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**My Way or the Highway: Depictions of Society in the Travel Songs of  
B. Okudzhava, Yu. Vizbor, and V. Vysotsky**

by

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## **Abstract**

Despite the intense popularity of Bard song in the former Soviet Union, research has only recently begun to analyze the lyrics of the songs and the political and artistic importance therein. Through close textual reading and taking into account the literary and cultural history, I analyze the music of Bulat Okudzhava, Yuri Vizbor, and Vladimir Vysotsky and the way in which these poet-singers conceptualize society. Using the theories of Jean Baudrillard and Michel de Certeau, I analyze how the travel songs of these Bards depict as a form of dissent utopias, dystopias, homotopias, and heterotopias in relation to the “cult of nature” and “cult of machine”, the metaphoric aspects of the road in relation to different segments of life, and finally the idea of movement as transformation and change. Throughout I also compare the Bards’ songs with the lyrics of select songs of American singer-songwriter Woody Guthrie.

## **Acknowledgements**

There comes to an end the Robinson Crusoe adventure of the travelling noble soul that could believe itself *intact* because it was surrounded by glass and iron.

-Michel de Certeau ("Railway Navigation and Incarceration" in *The Practice of Everyday Life* 114)

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## Introduction

Even though they are out of the ordinary experiences, music and dance (and talk about music and dance) do encourage people to feel that they are in touch with an essential part of themselves, their emotions and their 'community'. It is perhaps for this reason that the 'resistance through rituals' discussed by Hall involved the rituals of subcultural groups enacted principally through music and behaviour in relation to music (Stokes' comments on Hall and Jefferson 1976, in Stokes 12)

Music as discussed in the above quotation is a perfect site for protest and subversion as it brings people together into a 'community' against another group. In the Soviet Union dissent in the form of music was originally called Bard song and was also termed "author song" [авторская песня] and "do-it-yourself song" [самодеятельная песня]. Subversion in the form of music later developed into rock and punk music in the late 1970s and '80s.

Bard song in the Soviet Union is lyrics accompanied by the acoustic Russian guitar<sup>1</sup>, played with few exceptions by the poet himself. In this sense it sounds to the North American ear like singer-songwriter music, belonging in the folk music tradition, however, it firmly belongs in the Russian literary tradition, similar to spoken poetry, because of the quintessential literary nature of the lyrics. Bulat Okudzhava, the first Bard, says of his song poetry: "I do not know how to write music, and my compositions bear little relationship to the stage, because this is poetry which I perform to the accompaniment of the guitar" (*65 Песен = 65 Songs* 22).

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<sup>1</sup> The Russian guitar has seven strings instead of the standard six-string acoustic guitar (*Songs to Seven Strings* 1).

<sup>2</sup> Various versions of "John Henry" have been performed by such artists as Johnny Cash, Bruce Springsteen, Harry Belafonte, Van Morrison, Gillian Welch, Jerry Lee

It must be mentioned that because of the nature of Bard song, which was not officially sanctioned by the government of the Soviet Union but became popular through the dispersion and live performance of the songs, that the texts that I analyze were not static and underwent change and development. Thus, versions of texts included in my thesis must not be considered the only versions of these lyrics, however, the majority of the song-poems that I analyse in my thesis do, in fact, come from published collections of lyrics. And, these published versions do not contain any reference to the music in terms of the melody, guitar tabs, or chords – a common practice in Russia, though not in North America. While these songs are essentially oral in nature, they have a strong textual basis in Russian society and for this reason I limit myself to analyzing the lyrics alone.

### **Biographical Information**

Bulat Okudzhava (1924-1997), Yuri Vizbor (1934-1984), and Vladimir Vysotsky (1938-1980) three extremely popular Russian Bards all had anti-Soviet political leanings. The personal histories of Okudzhava, Vizbor, and Vysotsky in many ways informed the topics of their songs and how their personal politics are manifest in their lyrics.

Okudzhava, the first Russian Bard, was born in Moscow to a family of Communists from Tblisi, Georgia and is considered not to be Russian but instead of South Caucasian heritage. His parents were both killed as a result of the Stalinist purges and he volunteered for the defense of Transcaucasia when he was still quite young (*Twentieth-Century Russian Literature: A Critical Study* 254). Okudzhava went

to University in Tblisi, Georgia and then went on to work as a teacher in a few places in the Kaluga region of Russia. He eventually moved back to Moscow, spending much of his time on and around the street Arbat in the center of Moscow. He died in Paris, France (“Биография Булат Окуджавы” [Biography of Bulat Okudzhava]).

Vizbor was born in Moscow. His father was a painter who was arrested and rehabilitated posthumously in 1958, that is to say his father was no longer considered to be a criminal. For a while his mother, a nurse, moved them to Khabarovsk and then eventually back to Moscow. Vizbor studied to be a pilot for many years, though eventually he became a school teacher in the north, worked as a ski instructor, and spent much time mountaineering (“Автобиография” [Autobiography] *Юрий Визбор: Официальный сайт*. [Yuri Vizbor: Official Site]).

Vysotsky was born in Moscow. His main training and work was as an actor in the Taganka theatre in Moscow, though originally he had studied to be an engineer. In addition to being a stage actor, he also starred in many films, including the famous serial “The Meeting Place Cannot Be Changed” and the movies “The Vertical” and “Intervention”. He began writing songs in 1960 and travelled widely around the Soviet Union and abroad for movie shootings and performances (*Жизнь и смерть Владимира Высоцкого* [The Life and Death of Vladimir Vysotsky]).

Within the Bards’ songs about travel, I discuss select works by Okudzhava, Vizbor, and Vysotsky, all three of whom are exceptionally famous musicians of great importance to Soviet society. Bard song is considered to have started with the music of Bulat Okudzhava, who began writing regularly in 1957 and performed first in 1960 (*65 Песен = 65 Songs* 44 and 26, respectively). From that time Bard music



easily became the most listened to music in the Soviet Union, with Vysotsky becoming a cult figure and Vizbor also being an important contributor to the genre of Bard music.

The general topics covered by the lyrics of Bard songs are based upon everyday life. The lyrics are statements of how life is and the Bards' discontent with the everyday, without being overtly political and at times appearing on the surface, in fact, innocuous. This thesis argues that the Bards express dissent through their lyrics, using depictions of extreme societal types: utopias, dystopias, homotopias, heterotopias. Specifically, I look at the Bards' depiction of society from the point of view of travel.

In this thesis I argue that the way society is depicted in the travel songs of the Bards is a form of subversion because of the separation and distance that the road and travel afford the traveller, creating a new space while allowing views of the outside world. In my first chapter I discuss the ways in which the cult of nature and the cult of the machine act as destinations for travel and the way in which the cults of nature and machine are used to represent movement towards a utopian space. In my second chapter I examine the way life and travel are connected metaphorically as utilized by the Bards to express despair at the current state of life, nostalgia for the past, and hope for future societies. My third chapter combines elements of my previous two chapters and focuses on the need and search for change in current and future societies. Throughout my thesis I compare Russian Bard music with examples of the how the road is used in North American culture in similar ways. In particular I

look at the songs of Woody Guthrie, who holds a near analogous place in American culture as that of the Bards in Soviet culture and also with the literature of members of the Beat generation, specifically Jack Kerouac.

## **Societal Models**

The types of extremes societies that are depicted in the lyrics of the Bards' travel songs are utopias, dystopias, heterotopias, and homotopias. Depictions of utopian societies have a long history of being part satirical in nature and part sincere hope for a better future society. Sir Thomas More's *Utopia*, the first idealized society thus called, was no exception. The action of *Utopia* being a conversation between the narrator who goes by the name of More, a friend of his, Peter Giles, and a traveller, Raphael Hythlodæus, in which Giles tries to convince Hythlodæus to act as an advisor to Kings and rulers because he has travelled so much and is extremely well read and educated. In this conversation Hythlodæus describes his travel to Utopia and the reasons why his council would not be useful to rulers. J.C. Davis states that in *Utopia* More criticizes the aristocracy's values and attacks the practice and ethics of the merchants and lawyers of England at that time (*Utopia and the Ideal Society* 44). Though, it is not certain as to whether or not Utopia was meant by More to be a possible solution for England, or in fact that England was unable to remedy their situation (*Searching for Utopia: The History of an Idea* 61).

Similarly, in *The Republic* Plato describes a different ideal city, a good city, one ruled by philosopher kings, who want to gain nothing for ruling, but simply rule because the city's good is what interests them. Plato's *The Republic* was written,

according to Francis MacDonald Cornford, because of Plato's concern with how society could be transformed so that man might achieve his fullest potential ("Introduction" xv). *The Republic* was meant to serve as an example of what men might be if society were reorganized.

Dystopias, heterotopias, and homotopias also, have been used in Western literary history as social satire and all are variations of the utopian ideal. Notably, George Orwell's extremely popular *Nineteen Eighty-Four* is about a dystopia written at a time nearer to that of the Bard musicians, 1949. Dystopias are societies that are characterized by squalor, discontent, shortages, and disease. *Nineteen Eighty-Four*, though not a travel narrative, is a political satire based upon Orwell's time spent fighting during the Spanish Civil War and subsequent disenchantment with the Soviet Union (*Searching for Utopia: The History of an Idea* 179).

The utopian spaces created in the lyrics of Okudzhava, Vizbor, and Vysotsky are those idealized spaces that have no physical place in real life. More common are heterotopias, utopias that have a place, though not necessarily with geographical markers. Michel Foucault originally used the term heterotopia in his short writing "Of Other Spaces". The aspects of Foucault's description of heterotopias are that they are places for people "in a state of crisis" or for people undertaking deviant behaviour, places that can be reutilized to create different meanings, thus a single place where multiple spaces are capable of being represented and juxtaposed. They are places linked with a break in regular time, places where the entry and exit are controlled, and finally a place that is linked with the space surrounding it.

On the other hand, homotopias are spaces of extreme control and where there is a lack of free will in a perfect society, while dystopias are societies in which misery and oppression are the main characteristics. Homotopia is a term coined by Lars Erik Larsen in his dissertation "Rewriting the Road: Representing Modern Social Space through American Highway Narratives".

## **Methodology**

In relation to these different types of societies, I discuss how Jean Baudrillard's *America* and Michel de Certeau's *The Practice of Everyday Life* inform extensively on travel and how it changes the traveller's view of these societies. The traveller's view of society is of utmost importance, because it allows for a subversive depiction of society as it was seen to be – dystopias and homotopias – or how it was wished to be – utopias and heterotopias. Baudrillard and de Certeau also discuss how travel changes and creates a new society in the space of the traveller's vehicle and also separates the traveller from society around them, that is outside of the vehicle or in the case of my discussion of nature in my first chapter the travelled to space of the mountains.

Baudrillard describes the way in which the journey and its movement act to change the place of the road, making it a space different from what it had been before:

Movement which moves through space of its own volition changes into an absorption of space itself – end of resistance, end of the scene of the journey as such (exactly as the jet engine is no longer an energy of space-penetration, but propels itself by creating a vacuum in front of it that sucks it forward, instead of supporting itself, as in the traditional model, upon the air's resistance) (*America* 10-11)

The road as Baudrillard describes above, creates a new space out of itself, one that is created by speed and movement. This space of the road simultaneously becomes separate from the other places and at the same time a vacuum absorbing everything around it. Further, it is the movement that plays this role, for Baudrillard it is the speed of the motor vehicle that encourages this function of being sucked forward and the speed that aids in the separation of the traveller from the space they travel through. As he says, “disaffection finds its pure form in the barrenness of speed” (5). The speed of the vehicle on the highway separates the traveller from the outside. Additionally, this space is not static, but instead continuously sucks the traveller into it, “In this way, the centrifugal, eccentric point is reached where movement produces the vacuum that sucks you in” (Baudrillard 11). From this it is understood that Baudrillard’s space is not in fact an actual space, but movement alone:

[...] aim for the point of no return. This is the key. And the crucial moment is that brutal instant which reveals that the journey has no end, that there is no longer any reason for it to come to an end. Beyond a certain point it is movement itself that changes. (10)

For Baudrillard the movement of the vehicle along the road, the literal change of place at a heightened speed, creates a constant though not static space in which transformation can occur. The keys to Baudrillard’s new space, created for the traveller by movement, are speed and the separation created by speed.

Separation is also an important aspect in how de Certeau thinks about travel in *The Practice of Everyday Life*. He discusses train travel and the way in which it acts to separate and bring back moments of one’s past, “The windowglass and the iron (rail) line divide, on the one hand, the traveller’s (the putative narrator’s)

interiority and, on the other, the power of being, constituted as an object without discourse, the strength of an exterior silence“ (de Certeau 112). De Certeau notes that there is no interplay between the outside and the inside, but instead that how the outside appears affects how the traveller views themselves and their own past, “But paradoxically it is the silence of these things put at a distance, behind the windowpane, which, from a great distance, makes our memories speak or draws out of the shadows the dreams of our secrets” (de Certeau 112). Thus, travel results in two separate systems on each side of the vehicle’s window.

De Certeau further analyzes the role that the traveller’s mode of transportation and the machine itself plays in shaping what and how the traveller sees. The distortion of the traveller’s view:

Between the immobility of the inside and that of the outside a certain *quid pro quo* is introduced, a slender blade that inverts their stability. The chiasm is produced by the windowpane and the rail. [...] The windowpane is what allows us to *see*, and the rail, what allows us to *move through*. These are two complementary modes of separation (de Certeau 112, original emphasis)

In regard to the windowpane, de Certeau specifically notes the inverse relationship of seeing to possessing. Travel with its increased speed and at times improved vantage point, for example from a plane, allows the traveller to see lots but possess nothing, as they are not a part of that outside society, “The first [, the windowpane,] creates the spectator’s distance: You shall not touch; the more you see the less you hold – a dispossession of the hand in favor of a greater trajectory for the eye” (de Certeau 112). He further clarifies this thought, noting the effects of extreme separation and distance:

The blessed in trains are humble, compared to those in airplanes, to whom it is granted for a few dollars more, a position that is more abstract (a cleaning-

up of the countryside and filmed simulacra of the world) and more perfect (statues sitting inside an aerial museum), but enjoying an excess that is penalized by a diminution of the (“melancholy”) pleasure of seeing what one is separated from (de Certeau 113-114)

Separation of the view as result of the windowpane is what accounts for the traveller’s romanticized view of society, because it eliminates the imperfections, the same way that the desert appears barren but in fact has a multitude of life within it, as Baudrillard notes (3).

Similarly movement separates the traveller from this outside society. The only experience available for the traveller is the view, not the actual outside place, which is what the traveller constantly attempts to capture:

The second inscribes indefinitely the injunction to pass on; it is its order written in a single but endless line: go, leave, this is not your country, and neither is that – an imperative of separation which obliges one to pay for an abstract ocular domination of space by leaving behind any proper place, by losing one’s footing (*The Practice of Everyday Life* 112)

For the traveller to take the outside as their own is impossible because of the fleeting nature of movement in mechanical modes of transportation.

De Certeau sees the machine as the basis for all that travel offers and allows. He calls it “the solitary god from which all actions proceed” in that “it not only divides spectators and beings, but also connects them” (113). As the machine is a god, de Certeau likens the musings of the traveller to prayers and railway cars to “halos-holes (auréoles-alvéoles), [...] places of laziness and thoughtfulness, paradisiacal ships sailing between two social meeting-points” (113).

The effects of travel as Baudrillard and de Certeau see them, as being mostly based upon the separation and distorted view of society that they offer, show the importance of the machine and the movement itself in what the traveller

experiences. In particular, how they traveller sees the space of the machine and also the spaces they travel through. Baudrillard and de Certeaus's writings show the position of the traveller to be an excellent vantage point from which to view society or to offer a different view of society. Because of this excellent vantage point Okudzhava, Vizbor, and Vysotsky's depictions of societies from the perspective of the traveller offer the listener a vision of Soviet society that is different from the mundane, because of the traveller's separation. The portrayals of Soviet society that the Bards present are societal extremes of utopias, dystopias, heterotopias, and homotopias.

### **Literature Review**

Very little has been written on societal depictions in Bard music. A. V. Kulagin in "The Work of V. S. Vysotsky in the Context of Russian Literature of the 20<sup>th</sup> Century" [Творчество В. С. Высоцкого в контексте русской литературы XX века], part of conference proceedings, notes in one point that Vystosky depicts dystopias in songs such as "Paradises' Apples" and "Revolution in Minds from Edge to Edge" and that dystopias in Russian literature have their beginnings in Evgeni Zamyatin's seminal novel *We*.

The topic of travel also has been looked at by only a few scholars in relation to the Bards' lyrics. However, Oleg Kling in his article "A Long Road Is Yours by Fate': The Myth of the Journey in Bulat Okudzhava's Lyric Poetry" offers much interesting information on how journeys are portrayed in Okudzhava's lyrics and how in his oeuvre Okudzhava's conception of the journey changes. Kling sees the



road's importance to the lyrics of Okudzhava's songs in that journeys and paths in Okudzhava's oeuvre are representative of fate and life, a vein that I explore in my second chapter.

The idea that the theme of travel in the lyrics of music and in literature creates another space has only been touched on slightly in terms of the Bards' music, with Inna Sokolova analysing the exotic destinations of some songs. In regards to the music of Vizbor, Sokolova discusses his song "Madagascar" in her article "Bardic Song: Exotic to Utopia". She analyses how his depiction of Madagascar is a complete fiction, but that this is Vizbor's point in writing the song; Madagascar is the unknown and thus acts as a utopia through the distance that exists between himself, his listeners and the actual country of Madagascar. Sokolova's argument shares many similarities with mine in that we both see how the Bards use spaces as depictions of societal types; however, Sokolova limits her argument to simply exotic spaces, while my argument takes the movement and travel itself as key to the separation and the ultimate creation of spaces different from Soviet society.

Because there is so little scholarly research on the depiction of societies through travel in the music of the Bards, I look to the scholarship on North American Beat literature that covers similar topics. The idea of the road creating and transforming places into subversive spaces has been analysed in the literature of the Beat generation, notably in regard to the music of Bob Dylan and the novels of Jack Kerouac.

In his article “Mobility as Resistance: A Geographical Reading of Kerouac’s ‘On the Road’” Tim Cresswell argues that *On the Road* uses mobility to counter the cultural norms of the time. He finds that Kerouac uses mobility and the road to express his general dissatisfaction with all places in America, finding solace only in movement itself, as he is unhappy with the ‘American Dream’ of a house, job, wife, and children.

In Todd Kennedy’s dissertation, “Hitting the American Highway: The Ontology of the Hobo-Hero in Twentieth-Century American Culture” he tackles the concept of the Hobo-Hero and the American road through a variety of angles, but encapsulates the idea that the mobility offered by the road is a masculine expression of autonomy. Interestingly, Kennedy sees this in the Beats’ vision of the road and also in the lyrics of Bob Dylan. Kennedy argues that Kerouac’s “‘beat’ ethos” focuses on a search for a specific location and that how in movement a person can achieve a personal epiphany in separation from society. Kennedy argues that Dylan views mobility as anti-capitalist and as a response to modernity and the only form of rebellion to modern society, He sees Dylan as a postmodern ‘Hobo-Hero’ as opposed to the Beat “Hobo-Hero”, who is unable to separate himself from society.

For his part, Richard Elliot in his article “The Same Distant Places: Bob Dylan’s Poetics of Place and Displacement” looks at the way in which Bob Dylan’s lyrics use places to reference a type of collective memory to be called upon to create a commonality between the protagonist of the songs and the listeners, as well as the sense of displacement through travel to create a longing for home.

Lars Erik Larson in his dissertation “Rewriting the Road: Representing Modern Social Space through American Highway Narratives” shares many similarities with my work. Larson argues that American highway narratives serve to change the space of the road as the author of the narrative so desires; in some cases the authors rewrite the road as a place for the wealthy to tour and sightsee, while other authors create a space of sexual freedom. Like Larson’s dissertation, my thesis looks at the Bards’ goal of subversion through depictions of travel and the way in which their societal descriptions from the road work to create or undermine societies.

The Russian Bards as represented by Okudzhava, Vizbor, and Vysotsky demonstrate the subversive quality of societal depictions in their travel songs. In my thesis I explore this topic and the way in which these lyrics compare with North American music of a similar style, specifically Woody Guthrie. This thesis seeks to examine the ways in which the theme of travel represents extreme societal forms and how these forms serve as subversive elements in the lyrics of Bard music from the Soviet Era.

## Chapter 1: Long Live the Mountain! Long Live the Machine!

Nature and machines seem to be binary opposites for which there is no common ground and for which there shall be no reconciliation. The cult of nature and the cult of the machine were both precursors in Russian thought to the period of time in which Bard music was popular (1960s-1980s). Proponents of the cult of nature regard nature in a semi-religious manner (*Romanticism against the Tide of Modernity* 38). Though it is also present in earlier times, the cult of nature's roots are found mainly in the Romantic period and it opposes modernity and the machine.

The cult of the machine found popularity with the Futurists of the early Soviet era, a prime example being Vladimir Mayakovsky. With the influx of mechanization came the idea of a totalizing mechanization of life as Michael Löwy and Robert Syre state in their book *Romanticism against the Tide of Modernity* (38). Examples of both the cult of nature and the cult of the machine are demonstrated separately in the lyrics of Bulat Okudzhava, Yuri Vizbor, and Vladimir Vysotsky. Utopias as destinations in Bard music center on these two ideas.

In addition to the Bards' separate treatment of these two topics, they also take them and meld them so that they become each a part of one another. They do not only sing songs on typical topics along the strain of the cult of nature, extolling the beauty and superiority of the natural, but they use machines as extensions to nature and machines as forms of nature. The blending of these two binaries adds dynamism and freshness to the lyrics and concepts addressed by the Bards and shows changes in society. In particular it shows the changes in those societies depicted by Bulat Okudzhava, Yuri Vizbor, and Vladimir Vysotsky through the

innovative way in which they combine nature and machine. The Bards create a different idea of utopia by making machines an extension of utopia.

### **Cult of Nature**

In the songs of the Bards that are about travel to nature, specifically to the mountains, travel is towards utopian spaces. The mountains are portrayed as a utopian space that comes out of the Romantic and Sentimental veins of the Russian literary tradition, as mentioned above. These utopian places were not easily available to the majority of the population in Soviet society, allowing them to simply be seen as separate from everyday living.

The cult of nature is not new to poetry or song, as nature has often been a heavily romanticised topic, one that is linked especially with the exotic and the primitive. In the history of Russian travel literature, the cult of nature finds its beginnings in such novels as Nikolai Karamzin's *Letters of a Russian Traveler 1789-1790: An Account of a Young Russian Gentleman's Tour through Germany, Switzerland, France, and England*, modelled after Laurence Sterne's *A Sentimental Journey*. Further, nature is also especially prevalent in Mikhail Lermontov's *A Hero of Our Time* and it is a good example of the romanticisation of nature and the mountains within the frame of a travel narrative, as in it the narrator travels through the Caucasus hearing stories about the character Pechorin.

Another key text of Russian travel literature is *Ilf and Petrov's American Road Trip*, originally published as an article in both the newspaper *Pravda* and the magazine *Ogonek*. Elena Siemens in her article "In Search of True America: Images from Ilf and Petrov's 1935 American Road Trip" writes, "Ilf's photography, while it

may fall out of the creative paradigm of the early Russian avant-garde, nevertheless delivers a revealing portrait of the 1930s US.” (2) Like the Bards’ depictions of the societies they travel through, Ilf and Petrov’s photo essay acts to form a picture of true America for the Soviet population, and this America is an America encapsulated by a “gas station ‘at the intersection of two roads’” (Siemens 11).

In addition to the road, the idea of nature as representing freedom is also not new – the word “nature” being the root of the word “natural” – that is “how things should be”, a free state of being. Nature, as Raymond Williams discusses it in “Ideas of Nature”, is a concept that has a plethora of meanings and, at times, these multiple meanings can be disparate. From the multiplicity of meanings that Williams presents, the ways in which he examines nature that are relevant to this discussion are nature as an ideal, that which is uncorrupted by humans, nature as a refuge, and nature as anti-modern. These ideas form the basis of the Bards’ conceptualization of nature and how it relates to the modern society of their time as it is presented in their lyrics and how it is seemingly both coherent, when they idealize nature, and incoherent, when they idealize the machine.

In Russian literature, Alexander Pushkin’s *Journey to Arzrum* tells of his travel from the city to nature as he travel from Moscow through the Caucasus mountains to Arzrum to deliver a message. The travel notes tell of Pushkin’s travels from Europe into the heart of Asia, epitomized by his experience of seeing a harem. For Pushkin, though he truly sees Europe as ideal in terms of luxury he is overwhelmed by the scene of the Caucasus, “I dropped behind the convoy, having lost myself in contemplation over the enormous cliffs, between which the Terek

beats with indescribable fury” (Pushkin 26). Indeed, in spite the dangers presented by the area in terms of bandits, Pushkin still views the mountains as a safe place, “the Caucasus received us into its sanctuary” (Pushkin 26).

The way that Okudzhava, Vizbor, and Vysotsky treat nature in their songs is mainly in an idealistic manner, similar to that of how Pushkin sees the Caucasus. They also share their understanding of nature with Seneca, in his belief that the State of Nature is: incorrupt things, where things are straightforward, and a place where people are content - similar to the Garden of Eden before the fall (Williams 290). The Russian Bards present such idyllic views of nature throughout their works, thereby contributing to the continuance of the cult of nature in modern society.

One particular song of Vizbor’s that takes such an idyllic view of the mountains is “Grove of Summits” (1978):

We enter the mountains, like we enter a grove.  
Its top – in white snow flowers.  
Its trunk sheer and boundless,  
And glaciers, like petals hang.

Refrain:

And our path is clean, and the path is not near –  
On the crests of mountains, on the poles.  
There is an eternal call to a person,  
There is an eternal call to a person,  
In the mountains, on the sea and in the heavens,  
In the mountains, on the sea and in the heavens.

In the grove of summits grow their own fruit.  
They produce difficulty and friendship.  
And such fruits nowhere are sold,  
Since they are called noble.

(Refrain)

We do not look in this grove for women,  
Because of this it does not smell of betrayal.  
Respectfully bending their antennas,  
For us only following our fellow travellers.

(Refrain)

In the grove of summits grows one mountain,  
Which is higher and more beautiful than them all,  
And because the road to there is dangerous,  
It is time for us to get on it!

(Refrain) (Translation my own, original Russian from *Ты у меня одна = You and I are One* 150)

The ways in which this song is in line with Seneca's State of Nature are twofold.

First, that the tops of the mountains are described as "white snow flowers", demonstrates their representation of pureness, similarly the place of the mountains is pure because like the Garden of Eden before Man's fall from Grace, those who are there "do not look [...] for women". The mountains represent an uncorrupted space. Second, the people who are in the mountains live a simple and content existence: "In the grove of summits grow their own fruit. / They produce difficulty and friendship. / And such fruits nowhere are sold, / Since they are called noble". So, even though the lives of those in the mountains may not be easy, from their experiences the climbers gain things that they can get nowhere else, and that no amount of money will buy them. The difference between the Garden of Eden and the Grove of Summits is that the Grove of Summits produces the sublime fruits of trouble and friendship as opposed to the famous fruits of the Garden of Eden – the knowledge of Good and Evil and of life. With the way that Vizbor describes the mountains, it is not hard to see that this song is a direct allegory of the Garden of Eden myth.



In relation to this portrayal of the Garden of Eden, that there has been no fall from grace and that there is “no smell of betrayal” is what makes the last stanza of the songs so gripping and important. The way up the highest and most beautiful mountain is treacherous but there has been no fall from grace as there are no women up until this point in the song. Thus, the mountain grove is a true utopia – free of the downfalls of previous utopias such as the Garden of Eden. It is dangerous but there is an inevitability of success in this song. It is at the end of the song that the path taken by this band of climbers climaxes because for them the future lies on the highest mountain, the ultimate utopia. They continue to push their utopian society onward: “And because the road to there is dangerous, / It is time for us to get on it!” The highest mountain is dangerous but there is an inevitability of success in the song.

The cult of nature is established in the songs of the Bards in another manner than the direct allegory employed by Vizbor in “Grove of Summits”. Vizbor and Vysotsky both see that which is not the city, the Soviet center, as being key to a person’s true character, a concept common to Romanticism. Mountains in particular, and specifically those that are untouched and unscaled, they see as ideal sanctuaries in which to be one’s self and to free one’s self from the dreariness of everyday life. This is similar to how nature is present in the literature of the Romantic era as James C. McKusick explains in the chapter “Nature” from his book, *A Companion to European Romanticism* (431).

The way that the Bards consider the mountains is very similar to Boris Pasternak's poem "The Urals for the First Time" (1916), especially in this excerpt of the second and third stanzas:

In thunder, the masses and bronzes of mountains,  
Accidentally struck, avalanched down.  
The train went on panting. And somewhere this made  
The spectres of firs go shyly to ground.

The smoke-haze at dawn was a soporific,  
Administered slyly – to mountain and factory –  
By men lighting stoves, by sulphurous dragons,  
As thieves slip a drug in a traveller's tea.  
(216-217)

For Pasternak the mountains are the ideal that are threatened by machines and factories and poisoned by the sickly puffing train that causes people to fall asleep, a euphemism in this poem for death. This escapist aspect of travel to and in the mountains and the idea of untouched nature as the idealized space is most clearly seen in Vysotsky's "Farewell to the Mountains" (1966) translated by Nathan Mer:

During the fuss of cities and in the streams of cars,  
We are returning – simply nowhere else to go.  
And we descend from the submissive peaks,  
Leaving our heart, there in the mountains.

Refrain:  
So leave the unnecessary arguments,  
I proved everything to myself:  
Better than mountains can only be mountains  
On which no one had ever been.

Who will want to stay in trouble all alone?  
Who will want to leave, not minding what the heart has to say?  
But we just descend from the submissive peaks...  
Because even gods used to descend down to earth.

(Refrain)

How many words and hopes, how many songs and topics!

The mountains will be with us and they beg us to stay.  
But we descend, some for a year, some forever,  
Because always, because always we will have to return.

(Refrain) (*Songs and Poems Vol. 1* 60)

This song echoes Pasternak's poem in that the mountains in Vysotsky's song are idealized. Pasternak likening the mountains to bronze statues while Vysotsky depicts them as the dwelling place of gods. Also, in both Vysotsky's song and Pasternak's poem modern modes of transportation have negative connotations, in Pasternak's poem the sickly train and in Vysotsky's song, "During the fuss of cities and in the streams of cars".

"Farewell to the Mountains" is a representative example of other songs that the Bards sing about mountains. In the lyrics of the Bards, a common purpose for the car is as a means of escape from modern society; it enables the protagonist to escape the city and get "back to nature". It is the first two lines of the song that epitomize the escapist sense of the action. For the protagonist, there is "simply nowhere else to go". These lines simultaneously give a sense of defeat, with a feeling of urgency and a necessity for change that is echoed in the Bards' other songs about travel, be it simply a change of scenery or a change in society - a change that is from the bad to the better.

The way in which utopia is addressed in this song is similar to the manner in which it is discussed in Vizbor's "Grove of Summits". The untouched and unscaled mountains are the most desirable "Better than mountains can only be mountains / On which no one had ever been". The utopia of the mountain for the traveller is distinctly different from the others because in travel in the mountains there is no

separation of the traveller from a real place in the world, as opposed to the separation of the traveller as discussed by de Certeau and Baudrillard. There is no vehicle to create a different space, but instead only separation from Soviet society. The utopia instead exists in truth for the traveller to move in but also through.

In this song there exists the dichotomy of mountains and not mountains. The mountains represent where the heart is safe, while where there are no mountains, is a place of “unnecessary arguments” and “stay[ing] in trouble all alone”. This dichotomy reinforces the concept of the mountains as a utopia that is separate from Soviet society. “Farewell to the Mountains” is one of several songs of Vysotsky’s about the mountains, some of which are featured in the film “The Vertical”, which is what skyrocketed Vysotsky to stardom (Mer 60).

A major theme in all of the Bards’ songs about the mountains is the comradery between the climbers, which serves as an example of an ideal society for them. Vysotsky has one song in particular that addresses this theme directly, “A Song about a Friend” (1966), here translated by Nathan Mer:

If all of a sudden a friend has become  
Not a friend, not a foe, but something else.  
If you can’t tell the first time,  
Whether he’s good or bad.  
Ask him to go to the mountains with you.  
Never leave him alone up there.  
Let him always be joined with you.  
Then you’ll know who he is.

If a lad is afraid of high peaks,  
If he gets sour and is about to fall,  
Made his step on the ice and down,  
Made a slip – and then screamed...  
That means someone else stands beside you.  
Never scold him, but hurry him.  
Those ones are never taken to the top.

Nobody sings about them.

If he didn't howl nor whimper,  
If he was angry, but still, went on,  
And when you fell from the cliff,  
He moaned, but held on.  
If he went with you, as though to fight,  
On the summit he stood, all brave,  
That means trust him like you do yourself,  
Always depend on his help. (*Vladimir Vysotsky: Songs & Poems, Vol. 1* 65)

The theme of comradeship is directly addressed in this song. It makes clear that only in the mountains while climbing is it possible to know who is a true friend. The mountains act as a space where trust can be tested and people's true nature are made known.

The mountains in this song also serve as a metaphor for separation from Soviet Society. As with the other songs about mountains, the peak itself serves as the goal and ultimate utopia that the climbers are moving towards. While in this song, the person who behaves poorly in the mountains is denied that final utopia, "Those ones are never taken to the top". The peaks of mountains in all three songs are the ultimate untouched places and while in "Grove of Summits" and "Farewell to the Mountains" the climbers never reach their destinations, in "A Song about A Friend" the true friend will in the end stand on the summit bravely.

Some other songs about travel to and in the mountains by Vysotsky are "To the Summit", "The Summit", and "You Are Walking the Edge of an Iceberg". Vizbor also sings about travel in the mountains in the songs "Hello, Comrade Participants", "I Have Returned", "Nakra", "Mom, I Want to Go Home", and "But We Go to the Mountains...". These songs all talk about the way in which the utopia of the mountains separates people from everyday life in Soviet society.

Mountains are not the only aspect of nature that the travel songs of the Bards focus on. Also, important to the theme of travel in Russian Bard music is the North, a theme important in the songs of Russian Bard Alexander Gorodnitsky, and exotic foreign places, notably, America, Africa, and the Far East, though the travel within the mountains is especially interesting because of the lack of modes of transportation to separate the traveller from the space they travel through.

### **Cult of Machine**

North American folk music of the same era as the Bards, that is the pre-revival folk music as well as that of the revival of the 1960's, has no use for cities and also takes its ideal as "natural" (see *Back to the Garden*). The music of the pre-revival and early revival focuses on travel as a means of survival. Particularly the songs of Woody Guthrie tell of the life of the migrant worker and specifically the Okie, a migrant worker from Oklahoma, and the necessity of travel to find work and to survive. Both groups, North American and Russian, at those times are expressing their discontent with the societies in which they live, the politics of many of the artists being the opposite of the ruling party. It would seem that because of how the Bards treat nature in their lyrics, that is in such a Romanticized fashion, that they would be against machines and modernity, however, the Bards cannot be described as anti-modern as is common to discussions of North American folk music (see McKay). Instead, modernity in the songs of the Bards is a positive force as it links with the cult of machine as well as acting as an extension of the natural.

The way that the Bards treat the topic of modernity and the machine follows a similar vein to that of the Russian Futurists. Celebration of the machine becomes more focused in the songs of the Bards when viewed in comparison to the Russian Futurists, however. Machines as modes of transportation are what play central roles in many of the most famous Bard songs. The modes of transportation that are mentioned in the songs vary from horses and walking, to trains and the more intimate public transit of buses and trams to the large-scale types such as airplanes.

Depiction of the machine in Bard music is unique because rarely does it have a negative connotation. That Okudzhava, Vizbor, and Vystosky are capable of seeing the positive side of the machine makes their music interesting as it maintains the societal ideas of the time, the cult of machine, and is vastly different from how North American folk music of the same period represents machines.

A good example of the attitude of North American folk music's view of machines is the song "John Henry", which exists in a variety of versions performed by a multitude of people<sup>2</sup>, though I refer to the version written and performed by Woody Guthrie. The basic story of the John Henry fable is that John Henry, a railroad track worker, challenges a steam-powered track-laying machine to a race to see which of them can lay the most track in the quickest amount of time. John Henry wins the race, but is so exhausted that he dies as soon as the race is over. In this case, the track-laying machine is vilified while the train is not. The train in this fable instead of being vilified acts to unify the people and the space of the nation and is

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<sup>2</sup> Various versions of "John Henry" have been performed by such artists as Johnny Cash, Bruce Springsteen, Harry Belafonte, Van Morrison, Gillian Welch, Jerry Lee Lewis, Peter Seeger, and Ramblin' Jack Elliott.

therefore a positive force. The train serves all humans in connecting the nation while the track-laying machine is meant to replace workers' livelihoods. The false belief that the machine should replace humans and deny them the ability to make their livelihood is shown in how laying the train track is not only a job, but John Henry's vocation:

John Henry when he was a baby  
settin' on his mammy's knee  
picked up an hammer in his little right hand  
Said "Hammer be the death of me me me,  
hammer be the death of me!"

[...]

They took John Henry to the graveyard  
Laid him down in the sand  
Every locomotive comin' a-rolling by by by  
Hollered "there lies a steel-drivin' man man man  
There lies a steel-drivin' man!" (*Woody Guthrie Sings Folk Songs*)

The track for the train is meant to be built and John Henry is the man predestined from birth to build it. This song is meant to change society's view that machines are more productive than humans and that humans should have the right to work for their wage as they are better workers than machines. In this way, the song poses a direct affront to modernity.

In the songs of the Bards, machines such as trains act as extensions of the body for the traveller, taking them out of the busy city and the every day and putting them in a place of repose or in some cases the machine acts as the location of repose itself. This sense of the machine as a positive force in society is a concept derived from modern society. Machines are meant to help and aid in the creation of an easier life. Before the time of Bard song in the Soviet Union this was what machines had



been doing, explaining the Futurist's "cult of the machine", which is also founded in Soviet society's faith in the machine as the tool of progress. Vladimir Mayakovsky, one of the most famous Russian Futurist poets and a supporter of the Revolution in Russia, describes factories in "A Story of Kuznetskstroy and Its Builders":

There will be a garden-city here  
with lights,  
    and flowers,  
                                    and all.  
The burst and boom of dynamite  
Will shoo away  
    the bear,  
While monster-mines  
                                    in quest of coal  
the bowels of earth  
                                    will tear.  
Pitch high the walls of factories!  
Let whistles wheeze with steam!  
With hundred-sun-power furnaces  
Siberia will gleam.  
(Mayakovsky 121-122)

In this excerpt from the poem it is possible to see the interplay between nature and machines and the Soviet cliché of construction and building. Soviet society will build with their hands and shovels a "garden-city", complete with all the idyllic aspects of nature represented by flowers, while keeping away all of the harmful with the example of the bear. In this poem nature in the form of the bear is seen as harmful, with the bear symbolizing Imperial Russia and old ways of doing things, depicted in this poem as uncivilized and dangerous. For the Russian audience the bear having a negative connotation would be a particularly poignant image because of its cultural significance. In this way, the poem shows Soviet society's desire for a new future, one free of the clichés of Imperial Russian culture. Similarly, the poem shows how the Soviets desired supreme control over nature in how Mayakovsky describes, the

“monster-mines [...] the bowels of the earth / will tear” and their factories furnaces, in fact, will burn brighter than the power of one hundred suns and a casting off of the way in which things had been done. In “A Story of Kuznetskstroï and Its Builders”, nature’s uninhabitable Siberia is turned by the Soviet machine into a veritable Garden of Eden. Nicholas Klepinin, a Russian religious scholar in his 1930 article on the war on religion in Soviet Russia discusses this understanding of machines as religious in nature:

The machine is the highest attainment of organisation, the most perfect form of precision. To create a man and a community that will live with just such an ideal precision and mechanism as that of the machine, this is the ultimate aim of Communism. Thus the machine acquires the aspect of a symbol, which incarnates this ideal of Communism. Hence the present cult of the machine in Soviet Russia. (522)

In Mayakovsky’s poem the dynamite and “monster-mines” are given the role that Klepinin describes as moulders of the world. And the precious furnaces, sources of heat and power, transform Siberia and make it “gleam” like gold. Kuznetskstroï transforms Siberia from a wasteland into a gleaming paradise. And, this idea of a mechanically built paradise is drawn upon by the Bards, as they make machines themselves spaces of utopia, in the same way they portray the peaks of the mountains.

One song that quickly springs to mind when discussing the cult of the machine is Okudzhava’s “Midnight Trolley” (1957). In his famous anthem “Midnight Trolley”, translated here by Eve Shapiro, the machine creates a sanctuary. The tram saves the protagonist physically from the outdoors and also provides psychological aid:

When I haven’t the strength to master my misfortune,

when I feel despair coming on,  
I hop on the passing blue trolley,  
the last one,  
the chance one.

Midnight trolley, rush along the streets,  
circle the boulevards,  
pick up all those who were shipwrecked  
in the night,  
in the night.

Midnight trolley, open your door!  
I know how in the cold midnight  
your passengers-your sailors-  
come to my aid.

With them more than once I've left my troubles behind,  
we've rubbed shoulders together...  
Just imagine-what kindness there is,  
in silence,  
in silence.

The midnight trolley sails through Moscow,  
like a river, Moscow calms down,  
and the pain which pecked at my brain like a starling  
dies down,  
dies down.  
(65 Песен = 65 Songs 39)

The tram in this song dislocates the protagonist from the world outside and acts as a barrier between pain and the protagonist. The tram creates a heterotopian space for the narrator in the separation it creates, just as Baudrillard's car and de Certeau's train separates the travellers from the land they travel through. Not only does the tram save the protagonist psychologically but it also acts as a saviour physically, by picking the protagonist up off of the street. The tram takes the protagonist away from his troubles. Yet, it in actuality takes him nowhere, for as Okudzhava relates, the tram "circles the boulevards", and the protagonist exists in the heterotopian

space of the tram, a non-place. The protagonist's ultimate destination is unknown, as in the song the protagonist never gets off the tram.

In "Midnight Trolley" nature also plays an important role. Nature's more inclement side is presented in the coldness of the night and the shipwreck imagery that is juxtaposed to the inside of the tram where there is warmth and friendliness. Nature is what, among other things, the protagonist is trying to escape. In the lines of the song, also, there is also a negative depiction of nature with the pain in his head that he compares to a pecking starling that eventually quiets down as a result of the tram. Moscow, the city itself, is likened to a river – that can be turbulent or calm depending upon the weather, whereas Moscow is turbulent or calm depending upon what the people in it are doing.

Vizbor has a song concerning the trams that looks at Moscow from the other side of the day, "First Tramway" (1980):

Over the city, over pale roofs  
Ice flies, dressed in dark blue.  
With shabby wheels from frost  
The tramways take off for Moscow.

Even though, each day it is necessary to connect it again  
Far away regions of the provinces.  
In Cheremushky, Cherkizovo, Chertanovo  
"Let's go by tram to the city", they say.

On the roofs silver dawn huddles,  
And the returning rails squeal,  
And faces made by warmed fingers  
On icy windows tremble.

Snow over our city is sown,  
Ice flows from the cupolas of the earth,  
As it should scatter to the North  
And a pitcher spilled white cold.

Long live Moscow Tram Workers!  
The temporary mooring of dawn's fate,  
Alarm clocks are the comrades' best friends,  
And comrades getting up in the night.

With worn season's tickets  
We sail into the blue of the great day,  
And the half-season's collar,  
Like the flag of winter on a ship is raised.

Until in Moscow not many saw  
This morning's first snow,  
Hello you, residents of the monastery,  
Rolling along morning Moscow! (Translation my own, original Russian from  
*Ты у меня одна = You and I are One 224-225*)

This song deals with how the trams move from the outer regions of Moscow to the center, whereas Okudzhava's song "Midnight Trolley" deals with a single trolley circling the same streets in the center of Moscow. The two songs display different reasons for travel, as well. In "Midnight Trolley" the protagonist travels for escape from the night, while in "First Tramway" the riders are on the tram on their way to work in the morning. In this song the tram acts to connect people as the train does in "John Henry". Both Vizbor and Vysotsky's songs represent public modes of travel, transport available to those people with little money. And while "Midnight Trolley" protects the protagonist from the harsh elements of nature, the "First Tramway" privileges the riders by allowing them to see certain aspects of nature when those who have more money and who are able to live in the center of Moscow do not: "Until in Moscow not many saw / This morning's first snow". In each song, the machine serves as a space separate from nature

"First Tramway" does not completely romanticize nature or machines. Instead, nature is again seen as destructive, but only mildly, "with shabby wheels

from frost". The majority of the song does romanticize nature, shown in how the passengers are in need of shelter from the weather, "And the half-season's collar, / Like the flag of winter on a ship is raised". They, however, are not portrayed as complaining about the elements but instead are only described in romantic images in connection with the weather, "and faces made by warmed fingers / On icy windows tremble", which is similar to the image of the workers being best friends with their alarm clocks and the early morning riders of the trams. The early morning event of the tram leaving for Moscow is extremely romanticized. For the riders, the tram acts as a separate space, one where everyone is content and happy to going into the great day together. The tram is the picture of the heterotopia of the car and its effects described by Baudrillard and the train car described by de Certeau. And, the travellers, from their privileged heterotopian position, view the great beauty of Moscow and the pristine and unblemished effect of a new snowfall.

In addition to nature playing the dual role of being both positive and negative, the Bards and the Futurists both see the machine as a positive force. The Futurists, however, make no distinction between types of machines, while the Bards do. For the Bards the machines that are viewed as positive are those that are modes of transportation. The Bards glorify movement as an expression of freedom and thus the machines that make more movement possible are given a place of importance, while other machines are seen as destructive.

The melding of nature and machine is exemplar of how the Bards made the two cults –nature and machine – as the formalist scholar Viktor Shklovsky would

term it “strange”. Shklovsky states that art is the result of “making strange” how things are generally perceived in everyday life:

In our phonetic and lexical investigations into poetic speech, involving both the arrangement of words and the semantic structures based on them, we discover everywhere the very hallmark of the artistic: that is, an artefact that has been intentionally removed from the domain of automatized perception. It is ‘artificially’ created by an artist in such a way that the perceiver, pausing in his reading, dwells on the text. This is when the literary work attains its greatest and most long-lasting impact. The object is perceived not spatially but, as it were, in its temporal continuity. That is, because of this device, the object is brought into view (12)

The Bards master this idea in how they incorporate the two concepts of nature and machine into a single coherent unit.

An excellent example of the melding of both the cult of nature and the cult of machine to make them both strange and new again is Vysotsky’s “Train in the Desert”:

I remember, I remember that night.  
I do not meet with my love, nor the holiday table.  
Today I was there the main dispatcher,  
And today I myself moved arrows.

And let me send a train to the desert,  
Where there are only sand dunes in hot rays.  
My trains don't return empty,  
As my oasis is not withered.

And again I send a train across the world,  
I do not fold my arms and I do not sob bitterly.  
I do not force myself upon them, the other passengers,  
I plant myself in the train and I want someone.

I let me send my train into the desert,  
Where there are only sand dunes in hot rays.  
My trains don't return empty,  
As my oasis is not withered. (Translation my own, original Russian from *Bards.ru*)

The song starts with a very dire image of a lonely train dispatcher at his job. From this dismal point, similar to the position of the protagonist of the “Midnight Trolley”, who lacks the will to not be depressed about his situation in life, the protagonist looks for a way to make himself feel better. The protagonists in both songs manage this through machines, through mechanized modes of transportation. In “Train in the Desert” there is an important difference, however, for it is the protagonist himself who dispatches the train out to his oasis. He is the driving force towards the utopia, while in the “Midnight Trolley” the protagonist surrenders himself to the heterotopian power of the ever-circling trolley. Thus, the strength of the protagonist presented in “The Train in the Desert” is much more empowering, than the protagonist in “Midnight Trolley”.

Another important difference between the two songs is the interactions and relationships between the protagonists of these two songs with their “fellow travellers”. In “Midnight Trolley” the protagonist feels a sense of comradeship with the other passengers. The lines, “I know how in the cold midnight / your passengers- your sailors- / come to my aid. / With them more than once I’ve left my troubles behind, / we’ve rubbed shoulders together... / Just imagine-what kindness there is, / in silence, / in silence,” make it clear that the passengers are exactly like the protagonist, looking for a means of escape from the city. In “Train in the Desert”, however, the protagonist is separate from the other passengers and he feels no commonality with them: “I do not force myself upon them, the other passengers, / I plant myself in the train and I want someone”. The passengers in “Train in the Desert” are not in fact the same type of travelers as those in “Midnight Trolley” as



the protagonist in “Train in the Desert” is the dispatcher and so he does not in fact take his trip to the desert. The fellow travellers of the protagonist in “The Train in the Desert” are elements created by the dispatcher’s mind, while within the song the fellow travellers of the narrator of “Midnight Trolley” are presumed to exist. In “Midnight Trolley”, the relationship between the travellers is one of comradeship while in “Train in the Desert” the protagonist remains isolated. In spite of this difference it is important that the different relationships exist because they represent how the protagonists see the other members of their heterotopian and utopian societies, the protagonist of “Midnight Trolley” surrounded by people similar to himself, while the protagonist of “The Train in the Desert” is essentially travelling alone.

A further difference is that in “Train in the Desert” the cult of nature is present in the protagonist’s ultimate idealized spot, as it was in the songs of the mountains in relation to the peaks. Nature is the final epitomized utopia of the utopian train trip in “Train in the Desert”. A desert oasis amidst the emptiness of the “sand dunes and hot rays”, acts as the protagonist’s utopia, where his trains gather something to take back to his sad and lonely place at work and in society, whereas Okudzhava’s “Midnight Trolley” and Vizbor’s “First Tramway” more depict the incremental aspects of nature with only a hint of romanticisation.

To conclude, Bulat Okudzhava, Yuri Vizbor, and Vladimir Vysotsky’s treatment of the topics of nature and machines as they relate to travel were not static and not simply just continuations of the cult of nature’s nor the cult of machines’ literary histories. The Bards’ treatment of the topic of nature and

specifically the topics of mountains show that exoticized “uninhabited” places form ideal utopias for the traveller. This is because there is no separation of the traveller from the space that they travel through, while in the songs about different modes of transportation the travellers are separated from the places they see by the vehicle that they travel in. Similarly different is the way that the machines act in the songs not as exoticized “uninhabited” places but are depicted as positive new spaces, places of peace and possibility, and mainly places of comradery. The effect of machines as modes of transportation being considered in a positive light is that it creates a sense of promise in machines. For the Bards like the Futurists, the future is not doomed to be a dreary “mechanistic” experience.

## Chapter 2 One Way Ticket

"What's your road, man?--holyboy road, madman road, rainbow road, guppy road, any road. It's an anywhere road for anybody anyhow." - Dean Moriarty in Jack Kerouac's, *On the Road*, Part 4, Ch. 1 p. 226

Like Dean Moriarty in Kerouac's *On the Road*, the narrators in the Bards' songs express their discontent with the state of their society through their depiction of the space of the road as a symbol for action in life. The road is also particularly useful in depicting different lengths of time and different amounts of control. It always, however, represents movement in one direction, whether that is movement from one point to another or circling. Yet, there is never movement backwards. The way in which the road as a metaphor of dissent works in these songs is that the narrators and protagonists are able to represent their place in the world as movement along the road; movement that represents a space of complete control or totalizing freedom, utopia or dystopia or a mixture of the two.

The most prolific depiction of the road is the cliché depiction of the road as life. Okudzhava's "The Night Conversation" (1962), here translated by Alec Vagapov, is one song in which the road is used to represent the end of life:

- My horse is worn out,  
My shoes are well down at heel.  
Now where shall I ride? –  
Will you tell me, please, - where shall I ride?  
- Along the Red River, my dear,  
towards the Blue Hill,  
towards the Blue Hill,  
there, down by the Red River side.

- And how do I get there?  
My horse is so tired tonight.  
Which is the right way to get to the place?  
Tell me, please.  
- You ride to the bright light, my dear,

you ride to the light,  
you ride to the bright light, my dear,  
you'll find it with ease.

- But where on earth is the bright light?  
And why doesn't it shine?  
I've propped up the sky with my shoulder for ages  
at night...  
- The lamplighter lights it, but he is asleep,  
it's his line;  
he must be asleep...  
And I've nothing to do with the light.

He rides on, alone, into darkness,  
not knowing the way.  
But where is he off to?  
Night's coming right up to the eyes!...  
- Well, what have you lost there? -  
I shout as he rides away.  
- Good Heavens, I wish that I knew it myself, -  
he replies... (*@Rhymes from Russia: Bulat Okudzhava*)

The song is a conversation between a young traveller and an old man and is thought provoking because of the interaction between the two characters and the odd lacking of a change as a result of their encounter. The young man, whose horse is a little tired, asks for advice in terms of directions on where he should go. The old man responds, telling him the way to the dark blue mountain and eventually the bright light by way of the Red River. Kling in his article "A Long Road Is Yours by Fate': The Myth of the Journey in Bulat Okudzhava's Lyric Poetry" discusses the significance of the colour blue to Okudzhava's understanding of the journey, stating the importance of the Blue mountain as a final destination for travel (54). If travel represents the life of the young man, it would follow that the Red River, which the old man tells him he must follow, conveys the young man's life through symbolically representing the river as his blood be that through depicting positively his lifeblood,

negatively blood of suffering, or as a more romantic image the blood could be a sign for the young traveller to follow his heart.

In terms of its societal depictions “Night Conversation” is very interesting because it shows the interaction between two different generations. Kling on this topic sees the two characters in “Night Conversation”, the young traveller and the old man, as two sides of Okudzhava’s poetic “I” (54). If this is indeed the case, it is important to note the differences and interactions between them. The first character, the traveller, is a young man as shown in his use of the polite forms of verbs and phrases, for example “скажите мне, будьте добры” [“Will you tell me, please”]. While on the other hand, the old man whom he speaks to uses the familiar verb forms [-ешь] and addresses the traveller using the familiar form [ты], also calling him моя радость [my dear, or more literally, my joy or delight]. The outcome of the two men’s exchange as well proves extremely intriguing because the young man is unable to heed the advice of the elder man, “He rides on, alone, into darkness, not knowing the way”, literally, he goes alone without a path into the dark [“он едет один без дороги во тьму”]. Even though the young man wants to find the proper way the old man’s advice does not help him. Though, the old man finds hope in the young traveller and assures him that he will find the Blue mountain and bright light without work.

Though the old man has told the young traveller the way, along the Red River, to the Blue mountain, to the bright light, he is “without a road” [без дороги], while Vagapov translates it “not knowing the way”. The differences between these two lines are important in the characterization of the young traveller, the first

implying that the way has not been travelled before and the second implying that the young traveller simply is unaware of the way to go.

Vagapov's translation lacks the concept that the road to the Blue mountain has not been travelled before, missing the fact that part of the inability of young character to find the proper way to go stems from the older man's not having reached the light. It is because the old man has "nothing to do with the light", the young traveller has no path to follow. The song also, does not tell of the old man's fate, though the listener does know that up until he meets the traveller he has "nothing to do with the light", which means that he has not reached this utopian space, but is instead still in the dark and unenlightened.

In this song, there are many utopian spaces referenced, and it is interesting how Okudzhava uses them to portray life and the road of life. For Okudzhava in this song the utopian spaces are meant to be the destination of the travel. The Blue mountain, similar to the mountain destinations as discussed earlier in Chapter 1 and also the bright light, which is commonly associated with death and otherworldly places, are the utopian spaces in this song. Keeping in mind that the utopias are the destinations of the travel, it is important to note the way in which Vagapov translates the last lines of "The Night Conversation": "'- Good Heavens, I wish that I knew it myself, - / he replies...". In Russian the lines are "И он отвечает: — Ах, если б я знал это сам.." more closely translated as "And he answers, - Oh, if only I knew that myself". Vagapov's translation adds the possibility of a religious element to the song that is not present in the original.

"The Night Conversation" offers a multitude of meanings and levels at which

it may be understood. Kling offers much interesting information on how journeys are portrayed in Okudzhava's lyrics and how in his oeuvre Okudzhava's conception of the journey changes. Kling sees the road's importance to the lyrics of Okudzhava's songs throughout, however, he sees the "The Night Conversation" as a break in Okudzhava's oeuvre. In this song, he sees the beginning of Okudzhava's exacerbation with the Romantic perception of the world, exemplified in the first couple of lines "'- My horse is worn out, / My shoes are well down at heel'"(54).

The song is not quite as depressing as it might seem to some critics, such as Kling, who sees Okudzhava as "doubting the viability of the journey", "'Now where shall I ride? - / Will you tell me, please, - where shall I ride?'" (54). Instead it must be noted that though the young traveller is without a road, riding into the dark, and wishes he knew if he had lost anything. The song is not conclusive and in the end the fate of the young traveller is unknown.

As it depicts a traveller on a horse who is trying to find his way, this song is reminiscent of Viktor Vaznetsov's famous painting *A Knight at the Crossroads* [*Витязь на распутье*] (1882, oil on canvas). Vaznetsov's painting depicts a *bogatyr*, a Russian knight, on a horse with its head wearily hanging at sundown in a field full of the bones of other horses and men in front of a *menhir*, a stone marking the crossroads, that marks a split in the road and addresses the idea of making choices for the future. In the case of this legend, there is no good option for the *bogatyr* to choose. The lack of a positive option for him in this depiction of legendary Russia, is echoed in the despairing language of Okudzhava's song shown in the repeated use of

the image of things being wornout or tired and the young traveller's pathless future travel.

Vystosky's song "Conversation on the Tramway" (1967-1969) is a curious example of the way in which Vysotsky changes the use of the road as a metaphor for life:

Citizens! Why push,  
The scandal and fights come to a head?-  
Do you want to sit? Long road?...  
I give in to you, for God's sake!

Citizens, even drunks!  
All of us are constant passengers,  
All of us live, tickets torn,  
Everyone goes through life on the tram...

Are you crowded? And in vain swear -  
Why aren't we going forward?  
You probably don't cook porridge...  
I am no comrade to you!

All legs are tromping like hooves  
Out already is a fist sized hole in his uniform.  
Wake this man -  
He sings swears in his sleep.

Citizens! Life ends -  
You aren't able to get off in the third circle!  
"With you, comrade, the price - calculate!  
No? Then ride again!" (Translation my own, original Russian from *Владимир Высоцкий: Собрание сочинений в одном томе = Vladimir Vystosky: Complete Works in One Tome* 398)

Instead of the common idea of the road of life starting at one end and finishing at a utopian destination, Vystosky's tram instead circles with no end possible for the majority of the riders.

The focus in this song is the societal aspects of travel as life, as opposed to in Okudzhava's "Night Conversation", which focuses on the lack of a predetermined



path to the ultimate goal, the utopian spaces of the Blue mountain and the bright light. In “Conversation on the Tramway” Vysotsky uses a tram ride to represent life - the tedious waiting, the sometimes unpleasantness of a crowded trip, filled with people of all different types, from drunks to workers as opposed to the uncertainty of the future and lack of set way.

The society that this song depicts in the first couple of stanzas is crowded and unpleasant and there are shortages in it. In short, it is a dystopia, like Orwell’s *Nineteen Eighty-Four*. The way that this dystopia is depicted and the interactions between the narrator and the others do not seem to fit the common discontent expected in a dystopia, however. The narrator, instead of complaining, is enlightened about their state of life, so while the other passengers complain, he is kind to them. The protagonist in this song sings about his comradery with the other passengers on the tram, similar to the protagonist in “Midnight Trolley” discussed in Chapter 1. In “Conversation on the Tramway” the comradery of the protagonist is displayed in his willingness to give up his seat for others in order to make the ride more comfortable for them, and this comradery he even extends to the drunks.

In the third stanza I translate the word “ругаетесь” as “swear”. In addition to “to swear” this word also means “to complain, scold, severely criticize and abuse”. The use of this word by Vysotsky could offer different understandings of this song, depending upon how it is translated. My use of the word “swear” offers a sense of sincerity to what the passengers are saying, whereas if I had translated it as “criticize severely” it would give the phrase a much more subversive feel, because of

how the citizens are criticizing the lack of progress in society, “in vain criticizing / why aren’t we going forward?”

The words “in vain” at the start of the third stanza, however, do convey a sense of a lack of change in society. These words imply that the people’s complaints are not being heeded and that the people can see no progress in the tram ride. These two words can be read to show the discontent at a lack of progress in Soviet society, as well.

In the last stanza Vysotsky references Dante’s third circle of hell, gluttony, “Citizens! Life ends – / You aren’t able to get off in the third circle! / ‘With you, comrade, the price – calculate! / No? Then ride again!’” This stanza also further underlines the economic satire and class distinctions present in the lyrics. This is because it is only those who are unable to pay the fare for the ride on the tram that are doomed to a continued existence, or repeated existence, on the tram ride that is life in Soviet society. Vystosky references Dante and Dante’s travel down the circling road through the seven circles of Hell. In “Conversation on the Tramway” Vysotsky’s narrator and his comrades on the tram represent Virgil and Dante who travel through the circles of hell.

The sin of gluttony is important in this song because it is a reference to the different classes in society. Those people who do not have enough money to get off the tram are saved from the sin of gluttony, but also are better off because they are saved from an eternity of being alone. For, as Dorothy L. Sayers states in her notes on her translation of the *Comedy of Dante Alighieri: The Florentine V. 1*, in the third circle of Hell there “is no reciprocity and no communication; each soul grovels alone

in the mud, without heeding its neighbours – ‘a sightless company’, Dante calls them” (107). Instead, in spite of their suffering, as Vystosky describes in the song, there is great comradeship between the people on the tram, whereas individuals with money are able “to get off the tram” they do so alone. The individuals get off in to real hell, while those on the tram simply suffer and are not, in fact, actually in hell. The tram is simultaneously both a place of suffering yet of brotherhood, therefore there is the possibility for repose but not the possibility of a wondrous utopian state.

The metaphor of the tram ride itself representing life is particularly interesting because the tram is a form of transportation that is open to any person to take, as the price to ride the tram is so insignificant that anyone may afford it. Along the same vein follows the greater meaning behind the line “You probably don’t cook porridge... / I am no comrade to you”. This line uses the Russian word “товарищ”, which literally means comrade but can also mean friend. The use of the word “товарищ” [comrade] underlines the subversive nature of the song by those two lines in particular in which the protagonist separates himself from another passenger who “probably [doesn’t] cook porridge”. That the protagonist does not consider himself a comrade of this fellow passenger reveals the social status of the protagonist as being that of a member of the lower and working class and a person who eats and cooks their own porridge on a regular basis. Both metaphors are subversive as they privilege the lower class and gives them a voice, while simultaneously showing disdain for those better off.

The narrator also voices common complaints shared by the riders: that it is crowded, that the rider is tired, and that the rider feels like the tram is not going

anywhere. These complaints echo peoples' everyday concerns and complaints about how they feel like they are not going anywhere in life and are generally unhappy with their existence. The feeling of a lack of movement forward by the passengers in this dystopia is an example of the importance of speed as Baudrillard and de Certeau note in the creation of a utopian space through travel. Despite the lack of a utopian space for the majority of people on the tram, the protagonist notes that the tram is in fact going somewhere, be it only in circles and not to a utopian destination. The underprivileged are on the seemingly stuck tram that goes around in circles, while those who are not comrades to the protagonist get off of the moving vehicle. In this way, even though some cannot afford to get off of the tram, they still can find freedom in the speed and movement that it offers.

The train ride in the novella, *Moscow to the End of the Line*, bears much similarity to the tram of Vysotsky's song as the train is a suburban commuter train, filled with drunks and standard citizens of the Soviet Union. *Moscow to the End of the Line* by Venedikt Erofeev is an important work of anti-Soviet establishment literature, one in which travel is, again, a metaphor for the road of life. In *Moscow to the End of the Line* the train acts as fate and brings the protagonist to his eventual death be that real or simply imagined. Both the tram of Vysotsky's song and the suburban commuter train in the novella are modes of transportation used by people of lesser means, as they cannot afford to buy private modes of transportation such as cars and private berths or seats on faster trains. These modes are viewed as being inconvenient as they are slow as a result of the many stops they make. The similarity also branches into the moods of both texts, as the protagonists in each

text find their fellow comrades on their respective modes of transportation. And, there is among them a sense that they are enduring their miserable fates together.

Vizbor's song "Goodbye" (1974) is an example of how the Bards' use travel to represent another aspect of life, in this case a relationship between lovers:

Goodbye, my dear boy, goodbye!  
Unfortunately, you aren't with us on the road.  
Distancing becomes the distance.  
Goodbye, my dear boy, don't grieve.

Our train was flying to joyfulness, and to anguish,  
I only had to get off the train.  
And at the station with the name  
"Separation" –  
Goodbye, my dear boy, don't grieve.

Our short love with you was married,  
If it was not so – forgive me.  
Only life does not repeat from the beginning again.  
Goodbye, my dear boy, don't grieve.

I believe that everything will be for us like before,  
Only it is a necessarily long road to go down.  
And until the stop named "Hope"  
Goodbye, my dear boy, don't grieve. (Translation my own, for the original Russian see *Синий перекресток* = *Dark Blue Crossroads* 323-324)

"Goodbye" spans a similar amount of discourse time as both "The Night Conversation" and "Conversation on the Tramway", though covers a very different topic. In all of these depictions of travel the individual moment of travel expands for an understanding of the entirety of life or in this case a relationship, through reflection, metaphor, and implied repetition.

This song is written from the point of view of woman to her former lover, as can be seen in the tone of the language used. The Russian "Дорогой мой" I translate as "my dear boy" though it is only "my dear" in Russian with masculine endings. I

use the word “boy” in my translation to denote the intimacy and familiarity between the interlocutor and the addressee in the song while at the same time making clear the gender of the addressee. The ambiguity that would result in the English translation if “boy” was left out could result in multiple other understandings of this song particularly because of the line “Our short love with you was married”. The word “married” [венчала] signifies the seriousness of this short love, as the word suggests more than simply that the couple was together but was in fact married together in a church in the sight of God. The word shows the true separation that takes place in this song as the two characters have been joined in the sight of God are now separated both physically and spiritually from one another.

The song has a very hopeful tone to it, as well. The title of this song, “До свиданья” [Goodbye] is a very common word in Russian but it does not simply mean “goodbye” as it is commonly translated, which is instead “Прощание”. Instead, “До свиданья” implies that there will be another meeting at a later time between those involved. This is not present in the English word “goodbye”. Linguistically, the elements of the Russian phrase are “До” meaning until and “свиданья” meaning [next] meeting. Vizbor was cognizant of the different meanings of these two words because he has songs entitled “Давайте прощаться, друзья...” [Let Us Bid Farewell, Friends...], “Прощай, Москва” [Farewell, Moscow], and “Прощания с Сибирью” [Farewell to Siberia].

Similarly, the line “расставанье переходит в расстоянье” I translate as “distancing becomes the distance”. In Russian the line literally translates as “parting

becomes the distance”, which does not convey the alliteration of the shared prefix “pacc-”, meaning to split apart, or the potency of the Russian letter “p”.

The names of the train stations in this song also help to create the romantic view of travel as portrayed in Vizbor’s lyrics. The formal stations he refers to are “Separation” and “Hope”. In addition, he also refers to joyfulness and anguish as destinations of their travel. These places are drastically different from proper train station names that are standardly the names of cities. These ideas that Vizbor uses as names for his stations, though not concrete, still prove to be as important of centers as cities on a train line in the relationship discussed. They also complete Vizbor’s metaphor of a train ride representing the destiny and inevitability for the narrator of this relationship.

The separation in this song is of a very serious manner. The train, like how de Certeau discusses it, acts as a metaphor for the couple’s relationship in terms of the speed and ease, portrayed by the word “flying”, “Our train was flying to joyfulness, and to anguish” and it also serves to create the separation for the couple, “I only had to get off the train. / And at the station with the name / “Separation” –“. At the end of the song, the train is also meant to facilitate the bringing together again of the couple as depicted in the last stanza, “I believe that everything will be for us like before, / Only it is a necessarily long road to go down. / And until the stop named “Hope””. Hope is not for the train the last stop, but where the narrator will get back on the train, which leaves the song without a firm conclusion.

Many of Woody Guthrie’s songs would serve as excellent comparisons to the songs discussed in this chapter. I will, however, only be looking at the song “This

Train Is bound for Glory” as it is one of Guthrie’s most famous. The first verse of which is:

This Train is bound for glory, this train  
This train is bound for glory, this train.  
This train is bound for glory,  
Don’t carry nothing but the righteous and the holy.  
This train is bound for glory, this train (*The Woody Guthrie Songbook* 226)

The songs “Night Conversation” and “This Train is bound for Glory” have many similarities. In both songs the narrators are both headed for the “light” and this light is contrast with the darkness and night. However, in Guthrie’s “This Train is bound for Glory” the narrator knows where he is headed, while in “The Night Conversation” neither character has knowledge of where they are going. “The Night Conversation” is inconclusive, while Guthrie’s song is very straightforward, “this train is bound for glory, this train,” and leaves the listener no doubt about the way to get to glory, though whether the listener wants to get to that particular glory is unclear.

Vysotsky’s “Conversation on the Tramway” and Guthrie’s “This Train Is bound for Glory” are extremely similar. Both songs separate the different classes of society, into those included on the train and tram and those excluded. It is interesting to note that Guthrie satirically portrays the gamblers, liars, thieves, big-shot rambles and others as excluded from the train to glory, while Vysotsky privileges the lower-class directly in his song by keeping the poorer people on the tram, while the rich get off. The two songs are inverted versions of one another, though serve the same end purpose.



The mode of transportation in “Goodbye”, the train, plays an important role as it represents fate. The nature of life and travel are thus represented as being composed of many different parts. Fate plays an important role in this song as it does in many of Vizbor’s songs. The train as a mode of transportation portrays the teleological aspect of travel like no other mode through its fixed start and finish with predetermined stops in between down a line of fixed track. This is the same as in Guthrie’s song “This Train is bound for Glory”, and especially reminiscent of it is the line “our train was flying to joyfulness”. For both Guthrie and Vizbor the destination can be a space of utopia – a place of freedom – though that predetermined path may or may not in fact be seen as the only way to that utopia, depending on if the song is ironic or not.

To conclude, the road as representing different aspects of life is a common metaphor, and yet one that offered the Bards a variety of ways to be voices of dissent for the Soviet people. Of particular interest is the way in which the Bards represent the dystopian and utopian aspects of society by means of this metaphor. Vysotsky’s negative picture of society as everyone as riders of the same stuffy tram certainly contrasts with the pristine utopian scenes of the mountains and machines discussed in Chapter 1. Though the saving grace of Okudzhava’s “Midnight Trolley” appears to be closely connected to Vysotsky’s tram, in terms of riders helping one another and as a safe haven, whether it is perceived by the riders as one or not. The songs that Bards wrote that use travel to represent life vary in many ways. Some represent only a portion of life, for example a relationship, while others encapsulate the entirety of it. In spite of these differences, the travel in all of the songs acts to

create and separate different spaces and these spaces are used as points of dissent. Like the Bards depict depending on the song as utopias, heterotopias, dystopias, or homotopias.

### Chapter 3 Changing Ways

This cutting-off is necessary for the birth, outside of these things but not without them, of unknown landscapes and the strange fables of our private stories.  
- de Certeau (*The Practice of Everyday Life* 112)

In the lyrics of Bard song the road and the movement involved in travel make the place a utopian or heterotopian space. Utopian spaces not physically exist in the world, while heterotopian spaces are utopian spaces do in real life. Whether the spaces are utopian or heterotopian, in travel they serve as an inbetween for the starting point and the destination. Baudrillard and de Certeau discuss travel and the space of the vehicle as a transitive space between these two points. This transitive space is found not only by them, but also Okudzhava, Vizbor and Vysotsky as well as others, in travel as not just a space of transition between two points, but also as a place of transition within society. Foucault describes this existing idealistic space of transitioning meaning as a heterotopia, a place capable of changing society but also a place that is extremely marked by it. Foucault does not designate the road as the sole heterotopia, but he does note that the boat makes the ideal heterotopia. By extension, the space of travel in general and the road in particular make an excellent space of dissent for the Bards to protest against the society of the Soviet Union in an attempt to change it, while still partaking in it.

It is necessary to understand the difference between space and place, as these terms will be used in this chapter. De Certeau in *The Practices of Everyday Life* differentiates space from place clearly by stating that “*space is a practiced place*”, using the example of a street being a place that is transformed into a particular space by the actions of walkers on it (117, original emphasis). Thus in regard to

travel within the lyrics of the Bards' songs, it is the travellers who transform the place into a space. This is similar to Stokes' understanding of music and its effect on place as quoted in the introduction. For Stokes' the performance and/or the practice of playing music transforms a place into a space that is separate, a space of dissent. In this chapter I discuss the spaces of dissent that the Bards create in their lyrics and how these spaces are intrinsically linked with travel and utopian concepts. And how this transformation and change from place to space is the intended purpose of depicting societies. The reason that they depict society not as it is, is in order to offer suggestions to improve it.

Some concepts that Okudzhava' attempts to change are those of home and travel and the interplay between the two. These topics are very significant to his oeuvre and are present in many of his lyrics. His song "Canadian Shore...", though brief, gives an interesting view of the concept of separation and how it can affect a person:

The Canadian shore under my wing.

My wing over the shore hangs.

Arbat is my home, but the whole world is

my home....

Everything else has no meaning. (Translation my own, original Russian in *По прухому судьбы: Лупика = At the Whim of Fate: Lyrics 214*)

Okudzhava is mainly famous for his lyrics about the Arbat, where today there even stands a statue to him. This song serves as a small kernel that portrays Okudzhava's conceptualization of the Arbat and idea of home. Here, he sings about how he sees commonality in the ideas of home, the Arbat, and the world, which is a change from how home is commonly represented by the image of the hearth of a dwelling.

Similarly, Okudzhava's song also looks for a change in thought in how people understand the natural and man-made. In "Canadian Shore...", Okudzhava likens the natural of the clean, Canadian shoreline to the man-made of the Russian street in the middle of the thriving metropolis of Moscow, the Arbat, that is full of people and artists. This song shows that Okudzhava's utopian ideal of home is not limited in its scope. In Chapter 1 I show that the utopian is not limited to the natural or the man-made, but is also found in combinations of the two, and further in this song for Okudzhava there are even no distinctions between home and away or between natural and man-made.

Another point of interest is the juxtaposition between the perspectives of the two places mentioned in the song. Okudzhava's figure is often linked with walking, especially on the Arbat, eternalized not only in his songs but in the statue of him walking with his hands in his pockets on the Arbat in comparison to this poem that locates the idea of home and the Arbat is flight on an airplane.

Another song of Okudzhava's in which the lyrics are more directly subversive is "Song of the Open Door" (1959), translated here by Eve Shapiro:

When the snowstorm howls like a beast –  
Long, long and wild,  
Don't lock your door,  
Let the door stay open.

If a long journey lies ahead  
A hard journey, imagine,  
Don't forget – throw open your door,  
Leave your door open.

Leaving in the night silence,  
Silently decide:  
Mix the fire of the pine  
With the fire of the soul in your stove.

Let the walls be warm,  
The little bench be soft...  
Closed doors aren't worth a grosh,  
A lock's not worth a kopeck! (*65 Песен = 65 Songs 70-71*)

The lyrics of this song are a direct call for change and transformation. Both of which are critical for the subversive nature of the lyrics of Bard music. The words of "Song of the Open Door" are more than just a list of the ways in which people are unhappy; though this certainly would make the music "anti-Soviet", instead the song offers a course of action to the listeners and those who are discontent with society. In this song there is a call for action and this desire for change is necessary so that the lyrics of songs are able to suggest possibilities for a new and different future. The idea that people and society should change is what really makes this song subversive, through the idea of a different space of the road that does not belong to society.

Change, in the specific case of this song, is subversive because it calls for a drastic change in societal norms through the leaving of doors unlocked and open, things that go against common sense. This transformation of the road is crucial to the creation of Okudzhava's heterotopia. In "Song of the Open Door", Okudzhava highlights the dichotomy between the outside and the inside; the outside being harsh and wild, while inside it is warm and there is a fire. The change that the protagonist in this song wants is for people to transform how they behave by leaving the door open and unlocked, allowing the warmth to spread outside and for the cold freshness to come in. These actions in the lyrics represent a greater change that the protagonist wants for society. One possibility is that the change represents

how the protagonist believe that people should help one another when they are in trouble, which is represented in the song by the cold blizzard, while the inside and fire represent the help of others. Another possibility would be for the cold of the outside to represent conversely new ideas while the warmth of the inside behind the door represents the *status quo* that needs to be changed.

Such hopeful calls for change were not limited to Russian Bards, some were shared by earlier American singers. For example, Okudzhava's "Song of the Open Door" shares many similarities with Guthrie's famous "This Land is Your Land". Both songs share a preliminary hopeful utopian vision. In the first three stanzas of "This Land is Your Land" a utopian America is elaborated on while in the second last stanza the narrator comments on how individuals own the land of America and that it really is not the utopian space he has just described.

Similarly, in the last stanza the narrator describes "his people", who are unable to provide for themselves and find no help in the societal institutions that are meant to help them, namely the church and the government. This is shown through the images of the steeple and the relief office:

As I was walkin' – I saw a sign there  
And that sign said – no tress passin'  
But on the other side ... it didn't say nothing!  
Now that side was made for you and me!

In the squares of the city – In the shadow of the steeple  
Near the relief office – I see my people  
And some are grumblin' and some are wonderin'  
If this land's still made for you and me. (*The Woody Guthrie Songbook* 226-228)

The relief office is an important image here because it shows that the people of America were not satisfied just to be given relief but instead wanted to earn their

pay<sup>3</sup> (*American Protest Literature* 316). Guthrie's "people" in the song are questioning the utopian society that he has so eloquently described in the previous verses. The people serve to undermine the all-consuming belief that America is a land of abundance and freedom with plenty of jobs.

The wealth of the American land is another aspect that, as Mark Allan Jackson articulates in his article "Is This Song Your Song Anymore?: Revisioning Woody Guthrie's 'This Land Is Your Land'", Guthrie manipulated throughout the song's performances. In performance Guthrie would change the verses to reflect different concerns and the song still has verses added to it and changed that reflect performers' similar discontent with the current false vision of America as a land of success or as a pristine, un-touched wilderness. In this article Jackson also discusses the development of "This Land is Your Land" and how Guthrie originally titled it "God Blessed America" a direct and poignant response to Irving Berlin's "God Bless America" because Guthrie did not feel that Berlin's song adequately reflected the reality of the majority of the population of the United States as Berlin's song was too blindly optimistic (252). For Guthrie, Berlin's song did not portray the problems that needed to be fixed in the United States.

Utopian spaces occur prominently in Okudzhava's and Guthrie's non-place of the road and travel. Through the poets' lyrics, they charge the general public with a call to action; there songs are a call to transform the current state of society into something utopian. Guthrie does not extol the virtues of the United States and its

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<sup>3</sup> Guthrie's opinion of Okies is apparent in his comments about John Steinbeck, in that Steinbeck "felt in his heart and knew in his head that us Okies was a lookin' for 'A Living WITH Labor.'" (Guthrie quoted in *American Protest Literature* 316, original emphasis)



government, but instead puts forward his vision of how the USA should be, not just that “God Blessed America” as Berlin saw it, but that “This Land is Your Land”. And thus, that the land should not have signs that deny people access to it.

Guthrie believed that “a folk song is whats[sic.] wrong and how to fix it or it could be whose[sic.] hungry and where their mouth is [...] or whose[sic.] out of work and where the job is or whose[sic.] broke and where the money is or whose[sic.] carrying a gun and where the peace is” (Guthrie in a letter to Alan Lomax, from the Library of Congress). A folk song contains the problem and the answer for that problem. While “This Land Is Your Land” has more of an ironic tone to it than Okudzhava’s “Song of the Open Door”, both contain the problems and the solutions for the peoples’ societies. And, it is this desire for and promotion of change through the solution that is subversive and addresses people directly.

Also prevalent in the lyrics of the Bards are dystopias. The presence of dystopias is of particular interest as they hold an important place in Russian literary history; the primary one being Evgenii Zamyatin’s *We*, published in 1921 in *tamizdat’* [тамиздатель], that is in the West. The dystopias of the Bards’ music, as they relate to travel share similarities with Zamyatin’s *We*, mainly in the sterility and Tayloristic, extreme efficient organization of the machines and society. Such precision depicted as a dystopia is seen particularly in Okudzhava’s “Song of the Moscow Metro” (1956-1964):

For me in my metro  
Never is it crowded.  
Because from childhood  
It is like a song  
Where instead of the chorus.  
Instead of the chorus is:

“Stand on the right,  
Walk on the left!”

The procedure is eternal,  
The procedure is holy.  
Those that on the right stand – stand.  
But those that walk,  
Always should  
Keep to the left.

(Translation my own, for the original Russian and an alternate translation  
and see Shapiro’s in *65 Песен = 65 Songs* 110-111)

This song appears deceptively simple. Initially it seems to be humorous and basic in how it echoes the announcements in the metro stations. In these lyrics, however, the audience is presented with the trappings of a heterotopia, a place in which everyone follows the rules and is happy. At first these lyrics do not even appear to be homotopian, but instead heterotopian. The homotopian aspect, however, lies in the absurdity and extreme juxtaposition within the second and final stanza between the lines “The procedure is eternal, / The procedure is holy” and the lines “Those that on the right stand – stand. / But those that walk, / Always should / Keep to the left”. The comparison of the everyday decision to stand or walk on the escalator in the metro station to the elevated ideas of eternity and religion shows that the song is more than a foolish ditty about an escalator. Instead, the song serves as a call to fight society’s *status quo* and most basically as a refusal to conform to the rules of society. And, though this thesis does not examine how the lyrics are performed musically, it is also possible to hear this dissent in the seriousness with which Okudzhava performs this song, despite the fact that the lyrics are about how to behave according to society on the escalators in metro stations.

Vystosky's song "Someone Else's Rut" (1973) is also a good example of how the Bards use travel to depict dystopian spaces:

No one to blame now for my lot -  
I groan and weep:  
In someone else's rut I got,  
it's very deep.  
I used to pick and choose my goals,  
I felt so proud,  
And in this rut, it's just no go -  
no getting out.

It has such slippery and steep  
Rough edges, and it is so deep.

I am cursing those who made this rut,  
I'm afraid I shall soon burst a gut,  
I'm declining the noun, like a nut:  
"Of the rut, to the rut, by the rut..."

I wonder why I can't stay put -  
such cockiness.  
Conditions in the rut are good -  
well, more or less.  
No one will slap you down, no fear -  
no fear at all!  
And if you want a nice career -  
get on the ball!

The folks are always nice and fat,  
Quite comfortable in the rut,

And I quickly convinced myself that  
We are all in the same cosy rut.  
Steady, mate, as you go: wheel to wheel -  
You'll end up where everyone will.

Then someone shouted boiling mad,  
"Make way, you there!"  
And he began to fight the rut,  
the crazy bear.  
He burnt in argument his whole  
tank of good will,  
Phut went the inerts of his soul -  
snap went the wheel!

And still, the silly ass fought hard,  
It's wider now, the bloody rut.

Soon we see that his track is cut short -  
Someone's booted the crank off the road.  
And indeed, who was he to obstruct  
Heavy traffic in that good old rut?

My turn to fret, the cooler's dead,  
it will not cool.

No driving, this - it's blood and sweat,  
It's push and pull.  
I mean, I should get out and push -  
I really ought,  
But other stragglers in the slush  
may pull me out,

I wait and wait for help in vain,  
"This rut's all wrong," I think again.  
How I'd like to spit slush, slime, and muck  
In this alien rut's stupid mug -  
I dug deeper, and got firmly stuck,  
And killed all hope for those at the back.

I felt myself break out in sweat,  
now cold, now hot,  
And I went gingerly ahead  
along a board.  
Just look, the rut's been washed away  
by springtime floods,  
We're saved at last - there is a way  
out of this rut!

My wheels kept spitting viscous mud -  
To hell with this ungodly rut!

Listen you, stragglers, do as I do!  
Do not trail me, I'll go it alone.  
This is my rut, it isn't for you -  
So get out by a rut of your own! (*Vladimir Vysotsky: Hamlet with a Guitar 82-87*)

This song is quite different from Okudzhava's homotopian "Song of the Moscow Metro", though it does share many interesting similarities with Okudzhava's "Song of the Open Door". Both "Song of the Open Door" and "Someone Else's Rut" are calls to action as is "This Land is Your Land". Okudzhava's song "Song of the Open Door" does not specify who this call to action is for whereas Vystosky's song makes quite clear that it is for the everyday person, the straggler, someone like the narrator. The same way that Guthrie's song is a call to action for the protagonist and each individual American who hears "This Land is Your Land". Vystosky's "Someone Else's Rut" also has echoes of his "Conversation on the Tramway" in that both songs tell of the everyday person's place and the near unchallengeable course of the rut. In "Someone Else's Rut" there occurs a fight against what de Certeau discusses as the incarceration of train travel, a harsh separation of the space of the moving vehicle from the place that it moves through.

Vysotsky's final stanza articulates de Certeau's second mode of separation that of moving through a space by means of the rails or in the case of Vysotsky's song ruts. This thereby simultaneously forces the audience to leave their comfort zone for something more than they have in the line, "so get out by a rut of your own", and that is at the same time as foreign to them as it is new.

Vystosky's songs tend to focus on the internal action of the vehicle and on the narrator who experiences the travel and dislocated space that moves. Contrarily, Vizbor's lyrics explore what is occurring outside of the vehicle while still noting the interior happenings of the vehicle. The inward turn of the traveller in "As I Flew In A Plane" (1977) is mediated by the window through which the traveller looks. De

Certeau understands the power that the window holds in separating and creating distance. The window separates the traveller from that space that they are travelling through, and the separation from this space increases the perceived distance. This perceived increase in separation causes the traveller to turn their thoughts inwards to see how their past and hopes for the future are reflected in what they are passing through outside of the vehicle. The traveller tries to thus impose their personal thoughts on the outside as a way of making themselves belong to the space that they travel through. Vizbor, like de Certeau, understands the external landscape as a manifestation of the internal, paradoxically it is the silence of these things put at a distance, behind the windowpane, which, from a great distance, makes our memories speak or draws out of the shadows the dreams of our secrets (*The Practice of Everyday Life* 112).

Vizbor's song "As I Flew In A Plane", like Okudzhava's songs mentioned earlier in this chapter depicts a homotopia. And, like for Vysotsky's narrator in "Conversation on a Tramway" and de Certeau's travellers on the train, it depicts the exterior of the vehicle as a manifestation of the traveller's interior self:

(A true song about when I flew in a plane and during the flight I thought about what was happening in my life now)

And my wife right now lights a lighter  
And starts to smoke a "Yavu", and purrs ether,  
And some unhappy one says to her "Listen, Galya,  
Don't look darkly on things, as the world is beautiful!  
Well, but maybe now we are lucky to have you with us,  
Well, but maybe this one breaks like most airplanes."

And everything that happens, later our airplane rushes  
And with shouts the air breaks slightly before the wing,  
And everybody here wishes to land a little earlier  
(But, my god, not earlier than it says in the schedule,

approved by the Ministry of Public Aviation).

And by the navigator of comrade Semyonov  
Built lousily in general.  
It reasonably understands, that it is not as far as noon  
It ingested some sort of substance like borscht.  
And this hurt its stomach, but into its heart everything is sucked.  
But when will comrade navigator,  
Our excellent worker,  
Find a wife a fourth time?

And all this happens, later our airplane rushes  
And with shouts breaks the air break slightly ahead of the wing.

And we fly, we fly everything, we fly to the city Nizhyn,  
And from there a smart boy through a telescope looks at us.  
The telescope is all ice, the city of Nizhyn is all covered in ice,  
The boy saw our flashing light and was excited in his breast.  
He thought that we were a UFO.  
Smart boy, you make a mistake, we all because we are local, our own.

And all this happens, later our airplane rushes  
And with shouts breaks the air break slightly ahead of the wing.

And I sit there, all fasten their seat belts,  
And congestion of the population watches over us.  
And all my life I fly in different coloured fires,  
And a flying saucer in the sky apparent inconsistency.  
And I think that the proper composer is D. Tukhmanov

And Poet V. Kharitonov, that noted each  
After careful thought and multiple verifications,  
that really, this world is wonderful.  
And all this happens, later our airplane rushes  
And with shouts breaks the air break slightly ahead of the wing.  
(Translation my own, for the original Russian see *Bards.ru*)

The narrative of “As I Flew In A Plane” is a good example of what de Certeau describes in how separation causes one to become introspective. The narrator, in this case Vizbor’s narrational “I”, looks inward and discover his own dreams through distance and silence that separates him from what he views out the window of the airplane. Vizbor himself notes this in his comments on the song “A true song

about when I flew in a plane and during the flight I thought about what was happening in my life now". From this turn to the interior there is no creation of utopia but instead simply awareness for the narrator not of any physical place or political space, but just of himself.

The song begins with Vizbor's narrator describing the actions taking place in the interior of the plane and slowly moves through to the airplane itself, again outward to city of Nizhyn where they are headed, and finally to the most abstract, the narrator's place amongst popular authors and musicians of the time, who were supported fully by the Soviet government. This movement from the internal of the plane outward to the most abstract epitomizes de Certeau's understanding of what happens to the traveller.

The first stanza is important to understanding of the song in its entirety as they portray the prescribed outlook of the people of the Soviet Union. These two lines of the first stanza "And some unhappy one says to her 'Listen, Galya / Don't look darkly on things, as the world is beautiful!'" tell a distinct Soviet truth; people were unhappy, and yet they pretended to live in a beautiful utopian world. Directly following these lines, are lines depicting hope and uncertainty for the future, "Well, but maybe now we are lucky to have you with us, / Well, but maybe this one breaks like most airplanes". These four lines set the tone for the entire song with a dichotomy between dissent and the suffering of toleration being set up between the authorial "I" and his wife against the others on the plane. The majority of the passengers on the plane are unhappy but content to suffer, while the narrator and



his wife see the problems of society and in certain ways see themselves as separate from them and society.

“As I Flew In A Plane” like other songs discussed, specifically “Song of the Moscow Metro” and “Conversation on the Tramway”, is serious and at the same time humorous in how it comments on Soviet society. The passengers’ fears become representative of Soviet citizen’s everyday fears, “Well, but maybe now we are lucky to have you with us, / Well, but maybe this one breaks like most airplanes,” and the particularly darkly humorous lines “And everybody here wishes to land a little earlier / (But, my god, not earlier than it says in the schedule, / approved by the Ministry of Public Aviation)”. Both of these lines portray the uncertainty of travel and, specifically, the uncertainty found in Soviet life – the duality of wanting not to be flying because the airplane is of poor quality and has a high probability of failing, as well as, not wanting to finish the flight too soon because there is also the need to not break the law rather than uphold it.

In addition, the “smart boy” with the telescope plays a crucial role in the song. The narrator says that the boy calls them a UFO, aliens, those who do not belong. This is a particularly interesting commentary, as Nizhyn is a city in Ukraine and not in Russia. In this way the boy is inadvertently calling the Russians and the Soviet system intruders in Ukraine. The narrator, however, corrects the boy saying in his mind that they are not UFOs or strangers and that they do belong and are like him – that is, against the Soviet system.

The “smart boy” and Vizbor’s narrative “I” in fact have more in common than is seen at first appearance. Both are looking through glass that allows them to see

things that are far away, for the boy a telescope and Vizbor's narrator the airplane window. These two glass surfaces act to separate and distance even though the boy's telescope, ironically, is meant to allow people to see in greater detail that which is far away as if, in fact, it was close by. As de Certeau discusses, the glass acts as a thin and barely perceptible separation. The duality of this image in the song thus is very intricate, for not only is the telescope covered in ice, but the whole city. Therefore, though the narrator feels that himself and his fellow travellers are like the smart boy and belong in the city of Nizhyn, ultimately, a separation exists – be it because the airplane in this case represents Soviet society and its purported great modernity or more basically because of the two different ethnicities represented. It is also interesting to note that the glass in the boy's telescope is frosted. Through this image it can be seen that the “smart boy” performs the role of a psychological mirror for the narrator, who sees the city covered in ice. The boy's role as mirror extends further in that the narrator sees the Soviet Government as not just alien to Ukraine as the boy does, but alien to his own country, Russia.

The biting satire in this song is unmistakable. Not only is the supposed grandeur of Soviet society undermined by the fear of the quality of the airplane and equipment, but the cultural values of the society are undermined through the commentary on wives. The narrator's wife travels with him while Vizbor wonders when will the pilot, “comrade navigator, / our excellent worker, / find a wife for a fourth time?” It is through these lines that it is easily seen that the airplane and its pilot represent Soviet society, though not ethnically Russia – as Vizbor sees himself representing.

The similarities between Russia and Ukraine are not just found in the authorial “I”’s association with the smart Ukrainian boy but instead is there from the beginning of the song. Cleverly, Vizbor specifically personifies the airplane in the third stanza, “It reasonably understands, that it is not as far as noon / It ingested some sort of substance like borscht. / And this hurt its stomach, but into its heart everything is sucked.” The airplane is the Soviet machine - it is not Russia. It has sucked the borscht like substance of Russia and also Ukraine into “its heart” and though it has caused it problems it continues to work, though not exactly the way it is supposed to.

The homotopia depicted by Vizbor in “As I Flew in a Plane” is easily the song that I have analyzed that is the most directly critical of Soviet society, because of how it mentions specific cities and ethnicities, as well as because of how it mocks Soviet airplanes and rules. Vizbor’s criticism, however, is made more poignant because of the separation and duality that is offered in travel to the narrator’s point of view, that of a traveller on the Soviet airplane.

In conclusion, whether it is a utopia, heterotopia, homotopia, or dystopia that the lyrics of the Bards’ music depict is not what is important. More so, it is the separation that is implied in the Bards’ artistic use of the image of the road and its relation to these societal forms that allows and creates the criticism of Soviet society. This criticism occurs through the creation of a new space apart from Soviet Russia or in the case of the last song as a metaphor of Soviet life as criticism from inside Soviet Russia. Through this analysis it can be seen that the element of travel that is important is the dynamic part, the movement, and in these last few examples,

the change. These changes the Bards use to create a new space outside of the Soviet reality.

## Chapter 4 Down the Road

“-Oh, road, road,  
but where do you fly to, where to?  
- I am flying among the mountains,  
I'm amazed at where  
I have been taken.  
I take and fling  
a suit-of-diamonds-red setting sun  
on your windshield,  
battered glass.”  
- Yuri Vizbor “Oh, Road, Road...” (Translation my own, original Russian from *Синий перекресток* = *Dark Blue Crossroads* 48)

Many opportunities are present in movement, because the essence of movement is that which is not the same, endless change. The lyrics of Bulat Okudzhava, Yuri Vizbor, and Vladimir Vysotsky's songs engage with the concept of utopia, heterotopia, dystopia, and homotopia in multiple ways. Some ways in which the travel songs engage with the societal types are in terms of the destinations, how they represent and view separation, and finally how societies are depicted as the road and movement themselves.

The destinations of travel in the songs of the Bards vary a great amount. Of vital importance to the destinations is the dynamic between nature and machine. Crucial to the natural destinations are exotic spaces, for example the mountains, ocean and sky in Vizbor's song “Madagascar” (see *Bardic Song: From Exotica to Utopia*, Sokolova), but more the mountains of the Caucasus, a basic example of a sparse and clean environment. The Bards, also, specifically Bulat Okudzhava, find their destinations to be the machines transporting them, this is seen in particular in Okudzhava's song “Midnight Trolley”. The Bards also mix the two, nature and

machine, resulting in different dynamic types of societies that both separate and isolate the traveller, which puts the traveller in a dynamic space outside of society.

The road is often used as a metaphor for different aspects of life and these portrayals are also intrinsically linked with subversive depictions of society. From these depictions the aspects of separation from the outside society and comradery within the vehicle are also key points. Separation also touches on societal depictions in its essential factors of nostalgia for a better past and hope for the future. The utopian, heterotopian, dystopian, and homotopian elements of life as they are represented by the road and travel served as outlets for the Bards' unhappiness with the Soviet society in which they lived, and the possibilities for the future, just as they did in the songs focused on nature and machine as utopic destinations of travel.

Thirdly, subversive societal depictions are found in the travel songs of the Bards in the space of the road itself. In movement the Bards find their ultimate expression of dissent. The road acts as a placeless space, a literal utopia that is not bounded by geography. The space is at the same time created and encapsulated by the movement of the person and the machine in tandem and their resultant changing. The Bards portray this space as utopian or heterotopian and dystopian or homotopian to different ends. The utopian and heterotopian space they create as a space separate from Soviet society, a place outside of the harsh realities of life and an escape, whereas the dystopias and homotopias are meant to mock Soviet society or as a more basic call for change within the society.

The ways in which the Bards engage with these different societal types, the utopian, heterotopian, dystopian, and homotopian, form vignettes of prospective

societies and create a coherency of purpose in their lyrics about travel that allows society a way in which to move forward and not simply stagnate. The songs depict the problems of society and the solution that the Bards see for them – the road and travel. The topic of travel in literature works as a way for people to depart from the past, to move through challenges, while, yet, looking back at the past, and offering hope for the ever-arriving future.

Today in Russia, Bard music is looked upon with great seriousness and nostalgia of its own. Bulat Okudzhava's birthday, coinciding with Victory Day, is still celebrated each year on Trubnaya Square in Moscow with concerts of by a variety of Bard musicians put on by the School of Contemporary Play Theatre (Siemens, *Theatre in Passing* 130). The study of Bard music from the Soviet Union is still a very new area of research and the topic of travel within this music is a fruitful and important area for further inquiry. Many other aspects of travel, such as the role of foreign nations, the traveller themselves, forced travel, and the way in which travel depicts love have yet to be fully explored.

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- . "You Are Walking the Edge of an Iceberg." *Songs & Poems Vol. 1.* Trans. Nathan Mer. Independence, Missouri: International University Press, 1991. 129. Print.
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- . "Граждане! Зачем толкаетесь..." ["Conversation on the Tramway."] *Владимир Высоцкий: Собрание сочинений в одном томе. [Vladimir Vystosky: Complete Works in One Tome.]* 398. Print.
- . "К вершина." ["To the Summit."] *Владимир Высоцкий: Собрание сочинений в одном томе. [Vladimir Vystosky: Complete Works in One Tome.]* 159. Print.

- . "Песня о друге. ["A Song about a Friend.]" *Владимир Высоцкий: Собрание сочинений в одном томе*. [Vladimir Vystosky: Complete Works in One Tome.] 83. Print.
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Где вместо припева,  
Вместо припева:  
"Стойте справа,  
Проходите слева!"

Порядок вечен,  
Порядок свят.  
Те, что справа стоят - стоят.  
Но те, что идут,  
Всегда должны  
Держаться левой стороны.

Okudzhava, Bulat S. "Песенка об открытой двери." ["Song of the Open Door."] 65  
*Песен = 65 Songs*. Ed. Vladimir Frumkin. Ann Arbor: Ardis, 1980. 70-71.  
Musical score.

Когда метель кричит, как зверь —  
Протяжно и сердито,  
Не запирайте вашу дверь,  
Пусть будет дверь открыта.

И если ляжет дальний путь  
Нелегкий путь, представьте,  
Дверь не забудьте распахнуть,  
Открытой дверь оставьте.

И, уходя в ночной тиши,  
Без лишних слов решайте:  
Огонь сосны с огнем души  
В печи перемешайте.

Пусть будет теплою стена  
И мягкой — скамейка...  
Дверям закрытым — грош цена,  
Замку цена — копейка!

Okudzhava, Bulat. "Польночный троллейбус" ["The Midnight Trolley"] *По прихоту судьбы: Лирика*. [At the Whim of Fate: Lyrics]. Москва: Зебра Е, 2009. 34-35. Print.

Когда мне невмочь пересилить беду,  
когда подступает отчаянье,  
я в синий троллейбус сажусь на ходу,  
в последний,

в случайный.  
Я в синий троллейбус сажусь на ходу,  
в последний,  
в случайный.

Последний троллейбус, по улице мчи,  
верши по бульварам круженье,  
чтоб всех подобрать потерпевших в ночи |  
крушенье, |  
крушенье. | 2 раза

Последний троллейбус, мне дверь отвори!  
Я знаю, как в зябкую полночь  
твои пассажиры, матросы твои |  
приходят |  
на помощь. | 2 раза

Я с ними не раз уходил от беды,  
я к ним прикасался плечами...  
Как много, представьте себе, доброты |  
в молчанье, |  
в молчанье. | 2 раза

Последний троллейбус плывет по Москве,  
Москва, как река, затухает,  
и боль, что скворчком стучала в виске, |  
стихает, |  
стихает. | 2 раза

## Appendix B: Songs of Yuri Vizbor

Vizbor, Yuri. "Ах, дорога, дорога." ["Oh, Road, Road."] *Синий перекресток. [Dark Blue Crossroads.]* Москва: Эксмо, 2009. 48. Print.

- Ах, дорога, дорога,  
Знакомая синяя птица!  
Мне давно полюбилась  
Крутая твоя полоса.  
Зной пустынь, шум тайги,  
Золотые степные зарницы  
У истоков твоих  
Основали свои полюса.

По лицу твоему  
Проползают ночные туманы,  
Караваны машин  
Топчут шинами тело твое,  
Над твоей головой  
Зажигаются звезд караваны,  
А в ногах твоих солнце,  
Как путник твой вечный, встает.

- Ах, дорога, дорога,  
Куда же летишь ты, куда ты?  
- Я лечу по горам,  
Удивляюсь, куда ж занесло.  
Я беру и швыряю  
Бубновые масти заката  
На твое ветровое,  
Видавшее виды стекло.

Как веселые зайцы  
Выпрыгивают повороты,  
Развеваются ветры,  
Как плащ за мою спиной.  
Дорогая дорога,  
Живущего мира ворота,  
Отворись предо мной,  
Отворись предо мной.

Vizbor, Yuri. "До свиданья." ["Goodbye."] *Синий перекресток. [Dark Blue Crossroads.]* Москва: Эксмо, 2009. 323-324. Print.

До свиданья, дорогой мой, до свиданья!

К сожаленью, нам с тобой не по пути.  
Расставанье переходит в расстоянье.  
До свиданья, дорогой мой, не грусти.

Поезд наш летел и к радости, и к мукам,  
Только мне придется с поезда сойти,  
И на станции с названием "Разлука" -  
До свиданья, дорогой мой, не грусти.

Нас короткая любовь с тобой венчала.  
Если было что не так - меня прости.  
Только жизнь не повторяется сначала.  
До свиданья, дорогой мой, не грусти.

Верю я, что будет все у нас, как прежде,  
Лишь дорогу нужно долгую пройти,  
И до станции с названием "Надежда" -  
До свиданья, дорогой мой, не грусти!

Vizbor, Yuri. "Как я летел на самолете." ["As I Flew In A Plane."] *Bards.ru* n.p. n.d.  
Web. 15 Dec. 2012.

А жена моя сейчас зажигает зажигалку  
И закуривает "Яву", и мурлыкает эфир,  
И какой-то нехороший говорит ей: "Слушай, Галка,  
Не смотри на вещи мрачно, - как прекрасен этот мир!  
Ну, а может быть, сейчас нам с тобою повезет,  
Ну, а может, разобьется этот самый самолет".

И все это происходит, пока самолет наш мчится  
И с криком рвется воздух чуть впереди крыла,  
И все мы тут желаем пораньше приземлиться  
(Но, боже мой, не раньше, чем сказано в расписании,  
утвержденном Министерством гражданской авиации).

А у штурмана товарища Семенова  
Настроение паршивое вообще:  
Он резонно понимает, что не далее как в полдень  
Съел какую-то субстанцию в борще.  
И болит его желудок, а на сердце все сосет:  
Ну когда ж товарищ штурман,  
Наш замечательный работник,  
Он жену себе в четвертый раз найдет?

И все это происходит, пока самолет наш мчится

И с криком рвется воздух чуть впереди крыла.

И летим мы, все летим, пролетаем город Нежин,  
И оттуда умный мальчик в телескоп на нас глядит.  
Телескоп весь ледяной, город Нежин весь заснежен,  
Мальчик видит наш фонарик и волнуется в груди.  
Он-то думает, что мы на летающей тарелке.  
Умный мальчик, ты ошибся, мы ведь местные, свои.

И все это происходит, пока самолет наш мчится  
И с криком рвется воздух чуть впереди крыла.

И сижу я тут, сижу, весь пристегнутый ремнями,  
И скопленье населенья наблюдаю под собой.  
И вся жизнь моя летит разноцветными огнями,  
И летающих тарелок в небе явный разнобой.  
И я думаю, что прав композитор Д.Тухманов  
И поэт В.Харитонов, что заметили однажды  
После тщательных раздумий и проверки многократной,  
Что, действительно, прекрасен этот мир.

И все это происходит, пока самолет наш мчится  
И с криком рвется воздух чуть впереди крыла.

Vizbor, Yuri. "Первый трамвай." ["First Tramway."] *Ты у меня одна.* [You and I Are One.] Москва: Эксмо, 2009. 224-225. Print.

Над городом, над крышами белесыми  
Летит мороз, одетый в синеву.  
Ведь каждый день связать им нужно заново  
Провинций отдаленные края.  
В Черемушках, Черкизово, Чертаново  
"Давай поедem в город", говорят.

Серебряный рассвет на крышах ежится,  
И рельсы поворотные визжат,  
И пальцами протопленные рожигцы  
На ледяных окошечках дрожат.

Снега над нашим городом посеяны,  
Мороз стекает с куполов земли,  
Как будто шел по северу рассеянный  
И крынку с белым холодом пролил.

Да здравствуют московские трамвайчики!

Рассветных судеб временный причал,  
Будильников вернейшие товарищи,  
Товарищи встающих по ночам.

С потертыми билетами сезонными  
Плывем в синеву большого дня,  
И воротник пальто демисезонного,  
Как флаг зимы на кораблях поднят.

Пока в Москве не многие увидели  
Сегодняшнего утра первый снег,  
Привет вам, обитатели обители,  
Катящейся по утренней Москве!

Vizbor, Yuri. "Сад вершин." ["Grove of Summits."] *Ты у меня одна.* [You and I Are One.] Москва: Эксмо, 2009. 150. Print.

Мы входим в горы, словно входим в сад.  
Его верха - в цветенье белоснежном.  
Его стволы отвесны и безбрежны,  
И ледники, как лепестки, висят.

Припев:

И путь наш чист, и путь неблизок -  
На гребни гор, на полюса.  
Есть человеку вечный вызов,  
Есть человеку вечный вызов -  
В горах, в морях и в небесах,  
В горах, в морях и в небесах.

В саду вершин растут свои плоды.  
Они трудом и дружбой достаются.  
И те плоды нигде не продаются,  
Поскольку их названия горды.

Припев.

Мы женщин не пускаем в этот сад,  
Поэтому не пахнет тут изменой.  
Почтительно склонив свои антенны,  
За нами только спутники следят.

Припев.

В саду вершин растет одна гора,

Которая всех выше и прекрасней,  
И потому, что путь туда опасней,  
На эту гору выйти нам пора!

Припев.



## Appendix C: Songs of Vladimir Vysotsky

Vysotsky, Vladimir. "Граждане! Зачем толкаетесь..." ["Conversation on the Tramway."] *Владимир Высоцкий: Собрание сочинений в одном томе.* [Vladimir Vystosky: Complete Works in One Tome.] 398. Print.

Граждане! Зачем толкаетесь,  
На скандал и ссору нарываетесь?-  
Сесть хотите? Дальняя дорога?..  
Я вам уступлю, ради Бога!

Граждане, даже пьяные!  
Все мы - пассажиры постоянные,  
Все живем, билеты отрываем,  
Все по жизни едем трамваем...

Тесно вам? И зря ругаетесь -  
Почему вперед не продвигаетесь?  
Каши с вами, видимо, не сварить...  
Никакой я вам не товарищ!

Ноги все прокопытили,  
Вон уже дыра в кулак на кителе.  
Разбудите этого мужчину -  
Он во сне поет матерщину.

Граждане! Жизнь кончается -  
Третий круг сойти не получается!  
"С вас, товарищ, штраф - рассчитайтесь!  
Нет? Тогда еще покатайтесь!"

Vysotsky, Vladimir. "Песня о друге." ["A Song about a Friend."] Vladimir Vysotsky: *Hamlet with a Guitar.* Eds. Yuri Andreyev and Iosif Boguslavsky. Moscow: Progress Publishers, 1990. 62. Print.

Если друг оказался вдруг  
И не друг, и не враг, а так,  
Если сразу не разберешь,  
Плох он или хорош,-  
Парня в горы тяни, рискни,  
Не бросай одного его,  
Пусть он в связке в одной с тобой -  
Там поймешь, кто такой.

Если парень в горах - не ах,

Если сразу раскис и - вниз,  
Шаг ступил на ледник и сник,  
Оступился - и в крик,-  
Значит, рядом с тобой - чужой,  
Ты его не брани - гони,-  
Вверх таких не берут, и тут  
Про таких не поют.

Если ж он не скулил, не ныл,  
Пусть он хмур был и зол, но шел,  
А когда ты упал со скал,  
Он стонал, но держал,  
Если шел за тобой, как в бой,  
На вершине стоял хмельной,-  
Значит, как на себя самого,  
Положись на него.

Vysotsky, Vladimir. "Поезд в пустыне." ["Train in the Desert."] *Bards.ru* n.p. n.d.  
Web. 26 Feb. 2012.

Я помню, я помню тот вечер.  
Не встречусь с любимой, не праздничный стол.  
Сегодня я там самый главный диспетчер,  
И стрелки сегодня я сам перевел.

И пусть отправляю я поезд в пустыню,  
Где только барханы в горячих лучах.  
Мои поезда не вернутся пустыми,  
Пока мой оазис совсем не зачах.

И вновь отправляю я поезд по миру,  
Я рук не ломаю, навзрыд не кричу.  
Их мне не навяжут, чужих пассажиров,  
Сажаю я в поезд кого захочу.

И пусть отправляю я поезд в пустыню,  
Где только барханы в горячих лучах.  
Мои поезда не вернутся пустыми,  
Пока мой оазис совсем не зачах.

Vysotsky, Vladimir. "Прощание с горами." ["Farewell to the Mountains."]  
*Владимир Высоцкий: Собрание сочинений в одном томе.* [Vladimir  
Vystosky: Complete Works in One Tome.] 86-87. Print.

В суету городов и в потоки машин  
Возвращаемся мы - просто некуда деться! -  
И спускаемся вниз с покоренных вершин,  
Оставляя в горах свое сердце.

Припев:

Так оставьте ненужные споры -  
Я себе уже все доказал:  
Лучше гор могут быть только горы,  
На которых еще не бывал.  
На которых еще не бывал!

Кто захочет в беде оставаться один,  
Кто захочет уйти, зову сердца не внемля?!  
Но спускаемся мы с покоренных вершин, -  
Что же делать - и боги спускались на землю.

Припев.

Сколько слов и надежд, сколько песен и тем  
Горы будят у нас - и зовут нас остаться! -  
Но спускаемся мы - кто на год, кто совсем, -  
Потому что всегда мы должны возвращаться.

Припев.

Vysotsky, Vladimir. "Чужая колея." ["Someone Else's Rut."] Vladimir Vysotsky:  
*Hamlet with a Guitar*. Eds. Yuri Andreyev and Iosif Boguslavsky. Moscow:  
Progress Publishers, 1990. 82-86. Print.

Сам виноват - и слезы лью,  
и охаю,  
Попал в чужую колею  
глубокую.  
Я цели намечал свои  
на выбор сам -  
А вот теперь из колеи  
не выбраться.

Крутые скользкие края  
Имеет эта колея.

Я кляню проложивших ее -  
Скоро лопнет терпенье мое -  
И склоняю, как школьник плохой:

Колею, в колее, с колеей...

Но почему неймется мне -  
нахальный я, -Условия, в общем, в колее  
нормальные:  
Никто не стукнет, не притрет -  
не жалуйся, -  
Желаешь двигаться вперед -  
пожалуйста!

Отказа нет в еде-питье  
В уютной этой колее -

И я живо себя убедил:  
Не один я в нее угодил, -  
Так держать - колесо в колесе! -  
И доеду туда, куда все.

Вот кто-то крикнул сам не свой:  
"А ну, пусти!" -  
И начал спорить с колеей по глупости.  
Он в споре сжег запас до дна  
тепла души -  
И полетели клапана и вкладыши.

Но покорежил он края -  
И шире стала колея.

Вдруг его обрывается след...  
Чудака оттащили в кювет,  
Чтоб не мог он нам, задним, мешать  
По чужой колее проезжать.

Вот и ко мне пришла беда -  
стартер заел, -  
Теперь уж это не езда,  
а ерзанье.  
И надо б выйти, подтолкнуть -  
но прыти нет, -  
Авось подъедет кто-нибудь  
и вытянет.

Напрасно жду подмоги я -  
Чужая это колея.

Расплеваться бы глиной и ржой

С колеей этой самой - чужой, -  
Тем, что я ее сам углубил,  
Я у задних надежду убил.

Прошиб меня холодный пот  
до косточки,  
И я прошелся чуть вперед  
по досточке, -  
Гляжу - размыли край ручьи  
весенние,  
Там выезд есть из колеи -  
спасение!

Я грязью из-под шин плюю  
В чужую эту колею.  
Эй вы, задние, делай как я!  
Это значит - не надо за мной.  
Колея эта - только моя,  
Выбирайтесь своей колеей!