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*Ox' Brat, Here Thou Art!*

Brother, a post-Soviet film by an independent theater company may be the most accurate representation of Russian street culture portrayed to the public. Because of this, the Russians popularized the film as a cult classic. Many people who understand the way of life in the major cities of Russia are sympathetic to the iconic characters of the film by means of their struggle following the dissolution of the CCCP. For example, our *geroi*, Danila, is a war veteran with a sense of social justice, helping people in despair, preaching honesty and respect for the common man. The film tells about how modern Russians feel a sense of brotherhood between the characters, different from the sense of nationalist collectivism and closer to the sense of Botchkareva's cultural family. In fact, the last name of Danila is Bagrov, Crimson, the color of the Soviet Union that symbolized unity among citizens. The use of the word "brother" in slang gives the viewer a clear idea of how Russians help each other, whether they are personally familiar, justice is for the sake of social harmony above all. Daniela's actions reflect this idea of what it means and what qualities are needed to be a Russian "brother".

In social harmony, we see that the antagonists are also not of one ethnic group, or nationality, so the film promotes a subtle sense of ethno-nationalism in the word "brother". Some characters of each nationality belong to the historical context of their

countries in relation to Russia. For example, members of the mafia in the film are Chechens, as the country is currently in the Chechen conflict. The relationship with a man named “German” is balanced until the end of the film, as in the relationship during the Great Patriotic War. There are also some characters who refuse to pay for a *marshutka* ticket, who physically and linguistically resemble people from the Caucasus, often perceived as antagonists even in modern Russia.

The film shows a variety of misfortunes not only in action, but also in the architecture of the surviving city and the way of life among characters. This depicts the vigilance of the Russian mentality as characters are able to survive and continue their lives despite the misfortunes they face. By the end of the film misfortunes determine their loyalty to the “brother” ideal and culture. In the beginning, Danila is arrested for the invasion of the video of the group Nautilus Pompilus, which begins the journey. He is dismissed because of his status as a “brother,” who recognizes his duty as a fellow “brother” by forgiving Danila’s attack. Daniela walks into a record store several times in search of a CD-ROM of the same group. Ironically, the soundtrack to the film is by the group he is searching for. In the end, he leaves the CD he long-awaited for as a gift of pity to a lover, in forgiveness—a symbol of the efforts to preserve memories despite disloyalty.

Finally, the film ends in the same ideal setting of Russian culture where Danila’s biological brother has settled his debts due to Danila’s loyalty. After all, the conflict and the reconstruction of relations, the independence of each character is consistent; for better and worse, each character meets conclusive ends. The opinions of definite loyal Russian

culture are defined in a phrase: “What is good for the Russians is death for the Germans,” meaning that the unity between Russians is culturally specific. Despite the turbulence between cultural heterogony, peace in resolve is represented by calm snow-covered forests that lead to Moscow.