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**The Film „Uchenik“ (2016) as a Palimpsest of Russian Orthodoxy**

The film by Kirill Serebrennikov “Uchenik” (2016) underlines social ills concerning the position of the Russian Orthodox Church in and its influence on contemporary Russian society, and represents various expressions of religiosity between religious fanaticism and true belief on God. Thus, there are many Russian orthodox identities which often overlap and/or are overwritten over previous understandings of religion, although the previous findings have only been focused on the figure of the religious fundamentalist Veniamin. Therefore, this lecture aims at including all the figures of the film in interpretation of representations of orthodoxy. The orthodoxy represented in the film will be considered as a multi-layered phenomenon. The changes of religious attitudes of all the figures, the main (religious and anti-religious) motifs and narrative dynamics will be investigated. Intertextuality, especially extensive citations of the Bible and biblical meanings of names, will be seen as a key element of bringing together the unreligious post-Soviet society and orthodoxy, revealing the conflicts between them. The role of the anti-hero Veniamin will be assessed concerning his impact on religious attitudes of other figures. The main conflict lines of the film will be considered as a free and discursive constitution of socioreligious meanings whereby their limitations, borders and boundaries will be emphasised. The research method is the film analysis, following key works by Thomas Kuchenbuch, Ralf Bohnsack and Oxana Bulgakowa.