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HIST 329

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( V ) *Moskvje Slōzam Ya Veru*

Themes in the film transition from the materialist livelihood of the Post-Stalin era into the modern age of emerging liberal intelligentsia. The opening of the film focuses on the communal lifestyle of proletariat women with ideals of social mobilization through association with the international bourgeois. The women in the opening scenes present their hopes and dreams through materialist vice, like when one wants a television, then they must have a refrigerator, and then other items. Materialism, in the ideal of possession for the sake of possession and identity, is contrast to Lennist-Marxist and Stalinist-Marxist founding ideologies of the Soviet Union.

Contrasting these ideologies are intentional with examples of cultural contrast that represent the times of the people. Psuedochronologically, our female protagonists announce that they are going to the theater, and the *okhronika* says that going to a late show and returning after the doors are locked is not very “Moscovite” of them. I suggest that this is a cultural contrast of discipline and a misnomer of being “Soviet.” Although that the French culture was intertwined with the Russian Empire’s Bourgeois, the attitude toward other cultures is polarized; the young progressive Orientalize the culture with fascination while the older Stalinist-nationalists confront it with xenophobia.

The day following the late concert, a young boy dressed inexplicitly in a pioneer outfit, with a prominent red kerchief is degraded for his lack of talent in the classic arts for pounding on the apartment piano. This is representative of the cultural distance between the regime of Soviet nationalism and the emergence of classic arts and intelligentsia. In the next scene while the rest of the house family is gathered to eat, the same child with the red kerchief is ridiculed for his lack of manners, that he is eating like a swine by using his hands and no utensils nor lack of refinement.

Chauvinism is culturally contested in several methods that define the differences from a modernizing era stepping from Stalin's regime. In Part-1 of the film, the red arm-banded men of the state security take away men still, but the constant feeling of fear and paranoia that is presented in historical works is minimalized and completely dissipated by Part-2. In several instances, males approach the main girls whom stick up for themselves, displaying superiority over the previous harassment and rape culture documented by Botchkareva's memoir and Aksyonov's Nina. One of our main women, Katerina, combats men who lack dignity in her first two relationships and later finds success where she otherwise would not while being oppressed with a male partner.

However, the girls dispute that Soviet Russia is not ready for the woman to rise in society and the only means of doing so is by marrying well. Katerina is confronted with pregnancy and considers abortion after the biological father denies support. Her tears are shed, but through success in her factory she rises above the neglectful father and becomes a director. Ideally, this is a presentation of hope for women and the reappreciation of values toward preservation and intellectualism, because in Part-2 the mother and daughter

are united with romantic partners who solemnly dedicated themselves to academia and intrinsicism-- progressive ideals of modern feminism.

The metaphor in Moscow not believing in tears is the support of its people, the viceful consequences do not fatefully determine sorrow; the commitment to constructivism and self-preservation will be consequentially met with love and tears of delight. There is such a love that Russia provides, and can only be found in Moscow, this I do so affirm.