



Cultural Interference on the Example of the Performance the Inspector General

Koroleva Elfrida*

Leading researcher at the Institute of Cultural Heritage of the Republic of Moldova, Moldova

***Corresponding author:** Leading researcher at the Institute of Cultural Heritage of the Republic of Moldova, Moldova, Tel: +373069897108; Email: korelf@mail.ru

Editorial

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Abstract

The process of globalization is manifested in the active influence of mass culture on all types of art in a combination of components of classical and modern European art, as well as the national culture of different countries. In the play *The Inspector General* of Nikolai Gogol staged by Alexandru Grecu, these tendencies are manifested in the scenography and in the costumes of the characters. The meaning of the performance is revealed in the symbols. A symbolic role is played by a circular, glowing with blue light railroad, along which a train from Brussels arrived in Chisinau. The action of the performance develops on the platform of its closed circle. The painting "The Last Supper" by Leonardo da Vinci is symbolic, against the background of which a general betrayal is committed. A picture depicting a close men handshake on the background of the Moldova and the European Union flag hanging on the wall of the hotel room where Khlestakov and Osip stayed is symbolic. The clothes of officials are symbolic - half gray, half black timeless cloaks, decorated with Moldovan ornaments and medals from different times, countries and peoples. The make-up of the Governor and the officials is symbolic, black eye circles that reveal their wicked inner essence, at the same time, resemble double glasses - a sign of their double-dealing and, at the same time, the inability to clearly see the surrounding reality. The combination of dances of the modern subculture and Moldovan folk dances is indicative. In the active interaction of the modern subculture and the components of classical European art, traditional folk culture, the main signs of interference of the performance *The Inspector General* are manifested, in which, at the same time, the characters, types, destinies of people are revealed in an era of complex, contradictory time, not yet realized reality.

Keywords: globalizations; modern society; self-destruction; theatre; performance; methods of symbols

Abbreviations: UTE: Union of Theatres of Europe

Editorial

Theatrical performances from different countries, despite the differences in languages, reveal the commonality of emotional manifestations, human feelings, social,

personal and interpersonal relations which form the basis for the cultural interference. It is no coincidence that the Interferences International Theater Festival is held in the Romanian city of Cluj-Napoca every two years under the auspices of the Hungarian State Theater, a member of the Union of Theatres of Europe (UTE). All this requires a close scientific study of the problem of cultural interference.

In the performance *The Inspector General*, staged by the Moldovan director Alexandru Grecu in his own set design and costumes based on the comedy of the Russian writer Nikolai Gogol cultural interference was clearly manifested.

A train from Brussels arrives at the Chisinau railway station along a circular railroad glowing with blue light. Two young respectable men in modern European costumes – Ivan Aleksandrovich Khlestakov – Arkady Rachila and Osip - Alexandru Krylov come out onto the platform. The emblem of the European Union peeps out through the jacket of Khlestakov's brand suit on the white T-shirt.

The action of the play unfolds on the platform of a circle, encircled by a train from Brussels passing through it. In the lobby of the sauna with grills and strong drinks illuminated by red light, half-naked girls wriggle in a sexy dance. One by one, officials enter the hall in white caps wrapped in sheets. An orgy begins. Suddenly, a limousine with the BOSS sign drives up to the sauna. From it comes the Governor,

Anton Antonovich Skvoznik-Dmukhanovsky – Viorel Cornescu half-bent, stiff in his self-confidence, with lifted up shoulders, in a semi-dress with medals of different times and peoples. His eyes are surrounded by dark circles, like double glasses, revealing his vile, evil nature and not allowing him to clearly see the world around him. He came to tell the gentlemen - officials the unpleasant news: "An inspector from the center of the European Union is coming to us, incognito, with a special task, this has not happened before." The Inspector of Schools Luka Lukich Khlopov, the Judge Amos Fedorovich Lyapkin-Tyapkin, the Superintendent of Charities Artemy Fedorovich Zemlianika, and the Postmaster Ivan Kuzmich Shpekin, hardly believing what they had heard, were confused. Suddenly the Governor found a solution - to urgently go to the inspector at the hotel!

In a nondescript small room with a picture of the men handshake on the background of the Moldova and European Union flag hanging on the wall, Khlestakov, in his brand suit, and Osip in a blue T-shirt with the emblem of the European Union on his back, were exhausted from hunger. A waiter in a vest and a Moldovan shirt explains that there will be no more food until they pay for the old one.

Suddenly, the Governor enters the small room carefully, obsequiously with a large roll, decorated with flowers, accompanied by a retinue of officials in strange twisted suits, sometimes decorated with Moldovan ornaments. With excitement, the Governor asks Khlestakov what his difficulties are. Khlestakov complains of a dark small room and bad food. He did not miss the opportunity to mention the lack of money, he "spent all he had" on the way. With

excitement, suppressing fear, the Governor hands him a thick wad of money and is delighted when he instantly happily shoves it into his hip wallet. And when the officials saw the emblem of the European Union on Osip's back, they crossed themselves in fear and lined up "at attention".

Having emboldened, the Governor invites Khlestakov to move to his house, into a large, light room. From the general agreement, they jumped up with joy.

In the house of the Governor, on the wall of the living room there is the painting of the Italian genius Leonardo da Vinci *Last Supper*. In its perspective, there is a wall with three wide-open windows, through which an immense space shines through. Behind Christ's back is the largest window, symbolizing the distance, the eternity of what will happen at the last supper of Christ. Christ said, "One of you will betray me". Against the background of this picture, events began to unfold not with one, but with a general betrayal of worthless, empty, greedy atheists who, out of fear, cross and bow themselves.

Wisely entering the living room, Khlestakov took off his jacket and hung around his neck a knotted towel with Moldavian cross-shaped embroidery, which he sometimes used as a handkerchief. First of all, he went to the table with a large bottle of vodka, drank and, stretching out, sat down on a chair. This was a signal. The Governor brought him a glass of vodka. Khlestakov drank it with ease and with undisguised pleasure. Officials immediately followed the example of the Governor. By turns, they brought him a strong drink. Having become tipsy, Khlestakov got up on the table and began to broadcast about his importance – the chief of the department. He supported the words about writing poetry and prose in verse with his hand, pointing to the painting of the *Last Supper* hanging over his head. Finally, tired of his inspired speeches and finally intoxicated, he fell into the hands of the officials who carefully supported him.

Khlestakov teared himself from the hands of the officials who were holding him tightly and threw himself on the chest of the puffy Anna Andreevna – the wife of the Governor – Elena Oleinik, from whom he was barely tore off. Anna Andreevna immediately became imbued with a feeling of ardent love for him. The daughter of the Governor Marya Antonovna – Nadezhda Krylova was thrilled by the mere sight of Khlestakov.

His sexual energy filled their empty souls in sweet ecstasy. The Governor and the officials who were standing next to him looked with interest at how Khlestakov kissed Anna Andreevna's shoulder, tickled her belly and even thrust his head under her skirt, and she enjoyed every touch of him.

The beauty of Europe Khlestakov and Osip demonstrated in a sexy dance to the music of the song Jerusalem, popular in the West. The dance was supported by Marya Antonovna, and all the officials followed her. The Governor and Anna Andreevna joined in, making ridiculous gestures. But the officials suddenly formed a circle, put their hands on each other's shoulders and started a Moldovan dance. From abundant libation, he again fell into the hands of officials. The Governor, on his knees, said: "It's time for His Majesty to rest. The bed is already ready." The officials carried Khlestakov in their arms to the lord's bedchamber, laid the bed covered with red silk. Anna Andreevna and Marya Antonovna sang a lullaby for him.

Waking up, Khlestakov saw officials in front of him. With difficulty suppressing their hotelier fear, using various tricks, one by one, they began to slip money into him. Surprised Khlestakov happily put them in his wallet.

Looking at the wallet full of money, Khlestakov said: "What a good city and what fools they are all." He asked Osip to bring him an envelope in order to send a letter to his friend Tryapichkin about all the miracles that happened to him.

As soon as Osip disappeared with the envelope in his hands, Marya Antonovna entered and began to flirt with Khlestakov, who drew her to him with a towel and swore his love. She quickly made an imaginary bride's veil out of the towel. But then Anna Andreevna came in. Mother and daughter began to sort things out. To defuse the situation, Khlestakov took up physical exercises and then began to ask for the hand of Marya Antonovna and swear eternal love. The Governor, who ran in, sat down on his knees in front of Khlestakov and began to complain about the slanderers of the merchants. But Anna Andreevna unexpectedly told him the good news about the marriage of Marya Antonovna and Khlestakov. Khlestakov convinced him that this was a joke and that he was madly in love with Marya Antonovna, and was ready to legally marry her. Osip looked at all this calmly, with a hidden grin. In a neutral voice, he announced that everything was ready. When the Governor asked what was ready, Khlestakov replied that urgent business was in Brussels, and he would return to have a wedding tomorrow or the day after tomorrow. The Governor gave him his car and Khlestakov and Osip dashed off with the breeze.

Marya Antonovna flew in dreams with happiness. She saw Khlestakov in love with her and a sea of flowers. The Governor saw himself at the highest general post. From the imaginary power, the highest position of a general, his eyes lit up with a devilish light.

But then the Oligarch entered with flowers and a suitcase full of money. The Governor placed the suitcase comfortably on his lap. Officials followed him with flowers and congratulations. In front of each of them the Governor opened the suitcase, and they were forced to throw money into it. Anna Andreevna and Marya Antonovna were drowning in bouquets of flowers, glowing with happiness.

Suddenly, the postmaster rushed in and said that the one who was mistaken for an inspector was not an inspector at all, as he learned from Khlestakov's own letter to Tryapichkin that he had printed out. Intercepting the letter from each other, the officials learned about the painted miracles that happened to Khlestakov in Chisinau and that all of them in this city are "terrible originals", lend as much as they want. "Firstly: the Governor is as stupid as a gray gelding." But other officials also learned about themselves impartial statements. The shocked Governor was dumbfounded. In a frenzy, he began to reproach himself. How did he, after thirty years of service, mistake a flibbertigibbet for an inspector? Him, which "no merchant or contractor could carry out; swindlers on swindlers, rogues and scamps such that the whole world are ready to rob, he cheated. Three governors deceived! ... What governors! ... Not only will you go into a laughing stock, - there is a clicker, a scribbler, he will insert you into a comedy. That's what is insulting! He will not spare the rank, title, and they will all bite their teeth and clap their hands. Why are you laughing! - You are laughing at yourself!

Suddenly everything began to blur into a blue mist. The railroad gleamed with blue light. A train with carriages full of euro money went along it. By radio communication was reported: A high official from Europe is coming. He will stop at an hotel. In the distance, a huge figure with a rat muzzle appeared, similar to the one that the Governor had seen in his dream.

Based on theatrical analysis, the article "The Inspector General" reveals the artistic meaning of the performance staged by director Alexandru Grecu, who without changing a single word in the text of Nikolai Gogol's comedy, translated into Romanian, transposed it into modern times. Using the principles of cultural interference and methods of symbols, in the play "The Inspector General" Alexandru Grecu showed an interference picture of modern society, afflicted with ulcers of universal betrayal, venality, lies, and greed. The "Last Supper" takes on a symbolic meaning. Radiating high spirituality, it plunges the spiritless world of the era of globalization into the abyss of self-destruction.

