

The Satirical Primitives of Rulitiki

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The paper focuses the on-line satirical video blog *Rulitiki* as a representation of linguistic and aesthetic developments on the contemporary Russian internet. *Rulitiki*, whose extended title is *An attempt on the tandem*, was created as a satirical interpretation of the Medvedev-Putin pair of Russian rulers in 2009 by the blogger and journalist Oleg Kozyrev.

The paper examines the linguistic and visual aspects of the show and contextualizes them within the pattern of development of political satire in post-Soviet Russia and within the general trends in the new media. The series of blogs display a generic connection with both the 1990s television show *Kukly* and the satirical Soviet TV journal *Fitil*. The *Rulitiki* cartoon may also be interpreted as a performance of imperfection on both, linguistic and visual levels. The video blog is deliberately made as if by an amateur, in a crude animation form, linking it to homely low tech contemporary art such as *The Blue Noses* group. On the language level, similarly to the intentional spelling errors featuring in bloggers' language, or *iazyk padonkov*, the Putin-Medvedev dialogue is so audibly flawed that only due to subtitles it is possible to be comprehended. The speech of the cartoon leaders is primitive, producing associations with child's talk. On the one hand this can perhaps be interpreted as the author's strategy of deconstruction and dismantling of the dominant discourse, on other hand this may signify the absence of language altogether, the continuation of the post-Soviet condition which Serguei Oushakine described as linguistic aphasia. That said, the connection with the *iazyk padonkov* may be deeper than it looks as devices of minimalism and incomprehensibility of the performance also allow the author to play with language creating new means for satirical expression. The paper provides examples of linguistic creativity such as the use of childish diminutives for word creation (машину куплю безнацененькую), or the shifts in grammatical categories (ну Ди, ну дай посадочку). Finally, it attempts to frame theoretically the described internet phenomena.