the name "alík." In this way, Vampilov not only gives the absurdity of the substitution function, but also raises it to the square degree: the living turns into the inanimate, the human being is replaced by the thing.

At the end of the housewarming party, Zilov ironically says: "That's fine. Everyone is well, everyone is happy. A pleasant evening" (Вампилов/Vampoliv, 1984, p. 151). But all the pleasantness lies in the fact that they drank and ate. Nobody knows how to celebrate a housewarming party. Customs, traditions are forgotten. People have been turned into things, replaced by things, and people have forgotten how to speak. This is how their toasts sound: "Salute! Well, well! Let's go! Let's go!" (Вампилов/Vampoliv, 1984, p. 150). There is no sense of a celebration of communication, an ordinary ritual in a series of the same rituals.



For Zilov, work is a boring pastime with absolutely no creativity or satisfaction. When the bosses demanded the results of the work, Zilov, without thinking twice, handed in a fake report: "Nonsense. It will pass. No one will pay attention. Who needs it?" (Вампилов/Vampilov, 1984, p. 154). Thus, work is replaced by a game of work, deceit, lies.

The culmination of the substitutionary function in the world of things, "aliks", lies and masks, in the impersonal and dead world, is the absence of sanctuaries and God. This is why the planetarium takes the place of the church, and the place of God is taken by the bosses, on whom it depends whether the new apartment will or will not be given. The bosses are prayed to, they are stronger than God in the world of things:

Valeria (theatrically): *Oh, Vadim Andreyevich! I'm ready...*

Zilov: *What for?*

Valerie: *I'm ready to pray for you. Honestly!*

Zilov: *Pray, my daughter...*" (Вампилов/Vampilov, 1984, p. 145).

If there were any occasions to go to church, it was only once, and that was because he was drunk. Zilov tries to remind his wife of their first meeting. That time he came to her with snowdrops. Now instead of snowdrops there is a copper ashtray:

Galina: *Stop it, for God's sake.*

Zilov: *No, there was no God, but there was a church across the street, remember, remember? Yes, the planetarium. Inside it was the planetarium, but outside it was a church...* (Вампилов/Vampilov, 1984, p. 164).

Galina: *...Vitya, have you ever been to church?*

Zilov: *Yeah. I went in with the guys once. On a drinking binge* (Вампилов/Vampilov, 1984, p. 185).

The world of hunting, the world of living nature, where everything is natural and where the hero strives, is opposed to the everyday, mundane, dead life of things in the play. To go hunting for Zilov is like returning home from the war, in other words, one must stay alive, resist, be able to endure the surrounding vulgarity that kills everything alive in man!

Zilov (with despair): *Another month and a half! Just think...*

Waiter (grinned): *Will you live?*

Zilov: *I don't know, Dima. How to live - I have no idea* (Вампилов/Vampilov, 1984, p. 135).

For Zilov, hunting is "a world of transcendent freedom and spirituality, inconceivable, incomprehensible poetry, existential solitude, divine purity, it is ecstasy, rapture, moral purification, a form of existence and manifestation of higher spirituality, which the hero lacks in everyday life so much... It is a moment of truth" (Гушанская/Gušanskaâ, 1990, p. 224).

When the guests ask Zilov, "Guess what we're getting you?" he replies: "I don't know. Give me an island. If you don't mind" (Вампилов/Vampilov,

1984, p. 147). The island for the hero is a symbol of seclusion from the living reality. It is similar to Oblomov's dream of a lost paradise, of Oblomovka, far away from civilization, in the world of nature and naturalness.

The two word-images constantly repeated in the play, rain and window, are not coincidental. The rain outside the window is the only hint of life in the inanimate world, a symbol of nature. The window is the boundary between that, natural, life and this, artificial life. Zilov is constantly drawn to the window. The window and the window sill are polysemantic for the hero.

It is also interesting that when asked by the waiter where Zilov got his new apartment, the hero answers that near the bridge and only afterwards adds: "Mayakovsky thirty-seven, apartment twenty" (Вампилов/Vampilov, 1984, p. 136) (Mayakovsky died at the age of 37, and here the street name and house number are symbolic). The bridge divides one bank from the other and separates one life from another. Telling about the hunt, Zilov tells his wife: "I'll take you to the other side, do you want to?" (Вампилов/Vampilov, 1984, p. 184). On this side of the bridge, where Zilov lives, on this shore there are typical houses, planetarium churches, people-things, homelessness, "godlessness" and sacrilege, death. On the other side of the bridge "...there is nothing, was not and will not be," there is only God and the primordial nature: "Zilov: But be warned, we're going up early, before dawn. You'll see what fog there is - we'll float, as in a dream, unknown where. And when the sun comes up? Oh! It's like a church and even cleaner than a church... And the night? My God! Do you know what silence is like? You're not there, do you understand? No! You haven't been born yet. And there's nothing. And there wasn't. And there won't be... And you'll see the ducks. I will. Of course, I'm not a very good shot, but is that the point?" (Вампилов/Vampilov, 1984, p. 184).

In the society of people-beings, where there is no God, people are acrimonious, and one can allow oneself to joke maliciously, to be cruel to an ex or a new beloved, to forget about parents (filial feeling is replaced by cynicism and mockery), to do nothing, to turn into a dead man, into a thing, into an "alik". In the hunt, the opposite process takes place: the spiritual dead man comes to life and becomes a man.

Hunting is an ambivalent image. On the one hand, hunting is the initiation into nature, it is something sacred, pristine, pure. On the other hand, hunting is a symbol of murder. Zilov cannot kill living beings. For him, hunting is purification, above all, and people around him do not understand this. They laugh at him, at the fact that he has never killed even a small bird. Zilov replies to the laughter: "What do you know about it?" (Вампилов/Vampilov, 1984, p. 148). For Zilov the flying ducks are alive, so he cannot kill them. However, he is not sure that the people around him are alive in the true, spiritual sense of the word, and so Zilov allows himself to

be cruel to them: "Go to hell! I do not want to know you anymore! Bastards! Aliks!... I want to be alone... I don't believe you, do you hear?..." (Вампилов/Vampilov, 1984, p. 195).

The second most important image of the play is that of the Waiter. The Waiter is Zilov's double, an antipodean double. They are both 30 years old. They go hunting together. Zilov on the phone says to the Waiter: "You are the closest person to me", but in fact – the Waiter is the exact opposite of Zilov, it is the most lifeless phenomenon, born of the world of things, the world where there is no God: "Dima (the Waiter) is a genius of the spiritless environment, its offspring and its idol" (Сушков/Suškov, 1986, p. 33). At school, he was "a shy kid," but he set himself a goal: to break through, to assert himself, to look decent – and he succeeds. The waiter is a good worker, he is always collected, accurate, businesslike, punctual, he does not drink at the job, he is calm, confident, he knows how to hold himself with others. He knows and can do absolutely everything, but he is like a robot, a machine, which is inaccessible to the human perception of the world, emotional and spiritual: "The waiter is absolutely flawless and just as absolutely inhuman" (Гушанская/Gušanskaâ, 1990, p. 246). Ducks are a target for him and nothing more, so he teaches Zilov to be calm and to kill neatly:

*Zilov: ... I have a feeling that this time I will be lucky.*

*Waiter: Forefeeling doesn't matter. If you can't shoot, a hunch won't help. You'll always miss.*

*Zilov: Dima, how many times can I miss? Could it be this time, too?*

*Waiter: Vitya, I've explained it to you a hundred times: you will miss until you calm down. ...After all, how do you do it all? Calmly, smoothly, gently, slowly... complete indifference... How can I say... Well, it's not like they're flying in nature, but in a picture.*

*Zilov: But they're not in the picture. They are, after all, alive.*

*Waiter. They are alive for those who miss. And for those who hit, they're dead. Do you understand?" (Вампилов/Vampilov, 1984, p. 189).*

When Zilov fails in his suicide attempt, the waiter, examining the shotgun cartridge, says: "And your cartridges are unreliable. Replace them with simple ones, they are reliable" (Вампилов/Vampilov, 1984, p. 202). In other words, to be sure next time.

Zilov envies the waiter, wants to learn not to suffer, to be calm and balanced, understanding that life is simpler and easier for such people. But at the same time, Zilov has no doubt that the waiter is a scoundrel. He says so: "You're a beastly guy, Dima...", and in the cafe, during a drinking binge he gives him the exact definition: "The lackey," for which he gets a punch in the jaw from Dima. That Dima is a lackey is also the author's point of view, since when listing the characters, each of the characters has the first or last name, only the waiter is named *waiter*, which also emphasizes the typicality of such people, their multiplicity.

The most tragic thing in the play is that the Waiter is Zilov's companion and guide to the world of the hunt, that is, to the world of the dream, ideal, uncompromised by anything. It turns out that Zilov's dream is utopia. In hunting one must kill, one must know how to shoot a living thing, and in hunting there is the waiter, Dima, who does this flawlessly. Zilov understands perfectly well that it is difficult to find a place on the Earth which is not defiled by human banality. That is why he says: "Give me an island". That is why the main thing for him is the "gatherings and conversations" preceding the hunt, that is a dream, not reality, a dream utopia of the world, where you can break away from everyday life, vanity, lies, laziness, where you can be different, better and cleaner.

Zilov's reflective consciousness makes him particularly defenseless and vulnerable, which is why he needs spiritual intellectual apologetics. There are many things about Zilov that are repulsive: lies, deceit, drunkenness, and his relationships with women and his parents. But Zilov is tormented by the fact that he does not live as he would like to, whereas the other characters in the play are not at all bothered by their lifeless, material state. Zilov is able to suffer, and this attracts to the character:

"Zilov (to his wife): "...I want to talk to you frankly. We haven't spoken frankly for a long time – that's the trouble. (Sincerely and passionately) I am to blame myself, I know. I brought you to this... I've tormented you, but I swear to you, I'm disgusted with my own life... You're right, I don't care about anything, about anything. What's happening to me, I don't know... I don't know... Don't I have a heart? Yes, yes, I have nothing but you, today I understand it, do you hear? What have I got but you? Friends? I have no friends. Women? Yes, I had them, but what for? I don't need them, believe me... What else? My job! My God! You should understand me, how can you take it all to heart! I'm alone, alone, I have nothing in my life but you. Help me! Without you I'm dead... Let's go away somewhere! Let's start all over again, we're not so old..." (Вампилов/Vampilov, 1984, p. 134).

Even when Zilov is cruel to those around him, it can hardly be called cruelty. Is it possible to speak of cruelty to a carpet that is being dusted off? Zilov is surrounded by people-things who are used to the fact that "Vitya is joking," the main thing for them is that in the cafe, in the "public place" where Zilov made a scandal, decency should be kept. And the next day, everyone forgets everything, no one is offended by Zilov for his taunts to them, they decide that Vitya made a joke and, therefore, you can joke with him and send him a funeral wreath, not even suspecting that a jolly guy Vitya Zilov can shoot himself. They do not understand how a man who has everything can have no desire to live:

"Kuzakov: *What's the matter? What's the matter...? What are you dissatisfied with? What do you lack? You're young, healthy, you have a job, an apartment, women love you. Live and be happy. What more do you want?*

Zilov: *I want you to leave*" (Вампилов/Vampilov, 1984, p. 200).

But they won't leave, they have nowhere to go, they live in this world common to them and to Zilov, in the world of things, and Vampilov's character won't go anywhere from this world, because there simply is no other, there is no island on which a new, clean and honest life could be built, all this is just a dream, and in reality if there were such an island, sooner or later Dima the waiter would appear there and begin to kill ducks.

The tragedy is that the hero does not kill himself. The gun that appeared in the first act, and which by all the rules of the genre should have fired, does not fire at all. If the hero had killed himself after he had seen the filthiness he was living in; or after the suicide attempt had failed, everyone had gone, and he had been left alone, flinging himself onto his bed, the curtain would have closed – both of these endings would have meant a way out of the situation, it would have been a victory for Viktor Zilov, his protest against the world of things. But being the bearer of the name Victor, which means victory, winning, Zilov did not become the victor. The hero is crowned not with laurels, but with a mournful wreath. The play ends where it began: with Zilov's call to Dima the waiter. The circle has closed, there is no way out. Everything has returned to its normal course. This finale, above all, reads tragic, the impossibility of escaping from the world of things, and also emphasizes the timelessness of the theme of the "superfluous man."

\* \* \*

The reflexive, dissenting, redundant man from literature comes to the theater and cinematography of the twentieth century: "There Lived a Singing Blackbird" (directed by O. Iosseliani), "Flights in Dreams and in Reality" (directed by R. Balayan), "Autumn Marathon" (directed by G. Daneliya), "Several Days in Oblomov's Life" (directed by N. Mikhalkov), "The Bad Good Man" (directed by M. Heifits), "On Thursday and Never Again" (directed by A. Efros), "Vacation in September" (directed by V. Melnikov).

Nikita Mikhalkov presented a sentimental interpretation of the central image of I.A. Goncharov's novel in the 1970s in the film "A Few Days in the Life of I.I. Oblomov". Already in the very title of the movie, specifying the initials of the hero, the director focuses on the fact that Oblomov has the name, that he is a personality, thereby destroying the established perception: "Oblomov - Oblomovshchina". And we are surprised to recall that Oblomov's name is Ilya Ilyich. The name and patronymic sound so musical and poetic, so unusual for our ears, gradually accustomed to the dry critical word "Oblomovshchina", that the film irresistibly attracts us from the very first shots and sounds. The viewer has the desire to know who Ilya Ilyich Oblomov is and why only a few days of his life turned out to be so important in his fate.

There are no scenes of guests coming to Oblomov's house, nor is the hero's line of life with Agafia Pshenitsyna. For N.S. Mikhalkov it was

important to show the pure, honest, kind soul of the Russian man, whose breadth corresponds to the vast expanses of patriarchal Russia, which does not keep up with the world of fashion, progress, civilization, but which preserves the moral laws of life in the traditions and culture of the people.

Oblomov played by O. Tabakov is charming, gentle, cordial, kind, pleasant, he attracts sympathy, the viewer forgets that he is a serf-master. Tabakov-Oblomov merged so successfully that it is difficult to imagine Oblomov as someone else.

When in the bath scene the hero speaks important words about society, about the essence of human life, about the helplessness to change anything in himself and cries at the same time, the soul opens before us, and we see how thin and sensitive it is. At the moment of Oblomov's monologue, the camera focuses on the butterfly in the glass, symbolically emphasizing, on the one hand, the hidden spiritual beauty of the hero, but, on the other hand, the butterfly is still dried in the glass, and this is a hint by director and cameraman to Oblomov's tragic end, a detail telling us that with his wings spread open it is impossible to escape from the glass, from the circle of fate that the hero is destined for.

Eduard Artemyev's amazing music, blending with the music of nature, soothes and bewitches the viewer who, enchanted by it, sees the rays of sunlight streaming through the trees into the open windows of Oblomov's house, sees little Ilyusha waking up and being told that his mother has arrived, and he, forgetting everything in the world, runs away from home, running through the vast green expanses towards the sun and shouting "Mama's here...!" - there is so much love in his voice for his mother, for the world around him, for the fairy tale. At the end of the film Oblomov's son will be running among the vast fields with the same cry: "Mother has come...!"

In the hero's dreams, the viewer sees a patriarchal, fairy-tale world of the Russian village, where everyone lives happily and comfortably, we see Oblomov's kind and affectionate parents and other inhabitants of Oblomovka, who from morning discuss with the Master how to fix the creaking, old stairs on the porch ready to collapse; after a hearty dinner everything sinks into slumber, and only the little Oblomov and his friend Shtoltz walk through the rooms and around the yard and explore the world of sleep and peace; and in the evening all dwellers gather in the house and tell fairy tales and fable and people joke to each other, until it's time for dinner and night's sleep.

The film's portrayal of Oblomov's love leaves a strong impression. The skillful editing of several close-up shots in which, as in a painting, the viewer sees Olga's thin neck, strands of her blond hair ruffling in the light breeze, and shots of Oblomov's enchanted face give a visual sense of how pure his love is. The episode of a night rendezvous in the garden house,

when Olga kisses his hands and confesses her love, and Oblomov's state of mind is utterly tense, is accompanied by images of disturbed nature: lightning, thunder, rain.

The proponents of N.A. Dobrolyubov's point of view accused N.S. Mikhalkov of poetizing the serf-master Oblomov and noted that the film is dominated by an unmotivated admiration for the hero, decorative and untrue, embellishment that opposes real beauty. The Soviet ideological critics also rejected the film because Oblomov's monologues about society and man were not from the 19<sup>th</sup> century, but from the 20<sup>th</sup> century, the modern life, in which the individual was forgotten behind slogans and posters, only vanity, "perpetual running around, knocking each other down, gossiping and chitchatting and snapping at each other" remained. An "unnecessary person" cannot live where there are lies (and there were plenty of lies in the Soviet times), it is difficult for him to adapt, to become like everyone else and not notice the falsity, but at the same time it is necessary to adapt - hence the tragedy of double life and life unfulfilled.

After the romantic sixties came the sobering seventies and eighties, the theme of the dissident becomes a major theme in literature, theater, and cinema. We have already given a list of the films that were released during these years, although some of them were to be seen only in the nineties because they were forbidden by the censorship authorities at the time. It is interesting that films based on classic works and referring to the theme of an "unnecessary person" in one way or another were censored. Among them were "A Few Days in the Life of I. I. Oblomov", "The Bad Good Man" (based on Chekhov's story "The Duel"), and "By the Pages of Pechorin's Journal". Apparently, the censors thought it was about the past and did not notice the subtext of modernity. Films with a dissident character from the '70s-'80s would be shelved, and the arguments would be that "this is not about us" or "we don't have this kind of stuff".

In the Soviet "luminous" society of developed socialism, a tormented hero cannot exist. And if N. Mikhalkov was accused of "poetizing a serf master," A. Vampilov was declared a gloomy, heroless playwright who promoted pessimism. They used to say about Zilov that we do not have such types, it's all the author's fantasy. But today it is already obvious that everything turned out to be true: "We'll go back to this nextdoor retro, we'll go right back to understanding not history, but ourselves today," A. Bitov noted and specified, "And then there will be no writer more expressive of the tragedy of the lack of faith than Vampilov" (Гушанская/Gușanskaâ, 1990, p. 187).

And although today there is already a good and detailed work by E. M. Gushanskaya about A. Vampilov with a competent and provable analysis of his plays, still in school textbooks and in some articles there are such interpretations of Zilov's image with which it is difficult to agree. Thus, in

the 11<sup>th</sup>-grade textbook "Russian Literature of the 20<sup>th</sup> Century" in his review of contemporary prose V. Chalmaev writes about Zilov that he is a man "without a moral core, a cynic hero who burns his life like a candle at both ends" (Чалмаев/Čalmaev, 1994, p. 354).

For literary scholar L. Kolobaeva, Zilov is a "phenomenon of uncertainty of personality", that is, it is impossible to define his personality, because "... In the image of Zilov we see a man-plasma, flowing, malleable, taking the properties and color of everything he touches" (Колобаева/Kolobaeva, 1999, p. 7). A logical question arises: if Zilov is a plasma, adapting to everything, then who is the Waiter? The tragedy of Zilov is precisely in the fact that he cannot adapt and be like everyone else. Behind Zilov's outwardly flamboyant behavior one does not see his inner tragedy.

We have already quoted E. Gushanskaya's view that the main drama in the play falls on what is impossible to act: on the process of comprehending what is happening, on the process of self-awareness. The reader or spectator must feel the inner conflict of the hero. But precisely because the external, tangible, visible is always faster perceived and comprehended than the inner, hidden, that is why Zilov is called either plasma or a cynic hero.

It can be assumed that this was the reason why the play could not be produced on stage. "A certain stamp of producing of "Duck Hunt" has already been developed," - A. Efros wrote. - It could be called "conditional naturalism". Some untidy young men with faces as if they were the same as in "Duck Hunt" play the roles. They are talking something quickly, naturally, hugging, drinking, fighting... To get to real naturalism in such a play, you have to break your heart, and here everything is easily and superficially portrayed. Everything is similar and everyone is alike. Where the viewer should have cried out in horror, he/she at best becomes only slightly more serious. And he/she leaves with a certain squeamishness toward the world of drunks and idlers, but not with the shock of realizing what this world is like and that it is not a joke" (Эфрос/Èfros, 1983, p. 212). Another great director, G. Tovstonogov, as if continuing A. Efros's thought, noted: "There is certain mystery in Duck Hunt, a certain secret that has not yet been solved. Neither have I. If you stage a play about alcoholics, the theme disappears. A dead end - that's what has to be played" (Сушков/Suškov, 1986, p. 44).

It is a pity that neither A. Efros nor G. Tovstonogov, for all their understanding of the essence of the play, ever staged Duck Hunt. The play had no luck in theatrical productions, but there were exceptions. Thus, in 1979 at the Moscow Art Theater, Oleg Efremov staged the play and acted the role of Zilov. He did with the play what no theater dared: he deprived the play of temporal biplane, that is, there were no memories, it was a direct course of events: drunkenness was followed by hangover, hangover - by



desperation, desperation pulled its hand to the gun. "Oleg Efremov translated Zilov's drama into some powerful, but abstract inner tragedy, unrelated to the course of action, almost not conditioned by events, which carried within them the sound of love, the sound of discord with friends; the sound of discord with conscience, the sound of unfulfilled son's duty. It became obvious that Zilov is not only vice, but also suffering, that a part of Zilov belongs to every man, if he is a man..." (Гушанская/Gušanskaâ, 1990, 259).

"Duck Hunt", written in 1967; first appeared on the professional stage in 1976; the film, "Vacation in September", based on the play in 1979, was shelved; it appeared on the screens eight years after it was filmed, that is, in 1987. As M.I. Gromova writes: "The prohibitors, apparently, intuitively felt in the dramaturgical material the tragedy of 'a hero of our time', the lost life of a man gifted, but not seeing a purpose in the world of legalized moral falsities" (Громова/Gromova, 1994, p. 78).

Even before "Vacation in September" appeared, in 1979, Chekhov's "Duel" directed by I. Heifits (1973) was not just well-timed, it was a paraphrase of the tormenting theme of the decade. It was no coincidence that "Thursday and Never Again" (1978), "Vacation in September" (1979) and the cult film of the end of the Soviet era "Flights in Dreams and Reality" (1980) appeared later. The protagonists of these motion pictures have their roots in the Russian literature and culture of the nineteenth century, all of them dissenters and therefore superfluous.

"All these characters are created by a small portion of lies, clownery, compromises, laziness, blended, if not with giftedness, then at least with the ability to feel subtly, to be dissatisfied with themselves, to be ashamed and despise themselves - all the things so well played by Oleg Dahl, who created cardinal images for the seventies in the films of A. Efros and A. Bitov "Thursday and Never Again", I. Heifits: "Bad Good Man" ("Duel"), V. Melnikov: "Vacation in September"" (Гушанская/Gušanskaâ, 1990, p. 103).

Oleg Dahl's play is always the subject of special analytical examination. He like no one else managed to portray on the screen the dissenting man, probably because in real life he was just such a person. A. Efros said about him that it is a "separate" person. Dahl avoided noise, all the fuss of fellow actors. Friends and acquaintances were few. Feeling falsehoods where it was not yet assumed by others, he became angry, cruel, uncontrollable. He wanted "...to protect himself and his art from extraneous interferences, not to succumb to the general flow" (Галаджева/Galadjaeva, 1989, p. 14). He refused many film roles, moved from theater to theater, was constantly dissatisfied with himself. People around him said: "it is megalomania", "what does he need - theaters invite him, give him roles, and he is still dissatisfied". And it was important for him to protect himself. Here is a note from the diary of O. Dahl: "Fight with these bastards will be TERRIBLE. Can

he be alone? Maybe. But oneself! Keep ONESELF! It is IMPORTANT. Not to adapt. Not to depersonalize. To turn inside – there is my power, my promised land" (*idem*, p. 23). He was able both on stage and on screen to turn inside himself and convey the inner tragedy of the "superfluous people". It is not by chance that Dahl said about himself: "I, in every role, am me".

There were only five of them, these heroes who made up a peculiar portrait of the "unnecessary man" of the seventies, and more broadly, the heroes of our time. They formed the author's cinematography of Oleg Dahl. These are: "Horn Blow" (1969) – was twice shown on TV and then wiped off videotape; "Bad Good Man" (1973); TV play "By the Pages of Pechorin's Journal" (1974); "Thursday and Never Again" (1978) – the film wasn't at the box office, in Moscow it was shown only two days: to the irritation of critics Dahl replied that such films make the world more talented, that they are rare and that he did not care about the opinions of mudslingers. Finally, the film "September Vacation" (1979) – was shown eight years after its production and six years after the artist's death, O. Dahl received the award for "Best Actor" for this film posthumously.

In the 70s, Dahl's heroes were referred to in the same way: the anti-hero. The superficial and habitual perception of the literary image sometimes dictates a certain cliché, consisting in the fact that the hero is an honest, decent, courageous, and so on person, that is, a positive one. Then the anti-hero should be negative. However, it is impossible to call Dahl's heroes "negative". His hero was strong in his weakness. Playing Pechorin in the duel scene, Dahl shot with his left hand. He was told that this was wrong. To which Dahl replied that Lermontov did not say which hand Pechorin shot with. He killed, but he didn't want to kill; that's why Pechorin-Dahl's eyes are moist in the episode of Grushnitsky's murder. "The encounter with death – one's own or someone else's – is important to Dahl as one of the possible revivals of his characters. The feeling of the finality of existence makes one sum up, look back at one's life – whether one wants it or not" (*idem*, p. 32). That is why Sergei-Dal's stopped gaze at the dying animal in "On Thursday and Never Again", and the hoarse moan when his mother dies, and the lonely wail on the shore, and the lonely figure of the pensive Sergei.

Dahl's characters were often called "reflective intellectuals, whiners. And just as with Dahl's life, his characters were asked what they lacked, to live like everyone else. And if it is not possible to live like everyone else? And if one can't live like everyone else?

"Restlessness is the basic state of Dahl's characters. Trouble of soul. The inability to find oneself in the world around, and most importantly, to find oneself in oneself. ...The hero. Dahl's image is a suffering one. Suffering from the fact that he does not feel his necessity in this life, in this society. He is unfulfilled. He turned out to be superfluous, unnecessary with all his

qualities and talents. Yes – all of them, Laevsky, Pechorin, Sergei, and Zilov are potentially talented. They are individuals. The actor gave them his own personality..." (*idem*, p. 28).

When Vitaly Melnikov was preparing to shoot the film "Vacation in September" based on Vampilov's play "Duck Hunt", Dahl knew about it and was waiting for an invitation to play the main role, Zilov. But he was not invited for a long time, as the director later explained, he was afraid to go to Oleg, because he (Oleg) hit the role so accurately that it became scary.

Today it is difficult to imagine another actor in the role of Zilov. It is Dahl who succeeded in revealing that inner world of Zilov, without which the play loses its significance. Dahl, like a mirror, reflects his time and the tragedy of a thinking man's personal unfulfillment in this time. Thanks to Dahl, the film lives on to this day. We would like to dwell on some significant and successful moments of the film.

The problems raised by Vampilov in "Duck Hunt," particularly keenly manifested and came to light in the early 80's, which is why the director V. Melnikov sharpens and reveals some points that are felt in the play only at the level of subtext.

Thus, in the scene where Zilov, Sayapin, Kushak and Vera are sitting in a cafe, Kushak slightly turns to the side and immediately the waiter's head from above, it is unclear where he appeared from, but apparently watching everything alertly and ready to serve the boss at any time.

A live kitten appears in the film instead of a plush cat, but it is thrown like a thing from hand to hand, especially by Zilov from the chair to the couch.

Whereas in the play Zilov simply says, "Give me an island," in the film Zilov-Dahl says, "Give me a desert island".

In the play, Valeria, talking to Kushak, says flatteringly that she is willing to pray to him for an apartment. In the film, however, Valeria openly declares: "I pray to you as to God". After which, to the music of a "gypsy dance," Kushak takes off his jacket and dances, and Zilov's guests, as well as he and his wife themselves, stand around the boss, clapping him like a little god. This is not included in the play.

Another well found detail is in the episode with the coin, it is tossed to lots, deciding whether or not to sign the fake report. The point is that Sayapin keeps the coin in a box with velvet inside. Such detail indicates that the coin is always needed here, that with the help of the coin people "make" their job. It becomes clear what this "work" is: no one needs it and it is of no use.

In the film, apparently for reasons of censorship, a very important line about planetary churches is absent. Godlessness, the loss of faith is also one of the reasons for Zilov's metamorphosis, so the absence of this episode, in our view, breaks the ideological integrity of Zilov's image.

Trying to remind his wife of their first date, in the play, Zilov holds an ashtray instead of snowdrops, but in the film he grabs the alarm clock, as if going back in time, trying to turn back time, to change something, to put it right, but he fails, it is impossible to return time, life is lost.

Zilov's house stands among the same newly built houses. On the side where the boxes-houses are put up, there are no trees, everything seems empty, bare. On the other side, Zilov sees it through the window, next to the new house under construction you can see the forest and a strip of sky. Zilov's gaze is fixed on there, on the other side, but he's here. The excavator is working below: people, equipment and new houses are encroaching on the forest, destroying it, the mechanical is killing the living, it is frightening to realize that soon there will be no forest at all, the entire space will be occupied by the same type of houses. When the titles at the end of the first episode and the entire movie are running, there is no music, only the sound of rain and the sound of the tractor moving: the real, natural on the one hand and the mechanical, artificial on the other hand sound independently of each other. The tractor is not hindered by the rain in destroying the forest. Farther and farther away from Zilov is the natural, pristine, real, pure and honest.

The particular interest of the cinema of the 70s-80s to the theme of "the superfluous man" indicates that even in this period thinking people were close to the type of "clever needlessness", they felt and thought like Zilov, Dahl, the heroes of "Autumn Marathon", "Flights in Dream and Reality" and so on, they tried to encourage the audience to make sense of their lives, they passionately wanted to change something in the false world around them and in themselves.

To understand the character we are investigating, such a feature as his/her duality is important. Duality is the combination in one character of such opposite principles as evil and good, sincerity and falsehood, sarcasm and sympathy, vice and suffering (shame), laughter and tears, life and death, inaction (laziness) and, simultaneously, giftedness. This duality is indicative of all nineteenth- and twentieth-century heroes who are referred to the type of "superfluous man". This duality is particularly evident in the character of Vampilov's hero Zilov. At the end of the play the author explains in a remark: "He (Zilov) cried or laughed - we will never understand from his face," - in this final remark the entire Zilov is embodied, and even more in general the type of "superfluous man". These are two facets of the same character. The critic M. Turovskaya sees in Zilov gifted, uncommon, human charm, while K. Rudnitsky notes that he is a man without a son's sense, father's pride, respect for women, and friendly affection. These two opinions are valid. Zilov is shown in the play as both bad and good at the same time. Hence the constant change of melodies in the play, emphasizing the dual state and behavior of the hero, the mournful melody alternates with its

frivolous and vulgar version. As E. Gushanskaya notes, Vampilov makes the antithesis and the duality of the hero a subject of research, "the writer offers the character of a man, in whose behavior enthusiasm and cynicism, sincerity and falsehood, highness of impulse and baseness of action are merged together" (Гушанская/Gušanskaâ, 1990, p. 22).

The collision of antithetical character traits leads a thinking person to reflection, to self-digestion, to self-torture, to brooding; such a person becomes a bearer of reflective consciousness. Reflexion in the philosophical dictionary has several meanings. Among them is "thinking, full of doubts and hesitations". It is the reflexive consciousness, the eternal doubt in the rightness of life, that is the main, basic feature of the type of the literary hero we study.

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**LANGUAGE AND LITERATURES  
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## DEVELOPING COMMUNICATIVE SKILLS USING COLLAGE AS A TECHNIQUE IN THE EFL CLASSROOM

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### **Abstract**

*The article describes "collage" as one of the techniques used in foreign language classes. This technique is a visual teaching tool, adequate to the actual goals of teaching foreign languages and the peculiarities of the student's worldview. The article discusses its structure, types and functions, as well as presents foreign and own experience of working with collage at the EFL classes. The steps of using collage in the educational process are described in the article.*

**Keywords:** *collage technology, creativity, English proficiency, modern technologies, visual aids*

### **Rezumat**

*În articol, prezentăm fotomontajul drept una dintre tehnicile utilizate cu succes în didactica limbilor străine. Tehnica în cauză este una vizuală și legată, mai cu seamă, de predare. Ea vine în acord atât cu scopurile moderne ale didacticii limbilor străine, cât și cu particularitățile de conceptualizare a realității la elevi și studenți. În prezentul material, supunem analizei structura, tipul și funcțiile fotomontajului prin prisma experienței de lucru cu el la orele de engleză ca limbă străină. Descriem, în articol, și etapele de utilizare a lui în procesul didactic.*

**Cuvinte-cheie:** *tehnologia fotomontajului, creativitate, competență în limba engleză, tehnologii moderne, suporturi vizuale*

For many years English teachers have been using a variety of techniques to encourage interaction and participation among language learners. What determines the teacher's choice of certain visual aids for using them at different stages of the educational process while teaching a foreign language? It depends on the tasks the teacher sets for solving specific problems.

The new standard, having presented new requirements for learning outcomes, gave us the opportunity to take a fresh look at the EFL lesson, to embody new creative ideas. But this does not mean that traditional methods and methods of work should be rejected. They can be applied in a new way, along with modern technologies. From linguistic point of view, collage as a process is considered, first of all, as the construction of a text model, and collage as a product, as a transformation and combination of texts of different linguistic nature.

There are unlimited advantages to using the visual arts for developing English language learning skills. The arts can be a source of inspiration, imagination, and motivation for language learners. They can engage students in a variety of themes, subjects, and issues, as well as to introduce students to new ways of understanding the world. Moreover, the arts can provide students with a voice in a world where they have limited English proficiency.

One of the most effective forms for acquainting students with linguistic and cultural information of a target language is the method of "collage". It consists of creating visual semantic chains with a clear structure in order to reveal the key concept of the topic being mastered step by step.

Georges Braque and Pablo Picasso created the new movement in visual arts as "cubism" and later on in 1912 they invented "collage" that was an extraordinary break with the past and from that moment the collage technique became widespread in the world. Collage comes from the French word "collage" that means "gluing" and "pasting". The etymology of the word includes three basic semantic components: 1) making and restoring something broken or torn; 2) compilation of something from any parts; 3) one piece covering another. According to R. Bartes, we can formulate the definition of the notion of "collage" - the construction of a single whole by superimposing, layering and comparing parts (Bartes, 1989, p. 16).

Collage today is a universal principle of constructing all texts, verbal and non-verbal, the universal language of the picture of the world (Семенюченко/Semenùčenko, 2016, pp. 16-17). The essence of the collage method consists in the emotional-figurative embodiment and design of the image. Collage allows the students to remove stereotyped perception, expand the range of searching for harmony and contrasts in the world around and in artistic creation (Русакова/Rusakova, 2014, pp. 194-199).

Collage is a universal and multi-stage process, which consists of creating a composition/ essay/ report on a specific given topic and provides for:

- selection of materials of visual, graphic and text series;
- organizing the selected materials into a collage;
- work on the study of objects and materials of the collage in order to form an adequate idea of the key concept, the core of the collage;
- direct design execution of collage and presentation of the results of activities (Арнхейм/Arnheim, 1999, p. 2).

According to Ryjkina, the use of collage technology as a means of teaching English radically expands the teacher's capabilities in choosing materials and forms of educational activity, makes lessons bright and exciting, informational and emotionally rich (Рыжкина/Ryjkina, 2014, p. 24).

This technique for teaching foreign languages was described by German methodologists B. Müller, M. Sickmann and R. Poole. The beginning of the

development of the problems related to “collage” in the German methodology of teaching foreign languages correlates with the introduction of communicative method of foreign language teaching in the 1980s. German methodologist B. Müller was the first who applied “collage technique” to teaching a foreign language. From his point of view, collage is a conscious construction of social knowledge, which proceeds similarly to the process of mastering the concept within uncontrolled assimilation of a language using various relevant information (Семенюченко/Semenùchenko, 2016, p. 21).

We believe that the German methodologist's understanding of “collage” is greatly reduced. In Müller’s interpretation the notion of “collage” is reduced to a means of semantization and conscious memorization of the country studies concept. Nevertheless, Müller was the first who described the structure of collage, made an attempt to build the stages of work with it, and convincingly proved the effectiveness of collage use in foreign language teaching methodology (Müller, 1983, pp. 17-18).

Continuing to develop Müller's ideas, another German researcher M. Siekmann defined collage as a means of visual and linguistic visibility, a method of changing established meanings in the process of their subjective combination by students within a topic. According to Siekmann, it is the collage as a methodological tool that meets the goals of communicative learning: it allows students to make a broad "reliance on their life experience, within the topic to present their subjective vision of the problem, their way of thinking and emotionality" both verbally and visually. Siekmann insists on providing a connection to reality in the foreign language classroom: examining the impact of the pictures, TV commercials, advertising brochures, magazines, and comic books on the student (Ръжкина/Ryjkina, 2014, pp. 91-98).

Collage seems to be an effective means of teaching a foreign language, as it has a number of *didactic advantages*, the collage includes not only images (drawings, photographs, etc.), but also verbal and iconic components (vocabulary, grammatical structures, dates, diagrams, symbols, etc.).

While working with collage, this technique acts as an operational means, causing certain actions: *receptive* (visual perception of verbal and non-verbal components of collage, anticipation, identification, discursiveness as material awareness, understanding), *reproductive* (imitation, substitution, construction, transformation, combining, lexical unit recall, model formation by analogy), *productive* (transformation, construction, retelling, improvisation). The process of collaging itself, as well as the work with the final version of collage together with the built system of exercises can be an active means of mastering a foreign language culture.

According to Müller's classification, there are the following types of collages, which might be used in teaching foreign languages:

1. Collage type A (Einfaches Sonnen System) resembles an ordinary solar system, where the main concept or core is located in the center and the "satellite" information beams diverge from it in different directions.
2. Collage type B (Blinde Flecke) or blind spot collage. When there are blank spots in the collage in the form of spots, and students need to determine what has been omitted and what information the spot in the collage is supposed to be for.
3. Collage type C (Blinder Kern), this is also a blind core that has a correspondence with type A collage. But students are to identify the main concept of the collage after they are familiar with the background of the collage.
4. Collage type D (Blitzlicht) or, in other words, flash, is formed with a single text in which the students have to select the most relevant country-specific information.
5. Collage type E (Wechselkern) or alternating core is the manipulation of "satellite" information based on which concept acts as the main one (Müller, 1983, pp. 24-26).

An undoubted advantage in such work is the condition that every student, has the opportunity to show his/her own imagination and creativity, activity and independence.

Using collage technology in English lessons allows the teacher to familiarize students with any topical material and serves as the most effective form of teaching. Moreover, this technique is of great educational value. It is aimed at the formation of social competence, i.e. the ability to act independently, choosing a strategy for their work to develop a sense of responsibility for the final result, the ability to speak in public and present the final result with some arguments.

Traditionally, a collage is a picture or design created by gluing different materials, objects, shapes, or colours onto a surface. The students can also use real photographs of people, their own image, or combine them with magazine pictures, etc. The main thing in a collage is not neatness, but the ability to express your thoughts, ideas, your view and your understanding of the topic. And even those students, who took up the task of composing a collage with reluctance, gradually begin to get carried away with the process and enjoy it.

Collage is a great tactile alternative to drawing and painting. Taking into account that we are living in a challenging time having online classes, students do not need any glue making a collage. They can apply to internet sources finding suitable pictures for the collage on a specific topic. When paired with a language focus, collage can generate enthusiasm and motivation for language use, engage students with English, and aid in the understanding of the target structure, vocabulary, or grammatical forms.

A collage assumes a key concept (core) and satellite concepts that make up the background environment of the core. In the first example we are going to describe, the core of the collage is “Protecting wildlife for a healthy planet”:

### “Protecting wildlife for a healthy planet”

*Objective:* Students will create a collage poster about a social issue and give a presentation using will to talk about the future.

*Resources:* Information about marine animals (sea turtle/ pacific salmon/whale etc), primates (gorilla/ chimpanzee etc), big cats (Jaguar/ tiger/ leopard etc) from <https://www.worldwildlife.org/species> .

*Procedure:*

Step 1: Warming up - Introducing and discussing the problem

The teacher tells the students that we protect wildlife because they inspire us. But we also focus our efforts on those species – like tigers, rhinos, whales and marine turtles – whose protection influences and supports the survival of other species or offers the opportunity to protect whole landscapes or marine areas.

Step 2: Reviewing the use of “will” to talk about things in the future respecting the topic of the lesson.

For instance, *I shall (I'll) recycle plastic and paper more. I shall organize a clean-up day with my friends.*

Step 3: Brainstorm solutions to the problem

- How does this problem affect you and your community?
- What are some daily things people can do to help solve the problem?
- What are some weekly or monthly things people can do to help solve the problem?
- What will you do in the future to help solve this issue or problem?

Step 4: Give students time (a week) to make up their presentations using collage as a guide.

Step 5: Have a “collage session” on the next lesson of English.



Collage technique is a universal principle of constructing all texts, verbal and non-verbal, a universal language of the picture of the world. Collage is a visual aid. What are the functions of visual aids in teaching a foreign language for a better communication?

The following functions can be distinguished:

- *educational* (visual aids are used to introduce educational and cognitive information);
- *controlling* (visual means are used to control and self-control the nature of the knowledge, skills, and abilities being formed);
- *organizer* (used in the selection of educational materials for classes and ways of presenting them).

Using collage technique, a competency-based approach is implemented and all types of universal educational actions are formed:

- *communicative*: students learn to work in groups and in pairs, collaborate with each other to achieve a goal, make a presentation of their work in public;
- *regulatory*: students have the opportunity to independently formulate the goals and objectives of the lesson, plan and predict their learning actions, assess and self-control learning activities;
- *cognitive educational*: students learn to work with the text, extract information from the text read and listened to, build a speech utterance;
- *cognitive logical*: learners learn analysis, synthesis, comparison and classification;
- *personal*: during the lesson, the motivation for learning increases, the desire to continue their studies, a respectful attitude towards the country of the target language is fostered.

Collage, as a type of projects, can also have the following varieties:

- *a group project* in which research is carried out by a group of students, but each separately studies the corresponding aspect of the topic;
- *a mini-research*, in which the student performs an individual social survey (a questionnaire or an interview);
- *a project* based on work with foreign sources, the student selectively studies the material on the topic of interest.

All types of projects described above we may use in practice. Working on such projects, students develop skills in working with various sources: with reference books, dictionaries, articles, texts. A kind of the most important group project in terms of teaching methods of foreign languages is mini research and work with literature. Improving collage skills consists in optimizing the techniques for working on a study assignment. In this context, collage is a versatile way to create a do-it-yourself project.

The second example will show the result of working with O’Henry’s short story “While the auto waits”:

Before reading the short story the teacher works on the new vocabulary:

- the new words as *fit (v/adj)*, *common*, *to plead (with smb)*, *to hesitate*.
- the verbs and idiomatic expressions as *pick up*, *in an icy tone*, *look at*, *look like*, *look one’s age*, *take one’s place*, *take offence at smb*, *take pains*, *get in/off*.

After reading the short story the teacher suggests students the following strategy:

Step 1: Comment on:

- atmosphere of the story according to time and place of the action.
- the details of the lady's outfit and the book she is reading
- the young man's name (a real one or not)
- the following phrases: *Prince of Tartar*, *Grand Duke of a German principality*, an *English Marquis*. What do they mean, and why does the author put them into the conversation?

Step 2: Questions for discussion: *Why does the author repeat the words about the girl's gray dress? What does the author tell about her directly, and what is implied? Who is the young man? What does the author tell about him directly, and what is implied? What are the true stories of the characters? Why don't they confess to each other? What is the message of the story?*

### Step 3: Speech practice

- Use the following proverbs in retelling and discussing the short story: *Poverty is no sin. To throw dust in one's eye. Poverty is not a shame, but the being ashamed of it is.*
- Make a plan of the story. Put down all expressions and phrases you are going to use in your speech.
- Divide the short story "While the auto waits" into several logical episodes, create a collage putting the episodes one by one and retell the story.



Based on the modern concept of teaching a foreign language, the key approach is communicative learning, that is, communication is recognized as the basis of personal development. The advantage of collage is that it can function as a means of organizing the process of communication and this technique can also act as the means of communication.

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## PRACTICAL USES OF CORPUS TOOLS IN THE PSYCHOLOGY CLASSROOM

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### Abstract

*In the present article I would like to introduce both teachers and avid learners of English into the wonderful world of Corpus Linguistics as a useful yet relatively novel tool of linguistic research and a resourceful method in ESAP teaching. Technology is introduced into the classroom by means of corpus tools. The setting is academic. The partakers are a group of psychology students with A2 to B1 knowledge of English in their first course of studies. Above all, the purpose of such undertaking was to introduce Data-Driven Learning into the academic classroom in order to enhance learner autonomy, incite curiosity in learners and to switch from prescriptive views of language to descriptive views, all these becoming possible due to well-balanced learner corpora of millions of authentic English texts across various registers of language.*

**Keywords:** *Corpus software, data-driven learning, learner autonomy, concordances, query, lemma, cross-register analysis, frequency list, natural language processing*

### Rezumat

*Articolul dat este o încercare de a prezenta atât profesorilor, cât și celor care învață limba engleză, lumea minunată a Corpusului Lingvistic, ca instrument util, deși relativ nou, de cercetare lingvistică, dar și o metodă plină de resurse în predarea limbii engleze în scopuri academice. Tehnologia este introdusă, la oră, prin intermediul instrumentelor de corpus. Cadrul este academic. Participanții sunt un grup de studenți la psihologie cu cunoștințe de limba engleză, nivel A2-B1, în primul an de studii. Mai presus de toate, scopul unei astfel de lucrări a fost de a introduce învățarea bazată pe date în sala de clasă pentru a spori autonomia elevilor, a incita curiozitatea, dar și pentru a realiza o trecere de la abordarea prescriptivă a limbajului la cea descriptivă, toate acestea devenind posibile datorită corpusurilor balansate de milioane de texte autentice în limba engleză, raportate la diverse registre ale limbii.*

**Cuvinte-cheie:** *Corpus softuri, învățare bazată pe date, autonomia elevului, concordanțe, leamă, analiza registrelor, listă de frecvențe, procesarea limbajelor naturale*

Ever since its beginning, dating back from 1960s when it was conducted by a small group of modest enthusiasts, Corpus Linguistics has been facing a great deal of criticism from influential linguists and language acquisition connoisseurs. Apparently, at a certain point, Chomsky's criticism (Aarts, 2000, pp. 5-15) was one of the most important impediments in the growth of corpus studies and at that point had an immediate impact: the rationale for deep research was regarded as insufficient and even nonsensical. The point

was that unlike many of his predecessors, Noam Chomsky did not share empirical views asserting that learning a language is an imitation of some sort. Conversely, he argued that the knowledge of a human language is something innate, that there must be something in our mind to make the language acquisition possible. "One of the big insights of the scientific revolution, of modern science, at least since the seventeenth century... is that arrangement of data isn't going to get you anywhere. You have to ask probing questions of nature. That's what is called experimentation, and then you may get some answers that mean something. Otherwise you just get junk" (Noam Chomsky, apud Aarts, 2000).

At that point, Chomsky's position urged the early researchers reevaluate their work. In the beginning of corpus research critics claimed quantitative limitations as it was considered impossible to process such a great amount of written text of several million words in length. About twenty years ago it was considered slightly possible, but nonetheless time-consuming. Maybe surprisingly, but today it is becoming increasingly popular. Presently, the utility of corpus studies is not questioned any more, most corpus enthusiasts disagree solely on whether it is a powerful approach, a methodology, a method or a technique.

In the last decades Corpus Linguistics has been very prolific regarding its most practical application in foreign language acquisition, more exactly in languages for specific purposes in academic environments. It is also true it has been infiltrated in all language-related disciplines providing most unexpectedly successful outcomes.

In the foreign language classroom, we should refer to an innovative approach to learning called Data-Driven Learning (DDL) which is actually gaining ground in foreign language teaching. While the core of most approaches lies in the teacher-guided learning and textbooks, in data-driven learning students are encouraged to treat language as a large data hub where they can carry out a great variety of discovery tasks on their own. In this context, many language teachers take high the principles of the DIKW pyramid- an underpinning concept which refers loosely to a class of models for representing structural and functional relations between the four levels: data, information, knowledge and wisdom. "Typically information is defined in terms of data, knowledge in terms of information, and wisdom in terms of knowledge" (EJ, pp. 163-180):



Table 1: *The DIKW Pyramid*

The DDL is characteristic of a pattern-based approach to grammar and vocabulary and a lexico-grammatical approach to language in general. Applied to corpus research tools, students explore authentic texts; they see how language changes and how it is used, they make generalizations and observe common patterns. Additionally, they learn how to obtain data from the source and how to interpret the original data. Ultimately, students make inferences and come to conclusions, they are able to use high order thinking abilities and they start to create knowledge. In data-driven teaching styles teachers would suggest a corpus of written texts, stored and sampled electronically, to be researched online or paper-based. It should be mentioned that corpus tools are especially designed for linguistic analysis; however the newest versions were created namely for classroom use. The primary learning objective is to bring authenticity to the classroom through exposing learners to authentic language.

According to Gabrielatos, work with a representative corpus is essential to the ability of recognizing patterns, in countries where the target language is scarcely spoken. It is perhaps the only way to have direct exposure to authentic language. The notion of “condensed language exposure” has emerged to denote a mixture of extensive and intensive reading strategies which are times more efficient than traditional reading. Extensive reading is regarded as an effective way of language learning because of exposure to real language use in natural contexts and in larger amounts than short texts and dialogues that are used when presenting new grammar or lexical material (Gabrielatos, 2005, p. 21).

Extensive reading is also regarded as an effective way to help language learners develop intuitions about language in use. After Gabrielatos (*idem*, p. 33), the importance of condensed learning does not imply that previous forms, extensive or intensive, should be dropped out, on the contrary, he suggests that the new approach should combine both forms. This way exclusively, learners can formulate and check hypotheses about language structure and use, as well as focus on particular language features. However, this task must be accomplished taking high the representativeness and the size of the sample; in other words, the collection of texts needs to fully represent the language use of the population under investigation and not be too large and complex for a small sample to reveal adequately to avoid over-generalizations based on inadequate or selective evidence.

### **Corpus Techniques Applied**

From now, I would like to share some considerations on how corpus tools can be used in the English classroom at Alecu Russo Balti State University. The setting is academic; the trainees are first year students intermediate level of English, pursuing their Bachelor’s degree in Psychology. Professional English is taught with specialization in Psychology.

The selection of corpus was made keeping high two main factors acknowledged by Douglas Biber (Biber, 1993, pp. 243-257) as important considerations in a work of this sort:

- 1) *size of the corpus* (including the length and number of text samples);
- 2) *range of text categories* (or registers) that samples are selected from.

Worth noticing that according to Biber (*idem*, p. 249), they are associated with “random errors” and “sample errors” and can threaten validity, i.e. the extent to which we can make generalizations from a sample for the target audience. He further claims that “random error occurs when a sample is not large enough to accurately estimate the true population; bias error occurs when the selection of a sample is systematically different from the target population it is intended to represent. Both kinds of error must be minimized to achieve a representative corpus” (*idem*, p. 247).

Thus, a teacher has a great choice of various corpora: large, medium and small, depending on several factors. The Brown Corpus and LOB Corpus, which are small by present-day standards and are explicitly structured to 'represent a wide range of styles and varieties' (Francis and Kuchera) and COCA which is considerably larger and can also boast a wide variety of registers. Projects such as the COBUILD Corpus, Longman/Lancaster Corpus, and British National Corpus (BNC) combine both emphases to a certain degree and can also be used. However, after several tryouts with students, I was inclined to take two of them: the COCA corpus<sup>17</sup>, due to its simplicity of use, interactivity and wide-ranging features and the COBUILD corpus due to the explicit structure and representativeness for the British variant of English.

The trainees, who were introduced to the fundamentals of corpus-based analysis, from a scratch, were able to perform the simplest operations in language analysis with permanent hands-on the corpus: lexical, structural, lexico-grammatical, morphological patterns, collocations, frequency lists, etc.

Below, there are some basic corpus techniques applied and successful with students. Apparently, they may suffer some adjustments, can be either completed or attuned to group level, educational needs, settings and time limitations and used in a manner the teacher will choose individually. The examples engage extended search for the word “Psychology” in various activities:

- *Cross-register work*. The goal of this activity is to reveal that language behaves differently according to various registers. With proper analytical tools the trainees will find out not only the patterns themselves, but the extent to which some profession-based terminology undergoes changes in incidence across registers. As a result, students could single out the most

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<sup>17</sup><https://www.english-corpora.org/coca/?b=x2&c=coca&q=22285649>.

common registers where the word “psychology” appears. Thus, the *academic* register was far ahead the other registers such as Blog, Web, Magazine, News, Spoken, TV/ Music or Fiction which came last in the list:

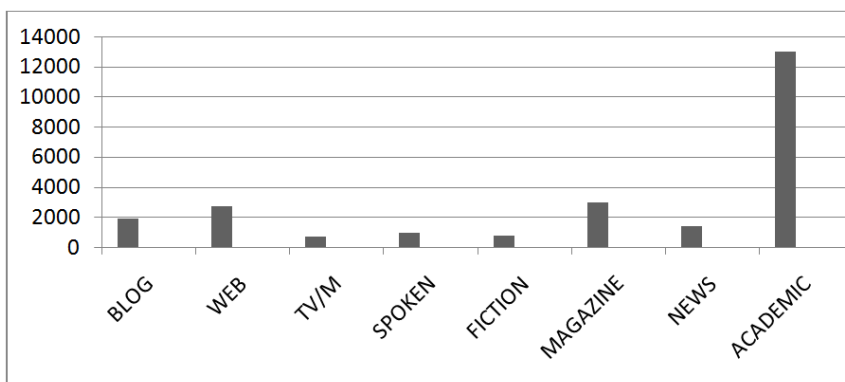


Table 2: *Word Frequency of the Word "Psychology" across Registers in the COCA Corpus*

In the next phase, students can discuss their results and compare numbers that show the discrepancy in usage frequency of the given word across registers. In the same manner, they would compare two or three different corpora so as to identify the register where the word *psychology* occurs most frequently and thus they can draw relevant conclusions, which is a sign of gaining higher level skills.

- *Diachronic search.* Tracking out when a certain word was most used in the history is a popular technique which brings enjoyment and raises curiosity in most students as they can observe the rise and the fall of a certain word throughout time. In larger corpora of this kind, a term comes in many different registers displaying different frequency results. Let's take, for example, the COCA corpus, where the results look as follows:

	1990-94	1995-99	2000-04	2005-09	2010-14	2015-19
FREQ	15780	19559	14658	13848	11589	10707
WORDS (M)	139.1	147.8	146.6	144.9	145.3	144.7
PER MIL	113.48	132.36	100.01	95.54	79.78	73.97

Table 3: *Diachronic Records for "Psychology" in the COCA Corpus*

- *Collocation work.* Collocations are just two words or more that fit together in a corpus of work more than chance could allow. All sort of corpus-based activities in the classroom with stress on collocations are very prolific. Students benefit from this type of corpus research as it gives them an insight into word combinability. The goal is to find out functional phrases, the utility collocations as they occur in natural languages.

The most common words that come before or after the noun psychology are certain verbs, nouns, adjectives or adverbs which in terms of frequency were singled out during this task:

Freq. no	+NOUN	Freq. no	+ADJ	Freq. no	+VERB	Freq. no	+ADV
2560	School	1355	Social	247	study	96	e.g.
2211	Journal	1054	Educational	102	exercise	20	i.e.
1758	Professor	744	Clinical	91	enroll	20	quarterly
1700	University	416	Human	48	graduate	9	Extensively
878	Sport	408	Cognitive	41	major	3	Hitherto
799	Student	387	Experimental	32	recruit	2	Experimentally
677	Department	360	Developmental	23	specialize	2	inwardly
540	Review	358	Applied	12	delve	2	Amok
514	Course	356	Evolutionary	6	bowl	2	Oft
504	Research	249	Introductory	5	minored	2	Clumsily
466	Science	200	Positive	4	school	2	biweekly
442	Degree	189	Professional	4	intern	2	authoritatively
434	Education	154	Associate	4	verse		
423	Study	145	Abnormal	3	underpin		

Table 4: Hits for "Psychology" Collocations in COCA

On completing this task, students will be able to make generalizations eliciting that nouns have the highest collocation ability, adjectives approximately twice lower, whilst verbs have collocation capacity ten times lower compared to nouns. Also, they will notice that last in the list come adverbs with very low collocation ability. During this activity it is suitable to let students make up their own sentences with collocates. Sometimes, if the task is rather challenging due to their language level or there is need for additional training, they might be asked first to explore another feature of the COCA corpus, e.g. Word in Context, i.e. they find on the display this feature and can query for immediate context of the given word with a certain number of words before and after, appearing in line. Thus, they can observe words and phrases in natural context, all texts in the corpus being authentic as known. It is a practical working out for students in generating authentic sentences afterwards when they have had exposure to authentic language.

Another variation of this task is observing, for instance, verb collocates, in real contexts, noticing tense usage, making frequency inferences. Also, it is useful to look for key words in different tenses, gather examples from the corpus samples and compile individual grammar glossaries. Students compare their results, analyze how different corpora represent the same grammatical categories, etc. Finally, they can proceed to using verb collocates in different tenses in sentences of their own.

- *Lemma versus word queries in Sketch Engine concordances.* Let's consider another example of corpus tools in the ESAP classroom. Concordances are a very efficient tool to find words and phrases in their natural context. For this

purpose, I chose the Sketch Engine concordance query system which is a software program that can be used with beginner students (Nation, 2001). Students can either upload it onto their computers or work online. They will first learn how to use the simple search on the basic tab. They log in and switch into the new interface, then select a corpus in the required language, i.e. English, (I usually suggest them to choose a corpus of medium size because of speed limits) and then we proceed to basic search. They select Concordance, and after that they have two choices: *Lemma* or *Word*. In case they type “lemma”, that is the basic form of the word, the search will automatically include all forms of the word as shown in the table below. Take for example, the lemma “Psychology”, the search will give the following hits:

9352	<a href="#">K5M 5981</a>	not accept the accuracy or validity of	<a href="#">psychologists</a>	' findings. Their research, he said,
9354	<a href="#">K5M 6681</a>	The hearing was told Smith was	<a href="#">psychologically</a>	terrorised by her husband. She was
9355	<a href="#">K5M 8833</a>	coding COLOUR, as an antidote to	<a href="#">psychological</a>	and circumstantial greyness, is used
9357	<a href="#">K5M 9132</a>	as coffee, which makes	<a href="#">psychologists</a>	think it is the caffeine in both which
9358	<a href="#">K5M 10533</a>	a dumping ground for	<a href="#">psychotics</a>	and maniacs. I can't see how they achieve
9361	<a href="#">K8U 1562</a>	faculty ... a very real war	<a href="#">psychosis</a>	' (quoted Posner, 1970, p. 64).
9363	<a href="#">K8V 2630</a>	plus torture. So you were looking for a	<a href="#">psycho</a>	A bit of a sadist, maybe with a touch
9369	<a href="#">K8Y 1562</a>	could also be due to the greater	<a href="#">psychological</a>	affinity between Is. In the case of
9370	<a href="#">K8Y 1644</a>	Furthermore, illnesses of	<a href="#">psychosomatic</a>	nature can be 'cured' by any
9371	<a href="#">K8Y 1661</a>	, be designed to eliminate	<a href="#">psychological</a>	biases in patient and physician.

Table 5: Lemmas for 'Psychology' in the COCA Corpus

Another type of activity with lemma search results could be the gap-filling exercise, performed in paper-based or online forms. In this exercise, students will infer the meaning of missing word, they will deduce which part of speech it is, the grammatical categories it has, etc. It is true that teachers can use any texts for this purpose, but it is proved that a simple text will not provide sufficient clues to infer the meaning. Corpus samples are rich in examples that elicit the meanings of the words, displaying a large number of contexts.

9352	<a href="#">K5M 5981</a>	not accept the accuracy or validity of	.....	' findings. Their research, he said,
9354	<a href="#">K5M 6681</a>	The hearing was told Smith was	.....	terrorised by her husband. She was

9355	<a href="#">K5M 8833</a>	coding COLOUR, as an antidote to	.....	and circumstantial greyness, is used
9357	<a href="#">K5M 9132</a>	as coffee, which makes	.....	think it is the caffeine in both which
9358	<a href="#">K5M 10533</a>	a dumping ground for	.....	and maniacs. I can't see how they achieve
9361	<a href="#">K8U 1562</a>	faculty ... a very real war	.....	' (quoted Posner, 1970, p. 64).
9363	<a href="#">K8V 2630</a>	plus torture. So you were looking for a	.....	A bit of a sadist, maybe with a touch
9369	<a href="#">K8Y 1562</a>	could also be due to the greater	.....	affinity between Is. In the case of
9370	<a href="#">K8Y 1644</a>	Furthermore, illnesses of	.....	nature can be 'cured' by any
9371	<a href="#">K8Y 1661</a>	be designed to eliminate	.....	biases in patient and physician.

Table 6: Gap-filling Activity with Sample from COCA Corpus

In corpus search, students very often make a query for word, not lemma. How is this option different from the previous one? The learners will have hits for the word form "Psychology", they will automatically get only the word itself in the hits, and other forms of the word will be dropped out. For this kind search, there is a variation as well. Students will make out the meaning of the word. They also make decisions if the word has exactly the same meaning in all contexts.

9356	<a href="#">K5M 9131</a>	Survey published in the	<a href="#">Psychology</a>	Journal. A cup of tea also has an effect, though not
9368	<a href="#">K8Y 1441</a>	agriculture, biology, medicine and even	<a href="#">psychology</a>	, formal laboratory or field experiments can usually be done
9372	<a href="#">K91 81</a>	At least in his judgment of French national	<a href="#">psychology</a>	, Falkenhayn's appreciation had been accurate. Now the 'bleeding

Table 7: Word Query for 'Psychology' in Coca Corpus

- *Corpus-Based Error Correction.* Error analysis became a method on its own since the 1970s due to the reassessment of the importance of errors in ESL and EFL learning. Thus, according to Corder (Corder, 1981, p. 81), learner's errors are not random but systematic, random errors occurring only in the native language. He claims that such errors are not negative or interfering with target language but represent an elicitor, a facilitator in learning the new language.

For the error analysis task, students will be given texts of 450-500 words in length for translation. On the teacher's part, the error analysis framework will include collecting data, identification and classification of the types of errors, frequency data and contribution to preventing errors in the future. On the students' part, they will analyze the highlighted mistakes and do the



corrective work afterwards. It should be noted that translation was made without any sources whereas the correction of mistakes was accomplished by means of corpus software. For this task I used the English Learner Translation Corpus (ELTC). The main goal was to analyze linguistic errors, and to a lesser extent, the translation errors. Therefore, students picked up examples from sample sheets and corrected the mistakes. Apart from that, they were made to classify the types of errors (morphological, syntactical and collocational). Hence they fulfilled some tasks to combat mistakes and improve their skills.

Thus, data-driven learning, by means of corpus work, proves to have an important correctional function. Students compare their writing with native speakers or check with the learner corpora to find common errors. It is a method that is becoming more prevalent in EFL classrooms, and ESP classrooms in particular. The experiments carried out prove that this method can be used even at the beginner and pre-intermediate levels when teaching grammar and vocabulary. Students can learn how to make generalizations both from online sources and paper-based samples with equal efficiency.

To sum up, hopefully, the wide array of classroom activities presented above as well as the students' feedback were able to break the long-existing stereotypes about corpus tools in language teaching. In recent times, EFL teachers would think that corpus-based or corpus-driven teaching is too sophisticated, time-consuming and inappropriate for teaching environments because of the knowledge, skills and technology that they must use in the classroom. However, there is growing evidence that many teachers set off such initiatives with minimal computer resources. They can make use of corpora in the classroom in different forms: online corpora tools, paper-based material for students to research, etc.

As Johns claims, the use of corpora in language teaching has been connected to a "data driven" approach, however we cannot claim that corpus use is restricted to any single teaching methodology. The use of corpora is attuned to all methodologies that accept explicit focus on language structure and use; in other words, teaching frameworks that lay stress on observation and awareness of language.

Corpus use can also enhance learner independence. According to Johns (Johns, 1991, p. 101), when using corpora or corpus-based materials, "students define their own tasks as they start noticing focus on language structure and use; in other words, teaching frameworks that reserve a role for noticing or awareness/consciousness-raising. As a final point, it is an invaluable tool which follows two-fold purposes: students embrace technology and use it in the classroom to increase authentic language awareness through authentic native speakers samples of text in well-balanced representative corpora.

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