

The Russians Are Here:

An Analysis of Russian Stereotypes in “Orange is the New Black”

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Abstract

This paper employs ideological criticism to deconstruct three episodes of Netflix's "Orange is the New Black," to identify the values of the dominant western ideology by use of stereotypes and othering of Russian characters. A qualitative analysis of stereotypes categorized based on appearance, temper, language, action, mental state, and the way in which characters are addressed illustrates that the Russian stereotypes established in Hollywood during the Cold War maintain to this day. The analysis shows that Russians continue to be portrayed as violent, disloyal, and as criminals. Furthermore, the analysis shows that the use of Russian language and Russian accents to discuss criminal activity and lewd subjects contributes to the othering of Russian characters. This cultural and linguistic othering establishes western, or American, values as predominantly not-Russian.

An Analysis of Russian Stereotypes in “Orange is the New Black”

The relationship between Russia and the United States has changed since the end of the Cold War and the dissolution of the Union of Soviet Socialist Republics, however, the way in which Russian characters are portrayed in U.S. media remains the same. The stereotypes found in western popular culture are rooted in tension dating back to the formation of the Soviet Union. American anti-Soviet stereotypes originated from the formula for Russian characters over the course of several decades of propaganda films. Research, however, shows that despite several decades of peace between the U.S. and Russia, the outdated Russian characters remain. Using ideological criticism, this paper will analyze the contribution of modern film and television to the stereotypes of Russians and explore the values of western culture through the dehumanization of Russian individuals. The purpose of this paper is to use ideological criticism to demonstrate how negative Russian stereotypes and othering of Galina 'Red' Reznikov in Netflix's “Orange is the New Black,” reinforces the hegemony of western culture. A qualitative deconstruction of the episodes; *Tit Punched*, *Moscow Mule*, and *40 oz. of Furlough* will show the stereotypes of Russians as well as offer insight on the western values being represented in the show.

Literature Review

A History of Russian Stereotypes

Although the origins of anti-Soviet stereotypes in American culture date back to as early as 1919 silent films, the majority of Russian stereotypes are attributed to talking films released after 1927. “...it was the advent of the sound period which perpetrated new and bolder anti-Russian themes because audiences would see and hear as well the diabolical nature of a hostile

people,” (Fyne 1985, 194). This period of anti-Soviet films attacked the communist regime and portrayed Russians in as violent, lewd, villainous, and immoral. The two most iconic films of this time period were *Ninotchka* (1939) and *Comrade X* (1940), both of which tell stories of Soviet women who ultimately denounce Communism and escape it. “The perfect caricature of Soviet young woman-hood, as perceived in the West, Ninotchka is plain in dress and feature, mannish in behavior, icy cold in temperament, and interested only in preserving and furthering the revolution. She is portrayed as a denial of every element of Western femininity...” (Adler 1974, 250). By representing Soviet women as the denial of western femininity, or in other words by showing Russian women as not-western women, the film others the American audience from Russians. Although at the end of the film *Ninotchka* denounces Communism, she is also shown to accept western mannerisms, dress, and demeanor which creates a separation between what is considered Russian and what is considered western and reinforces that Russian cannot be western.

During the 1940s a strong anti-Communist sentiment began to grow in the United States. As a reaction to the 1947 Hollywood blacklist and pressure from the House Committee on Un-American Activities (HUAC) studios released more than 40 anti-Soviet films between the years of 1948 and 1952 (Adler 1974, 251). While many of these films were B-list and meant merely to appease the HUAC, these films maintained a strong anti-Soviet presence among and were still absorbed by American audiences. These films shifted the threat of Russian villains from a distant country to inside of American borders. *The Iron Curtain* (1948), for instance, takes place in Canada and tells the story of Igor Gouzenko, a Russian spy. “The Russians [were portrayed] as so inhuman...these characters cease to be people and are merely symbols of a way of life we

abhor,” (Adler 1974, 253). By deflating characters into symbols Hollywood created a formula for future Russian characters to be equally as one-dimensional representations of non-western ideology.

Despite an attempt to treat Russians as human beings (Small 1980, 7), *The Russians Are Coming, The Russians Are Coming* (1966) did not challenge Hollywood's 1940s and 1950s treatment of Soviets as ideological, extremist, expansionist, and unnatural (Shaw 2010, 244). Instead, the film merely created a secondary layer of othering by attempting to separate Russians from Soviets.

James Bond

In the article, “Constructing the 'other': construction of Russian identity in the discourse of James Bond films,” Katherine Lawless analyzes Bond films released from 1962 to 2012 to identify whether the Bond discourse perpetuates patterns of negative stereotyping of Russians (2014, 80). Lawless looks at both the use of language to other Russians within the context of the films as well as the way in which western hegemonic values are shown in respect to Russian culture.

Lawless defines Russian characters as any character that speaks and understands the Russian language, speaks English with a strong Russian accent, characters with Russian names, and characters who are identified as being of Russian origin. She the measures Lawless uses are based on character appearance, temper, actions, mental state, and the way they are addressed (Lawless 2014, 84). Results show that Russian men are described as “tough and ruthless people who often act mad and psychotic and are usually involved in killing, stealing, and betraying their

countrymen,” (Lawless 2014, 90). Meanwhile the women in the Bond series are not taken seriously, have a tendency toward violence, and their sexual life is discussed openly (Lawless 2014, 90). In regards to the othering of Russian characters, Lawless says that while James Bond is portrayed to represent “freedom, individualism, virility, and loyalty,” terms often associated with Western culture, the Soviet Union and Russia are associated with “totalitarianism, bureaucratic rigidity, and disloyalty.”

Additionally, Lawless breaks down the ways in which Russians were othered in the James Bond series into two sub-categories; the linguistic other and the cultural other. In the Bond series, Lawless finds that Russian characters typically either speak in Russian or in English with a very thick Russian accent. She argues that the ‘bad’ characters speaking Russian and the ‘good’ characters speaking English trains the audience to associate the Russian language to being ‘bad’ and the English language to being ‘good,’ (Lawless 2014, 92). Thus, the Russian language is othered, or in other words the audience becomes accustomed to making the distinction that those who speak Russian or with a Russian accent are the other. In regards to cultural othering, Lawless finds that Russian men are stereotyped as fearful and deprived of power, which reduces them to a bunch of criminals while Russian women are reduced down to objects of sexual desire for Bond and the film's audience (Lawless 2014, 93).

Lawless concludes that the Bond series “tends to uphold and enforce in-group Western values by portraying Russians as outsiders and subjecting them to negative labelling, generalizations, and marginalization,” (Lawless 2014, 94). The in-group values in the Bond discourse do not change or lessen over time, which carries the stereotypes created in McCarthyist

Hollywood into modern programming and continues to affect the way in which audiences perceive Russian characters in television.

Theory

Given the historical context of where Russian stereotypes originated in U.S. media, I will now establish why these stereotypes are of significance and how they reflect western values and the othering of Russians. The primary objective of this paper is to demonstrate ways in which a modern text uses Russian stereotypes to reinforce western values. Ideological criticism studies the values of a given society to understand its the power structure. In order to address the othering of Russian characters, this article will look at Edward Said's *Orientalism* and Karl Marx's *To a contribution to the critique of political economy* as a foundation upon which I will build my arguments about the stereotypes in modern media.

Although Karl Marx's essay was meant to be a discourse about economic structure, he does touch in his essay on the subject of where power comes from in society. Marx says that the power of a society stems from its economic structure (1859, 2). In other words, whosoever is in control of the economy is in control of society. There are two ways in which to interpret Marx's writings with regards to modern western culture and society. On the macro level, large companies with advertising power hold control of the economy in the United States. Furthermore, the advertisers use the media as a platform for their advertisements, therefore the media acts as a gateway to economic power. On a micro level, understanding who holds economic power within the context of a media text will also deconstruct what the text is saying in regards to the dominant values.

For instance, in *Ninotchka* and *Comrade X*, the Soviet women are shown as drab and plainly dressed. Particularly in *Ninotchka*, the contrast for the main character's poverty is the rich and luxurious landscape of Paris and the carefree lifestyle of her male, American counterpart. In the end of the film, Ninotchka trades in her drabness for the expensive perfumes and luxurious lifestyle of a capitalist. Using Marx to analyze this text we can argue that clearly the values being presented are the superiority of American capitalism over Soviet communism. The clearly displayed preference for high-end consumerism places the source of power in the film in capitalism and therefore capitalistic (or American) values are being represented as superior.

With the hegemonic values established, Said offers insight into how cultures are othered, or used to validate the norms of the dominant ideology. "It is hegemony, or rather the result of cultural hegemony at work, that gives Orientalism the durability and the strength," (Said 1977, 168). Orientalism creates a distinction between an in-group of a society, an 'us', and an out-group of society, a 'them', otherwise known as othering. In terms of the U.S. and Russia, I argue that U.S. media others Russians by use of language and social norms to create these in-group and out-group distinctions.

It is also important to note that it is impossible to only establish that there is a group of outsiders because the outsiders can only exist within the context of the in-group. "...the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West. The two geographical entities thus support and to an extent reflect each other," (Said 1978, 167). I argue that Russia and Russian culture as established in the early stages of American film-making is merely a vessel of ideas that represent "not-America."

Method

In order to deconstruct the dominant western values offered in “Orange is the New Black,” this article will first look at the dominant ideology being presented in the text and then analyze the text for terms of othering in order to establish a pattern of stereotypes.

Out of the 26 episodes of “Orange is the new Black,” I have selected three which specifically focus on the primary Russian character, Red. These episodes are *Tit Punched*, *Moscow Mule*, and *40 oz of Furlough*. Specifically, these episodes contain flashbacks to Red's life outside of prison and provide a story-arch for why she is incarcerated.

As part of my analysis I will look at each episode scene-by-scene in order to deconstruct both the dialogue and the scene settings.

The measures which I will be using to analyze the series are borrowed from Katherine Lawless' study and will be categorized under appearance, temper, language, actions, mental state, and the way in which the characters are addressed.

Analysis

In order to analyze “Orange is the New Black,” I have broken up all three episodes into the measures referenced above. Each episode was filtered for the appearance, temper, language, actions, mental state, and the way in which Russian characters were addressed. Additionally, each episode was also analyzed for indicators of power which identify the dominant values being portrayed.

The appearance of Russian characters in the series can be sub-divided into three categories. There are Russian women, represented by the Mafia Wives, who are thin, blonde, and sexualized. There are Russian men, primarily the Mafia boss and his posse, including Red's husband Dmitry. These men are shown in leather jackets, they wear gold chains, and they are either laughing or scowling but never have a neutral facial expression. Finally, there is Red, who is too fat, drab, and de-sexualized. Red is not-thin, not-blonde, and not-sexual. Even when Red attempts to wear more revealing clothing, she does not look sexy.

The temper of Russian characters is closely associated to their mental state and actions. When the mafia bosses are angry they use their power to oppress Red and her husband. When Red is angry she does the same thing to other inmates in prison. The mafia wives are passive-aggressive when they become annoyed and are intolerant. Red's husband is emasculated through the story arch as Red replaces him at the mafia table, because he has no power to oppress anyone he relies on criminal activity to make amends. The mental state most frequently associated with Russian characters in the series is anger, which leads to an unremorseful or vicious temper, and this leads to vindictive actions.

There are two sub-categories of the use of language in the series. The first sub-category is Russian characters speaking the Russian language. The mafia boss, the mafia wives, and Dmitry all speak Russian directly when planning criminal activity, speaking ill of someone, or using language to manipulate a situation. Russian is also used during moments of extreme emotion, primarily happiness or anger. Finally, Russian is used by Russian characters when they use foul language. The second sub-category of language use is when characters speak with a Russian accent. All the characters intended to be viewed as Russian speak English with a Russian accent.

The way in which Russian characters are addressed varies depending on who is addressing them and for what purpose. Generally, the characters in positions of power are addressed with respect. For instance, the Mafia Boss is addressed by Dmitry with respect and trepidation. However, Red addresses the Mafia Boss as an equal and does not show any fear of him in their interactions. The mafia wives are not addressed by male characters in the show, but they are first addressed with respect, then equality, and then disdain by Red as her relationship with them disintegrates. Alternatively, in the prison Red is addressed with respect by both the other inmates and the prison staff. Red is quick to anger when Piper is disrespectful of Red's cooking and punishes Piper until she is addressed with the respect she believes she deserves. However, once Red loses her position in the kitchen, inmates outside her in-group and the majority of the prison staff become dismissive of Red.

The economy of power in the show is controlled by whoever controls the currency. Outside of prison, the mafia boss controls currency both with actual money and with favors. This power allows the Russian characters to act on their aggression without challenge.

Discussion

Recall the previous stereotypes of Russians from previous media. Russian women are sexualized and powerless or unimportant tokens. This is true of the Russian women in “Orange is the New Black,” where the mafia wives are never shown interacting with their male counterparts. They are tall, thin, blonde, they wear revealing and sexual clothing, and their hair and makeup is always perfectly done even when they are exercising. By never showing the mafia wives interacting with Russian men, they are shown to be unimportant. However, Red still attempts to

connect with the mafia wives at the behest of her husband who believes that the connection could be good for his business. Red is not-thin, not-blonde, not-sexual, her clothing is drab and dark and her hair is clean but not styled. Red is the polar opposite of what the show establishes as a Russian woman. Due to being so different from the perceived ideal of Russian femininity, Red is unable to make a connection with the mafia wives and in scene 29 of *Tit Punch*, in a moment of extreme anger and hurt she punches the leader of the pack in the chest, popping her saline implant. The implant is a representation of the focus of the sexuality of Russian women in the show. By breaking the implant, Red figuratively also breaks herself from the feminine ideal of Russian women, thus othering herself from the other Russian women in the process.

The main character of the show, Piper, represents the white American norm. The blonde, thin, sexualized norm which the Russian women in the show are trying to emulate with their clothing, makeup, and body augmentation. I argue that Red's anger towards Piper in *Tit Punch* stems from Piper's representation of the feminine ideal which Red is unable to be because by being not-feminine Red ultimately starts the storyline which lands her in prison.

In contrast to the unimportant hyper-sexualized mafia wives, Red is regularly shown interacting with male characters. While her husband Dmitry grovels powerlessly before the Mafia Boss, Red speaks to the boss as an equal. This is why Red is able to give the mafia boss a profitable business idea in scene six of *Moscow Mule* which ultimately benefits Red once she is inside of the prison. Similarly to how the mafia boss is addressed, other inmates address the prison staff as superiors while Red addresses the prison staff as equals and in some cases as subordinates.

The actions of Russian characters in “Orange is the New Black,” are predominantly illegal in nature and tend to be vindictive. For instance, once Red is incarcerated, she uses her connection with the mafia through Neptune produce to establish a smuggling ring inside of the prison. In scene 11 of *40 oz of Furlough* Vee suggests to Red that she use her mafia connection to help herself in prison. Red says, “Breaking rules got me in here,” (Ramirez 2014, scene 11). However, she ultimately does establish a connection with the mafia and begins smuggling goods into the prison. By creating a currency system for the goods she smuggles in, Red becomes powerful inside of the prison, which affects how the other prisoners and the prison staff view and communicate with Red.

The use of Russian language in the series contributes heavily to the othering of Russians in the series. By associating the Russian language with criminal activity, badmouthing, and foul language associates the Russian language with being 'bad.' In scene 10 of *40 oz of Furlough* Gloria additionally others the Russian language not only from English but also from Spanish, “Ooh, I'm not fluent in Russian, but in Spanish and English, 'most of them' means not all of them,” (Ramirez 2014, scene 10). By othering the Russian language and associating it with negative stereotypes, the show reinforces previously held notions that Russians are criminals, disloyal, and crass. Furthermore, by associating negative stereotypes with the language, the creators of the show are associating the 'bad' language with 'bad' people. Furthermore, by only featuring Russian characters who are criminals, the show associates the Russian accent to the criminality of the characters portrayed on the show.

By creating Red to be non-feminine, angry, violent, and criminally powerful the show presents her in terms of Russian male stereotypes as opposed to Russian female stereotypes. This

others Red's character from every in-group in the show except her prison-family. Red is not a stereotypical Russian female, but she has all the traits of a stereotypical Russian male. This causes Red to be unable to fit in with either group outside of the prison. By giving Red a thick Russian accent, Red is othered from the other inmates inside the prison, and although she is accepted by her prison-family, it is only after she establishes herself as a source of power by relying on illegal activity inside of the prison. Although Red represents a new stereotype of strong Russian women, the characteristics which make Red strong are also negative portrayals of Russians because they rely on the criminality of Russian culture to empower her.

Conclusion

Ultimately, the stereotypes presented in “Orange is the New Black,” are the same as the ones presented in previous works. Russians continue to be identified as criminals, since “Orange is the New Black” neglects to show a single 'innocent' or non-criminal Russian character. Additionally, the show reinforces the values of feminine and masculine traits of previous Russian characters. Russian women are unimportant and powerless sexual objects and Russian men are violent and aggressive criminals. Although the show does manage to create a strong Russian female, the use of negative stereotypes to create the character negates the positive aspect of her creation. What the case study shows is that Russian characters remain pigeonholed in western media as criminals. This is important because as Russia becomes more powerful as a country, it will be important that the two nations find a way to trust each other in times of peace. By continuing to represent Russians in popular media as violent, disloyal, and criminals, and by associating the Russian language with non-western values the media continues to encourage

viewers to harbor distrust in Russians and Russian speakers. Not only might this affect global politics in the long-run, it also affects Russian-Americans who consume western media and are forced to accept a negative representation of themselves and their culture on a daily basis.

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Appendix

Table 1

Episode	Scene	Dialogue	Analysis
Tit Punch	1	<p>Mafia Boss: So I say to this guy "Save your schooner for someone else, yes?" I come here to buy a boat, not become some goddamn pirate.</p> <p>Dmitry: You should go talk to them.</p> <p>Red: Please don't drop that.</p> <p>Dmitry: Get out there. Shake hands. Are you listening to me? It's important that we make this connection. These are very important people. Go</p>	<p>Mafia: speaks Russian</p> <p>Russian wives: sitting at own table, all blonde, wearing flashy clothing, boobs falling out, too much makeup, skinny, lots of jewelry</p> <p>Red: working, fat, dark clothes, no makeup, barely any jewelry, speaks</p>

		<p>meet his wife.</p> <p>Red: I've been cooking all day. I smell like onions.</p> <p>Dmitry: Ladies and gentlemen! I have someone to make you acquaintance.</p>	<p>English</p> <p>Dmitry: relying/using red to improve own status, speaks English</p>
Tit Punch	2	<p>Red: The blondie?</p> <p>Gina: She's going nuts.</p> <p>Red: That one's a light touch.</p> <p>Gina: You served her a bloody tampon.</p> <p>Red: Yeah, heh, I'm proud of that one.</p>	<p>Red: un-remorseful, uses power to assert dominance. The bloody tampon represents violence.</p>
Tit Punch	8	<p>Piper: Oh. Um, I make artisanal bath products. We got into Barneys.</p>	<p>Piper: Apologetic, weak, has nothing to offer.</p>

	<p>Red: Artisanal?</p> <p>Piper: I'm just saying we're not that different, you and I. That's all. And I understand how stupid I've been. I really apologize. I'm sorry.</p> <p>Red: You seem sweet. You really do, honey.</p> <p>But I can't do shit with "I'm sorry." Not in here. Might not look like it, but there's rules in this place. The most important of which is, the second you're perceived as weak, you already are.</p> <p>Piper: What do you want me to do?</p>	<p>Red: Asserting dominance, getting pampered.</p> <p>Piper has no currency in the prison and therefore she has no power. In order to be forgiven she has to pay Red off. Red has a lot of currency, she only understands supply/demand anything else is "weak."</p>
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		<p>Red: You're a smart girl. Figure something out.</p>	
<p>Tit Punch</p>	<p>16</p>	<p>Red: You want me to hit you?</p> <p>Piper: Yeah.</p> <p>Red: Okay, get ready. You called my food disgusting. You're not getting hazed, you're not getting harassed, you're getting starved. To death. You'll leave Litchfield as a skeleton in a body bag. Pow!</p> <p>Now, march your yuppie ass outta my kitchen.</p> <p>Slowly, so you don't burn too many calories.</p>	<p>Red: un-remorseful, angry, violent. She threatens Piper with death and then makes a joke about it.</p>

<p>Tit Punch</p>	<p>17</p>	<p>Red: So the third time, same thing happens. And the farmer looks at his wife, then back at the penguin, and finally the penguin goes, "He's not an eggplant, man. He's retarded." You get it? 'Cause he-</p> <p>Mafia Wife 1: We get it.</p> <p>Mafia Wife 2: My brother was retarded.</p> <p>Red: Oh, so sorry to hear that. You know, my husband's a little slow. Says he was dropped on his head when he was born. Just my luck. They couldn't</p>	<p>The mafia wives and Red are on a power-walk through a park. The wives are dressed up, hair and make-up done, tight-clothes. Sexual symbols, only interested in 'cultural' conversations.</p> <p>Red: wearing a bulky track-suit. Makes a crude attempt at making a joke, no one gets it/thinks it's funny. Mannish, crass, uncultured, doesn't understand subtly.</p>
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		<p>have dropped him on his dick?</p> <p>Mafia Wife 1: I think I slept wrong last night. Should we call it a short walk today, ladies?</p> <p>Mafia Wife 3: Yes.</p> <p>Red: Oh, you barely broke a sweat.</p> <p>Mafia Wife 2: Oh, my son has dentist appointment.</p> <p>Red: Oh, okay.</p> <p>Mafia Wife 1: We're close to your house, no?</p> <p>Red: Yeah. Right over there. Same time tomorrow?</p> <p>Mafia Wife 1: We'll let</p>	
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		you know.	
Tit Punch	18	<p>Bennett: Should I subdue the Inmate?</p> <p>Healy: Th warden has been very clear about spending this quarter.</p> <p>Red: You want me to walk? I'll walk, happily. Remember the last time I gave back the keys to the kitchen?</p> <p>Healy: I'll see what I can do.</p>	<p>Red: storms into men's restroom to confront Healy. Threatens prison staff/asserts dominance to get her way.</p> <p>Healy: In the bathroom, exposed, clearly in a weak position.</p>
Tit Punch	29	<p>Mafia Wife 2: Oh, no. It's the one without culture.</p> <p>Red: And the penguin goes, "He's not an eggplant, he's</p>	<p>Mafia wives: speak Russian among themselves. Label Red as 'uncultured'</p>

		<p>retarded." It's fucking funny.</p> <p>Mafia Wife 1: It's just not. That awful dye job on your head make me giggle though.</p> <p>Red: [punches/pushes Mafia Wife 1 in the chest]</p> <p>Mafia Wife 1: You-Aah!</p> <p>Mafia Wife 2: You popped her tit!</p>	<p>Red: aggressive, violent, angry.</p> <p>Red punches the mafia wife in her boob and breaks a saline implant.</p> <p>The implant represents sex and sexuality and by punching it Red represents the opposite.</p>
<p>Tit Punched</p>	<p>31</p>	<p>Dmitry: What the fuck were you thinking?</p> <p>After all Ganya's done for us.</p> <p>He loved those tits.</p> <p>Red: He'll get them</p>	<p>Dmitry: weak, doesn't have \$60k, owes the mafia boss for being helped. Powerless.</p> <p>Red: angry, violent,</p>

	<p>back. There's plenty more of them at the tit store.</p> <p>Dmitry: Did you count to 10? You're supposed to count to 10.</p> <p>Red: I never even wanted to speak to those pizdy! You made me.</p> <p>Dmitry: Why did you do such a thing? Red: Because they left me out! Because they made fun of me!</p> <p>Because no matter how hard you try and how much we want it, there's the people who serve the bread, and</p>	<p>out-group.</p> <p>The boob-job is a marker of power that the Mafia Boss is using to control Red and her husband.</p>
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		<p>the people who eat the bread! And for once, it would be nice if you would be on my side.</p> <p>Dmitry: I'm on your side, Galya. I'm with you. And together we gotta figure this out, cause this is bad. Real bad.</p> <p>Red: How bad?</p> <p>Dmitry: They want \$60,000.</p> <p>Red: No boob job costs \$60,000. It's crazy.</p> <p>Dmitry: This one does.</p> <p>Red: I was I was just They're so mean.</p> <p>Dmitry: So are the men they married.</p>	
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		They meaner.	
Moscow Mule	5	<p>Pornstashe: Morning, Red.</p> <p>Red: If you're here to ransack my kitchen again, go ahead. The shelves could use a little dusting.</p> <p>PS: Nah. I'm here to do you a favor.</p> <p>Red: No, thanks.</p> <p>PS: One of your little adopted daughters woke up in full-tilt withdrawal this morning.</p> <p>Red: Withdrawal from what? My girls are clean.</p> <p>PS: Hmm. Well, I guess this one slipped</p>	<p>Pornstashe comes to tell Red about her adopted-daughter's/prison-daughter's drug use and withdrawal. He is assertive, dominant, and threatening.</p> <p>Red: Getting her hair dyed (against prison regulations). The contraband Red brings in is to her detriment because PS subtly blackmails her with it by walking in while she's 1) incapacitated and 2) doing something criminal in</p>

	<p>in the mud. Now that her supply's been compromised, little Tricia's got a mean old case of the detox blues.</p> <p>Red: Then it's your fault. Your mess. You deal with it.</p> <p>PS: Believe me, you do not want to see how I would deal with it.</p> <p>Now, the prison doesn't need a case of the junkie jitters on record, and I'm pretty sure that you don't want people thinking you've been a bad mommy. So you're gonna walk her</p>	<p>a prison. Red is unremorseful about Tricia being in withdrawal.</p>
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		<p>through it. Quietly.</p> <p>Red: This whole time, you've been giving it to her.</p> <p>PS: Really, Red? At a time like this, does that matter?</p> <p>Red: I'll take care of it.</p>	
<p>Moscow Mule</p>	<p>6</p>	<p>Mafia Boss: (in Russian) I have eighty crates of tomatoes rotting in a Bensonhurst warehouse. Eighty. I lower prices, our competition lowers prices. And like this Neptune has lost three restaurants in three weeks.</p> <p>Dmitry: The men who</p>	<p>Mafia Boss: planning an illegal money laundering scheme openly.</p> <p>Dmitry: Offers a bad suggestion to the Mafia boss, is weak, powerless, pathetic compared to the boss.</p>

	<p>run these restaurants, maybe we meet with them, maybe you make deal to bid the lowest.</p> <p>Mafia Boss: It's not about the prices, it's about the books.</p> <p>Dmitry: (in Russian) Right.</p> <p>Mafia Boss: We have to move product regularly. Then, and only then, we can explain other income.</p> <p>Red: Maybe you're not thinking big enough.</p> <p>Restaurants come and go, yes? Look at this place. Every week, we almost close. But not</p>	<p>Red: has her hair done, she is wearing makeup, her clothes are more revealing. She asserts herself over her husband.</p> <p>Her story is both a metaphor for the mafia boss to expand his business and for Red's smuggling business in the prison.</p>
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		<p>schools. Not hospitals.</p> <p>Dmitry: Galina-</p> <p>Red: All I'm saying is, you get something big, something steady, like the Italians have with the garbage, then you're not out chasing bids. My father, he sold candy out of a box. Every day, up and down the street. He walked so much he wore holes in his shoes. Until one day, he passed by an army base, right after the soldiers' lunchtime.</p> <p>And he realized that all he had to do was stand there and open</p>	
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		<p>his box. He sold out in minutes. So he did it again, day after day.</p> <p>There were always soldiers, there was always lunch, and they always wanted candy bars. No more holes in his shoes.</p> <p>Dmitry: (in Russian) I need more cream.</p> <p>Red: Of course, honey.</p> <p>(MOCK CHATTERING)</p> <p>(LAUGHING)</p>	
<p>Moscow Mule</p>	<p>14</p>	<p>Nicky: I have no idea.</p> <p>Red: Don't lie to me.</p> <p>Nicky: She made a mistake, okay? She's 19 years old. I covered for her when she got</p>	<p>Red: unremorseful towards Tricia's condition.</p> <p>“Russians don't play</p>

	<p>here.</p> <p>Red: Hmm? Just like I did for you. And I warned her if it ever-</p> <p>Nicky: It's not like it's her choice. I mean, she's an addict, all right? She had a slip. We can help her. Just give her a chance.</p> <p>Red: No more chances. Two strikes, that's what she gets.</p> <p>Russians don't play baseball.</p> <p>Nicky: Jesus, with this shit.</p> <p>Red: She needs to go down, and whoever she drags down with her deserves it.</p>	<p>baseball..." Russians aren't lenient like Americans, to teach someone a lesson you have to be hard.</p> <p>"Drugs have a way of making you do shit you don't wanna do... So do I." Red is uncompromising. She's channeling the lack of power she had outside of prison. If she is cold, hard, and unforgiving then other's fall into their place.</p>
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		<p>Nicky: You send her down the hill, she's fucked, and you know it. Okay, you're taking this personally. It's not personal, it's chemical.</p> <p>Drugs have a way of making you do shit you don't wanna do.</p> <p>Red: So do I.</p>	
<p>Moscow Mule</p>	<p>27</p>	<p>(MEN SPEAKING RUSSIAN)</p> <p>Mafia Boss: We had fun as usual. It couldn't be any other way. The music was beautiful, the weather was great. We had a lot of fun. Dmitry. So good to see you.</p> <p>Dmitry: Good to see</p>	<p>Dmitry: stripped of power by the mafia boss. Role reversed to fetching the food instead of sending Red to do it.</p> <p>Red: gained status with the men when she</p>

		<p>you too. I didn't know to expect you.</p> <p>Mafia Boss: Before you sit down, can you look in the back and see if you've got any sweets, maybe some Khalva back there or something, no?</p> <p>Something sweet for the coffee?</p> <p>Dmitry: Of course. I'll go look right away.</p> <p>Mafia Boss: Anyway, our guy looked into the government contracts thing. Schools, hospitals.</p> <p>Red: Yeah?</p> <p>Mafia Boss: Looks like we'll be able to</p>	<p>couldn't with the women. Shrewd suggestion gives her more power and control than Dmitry.</p> <p>In this episode, Red transitions from trying to be a feminine/female Russian character to being a masculine/male Russian character.</p> <p>She uses this transition to gain power in the prison.</p>
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		work something out.	
40 oz of Furlough	6	<p>Nicky: And if you want my opinion you're going about this all wrong.</p> <p>Red: This is going to be really special.</p> <p>Nicky: You know, another layer of icing on a shit cake doesn't make it taste good.</p> <p>Red: I don't understand what you-</p> <p>Nicky: Well, you know what you haven't said, Red?</p>	Red refuses to apologize to her adopted-daughters.
40 oz of Furlough	10	Gloria: Ooh, I'm not fluent in Russian, but in Spanish and	Red is othered by other inmates. She is not-American and not-

		English, “most of them” means not all of them.	Spanish. She's not like any of them.
40 oz of Furlough	11	<p>Vee: You know a vendor?</p> <p>Red: Know them? They're here because of me. And I'm here because of them.</p> <p>Vee: You need to use that. Make your life here better.</p> <p>Red: Breaking rules got me in here.</p> <p>Vee: Yeah, well, I'm not telling you what to do, you know. I'm just telling you how to survive.</p>	<p>Red: a criminal already incarcerated hesitates to break the rules to make her own life easier. Using others will put Red in a better place/help her survive. Smuggling creates a currency, currency is economy. If Red controls the smuggling she controls the economy, she has power.</p>

Table 1: A systematic table including all relevant scenes from Tit Punch, Moscow Mule and 40 oz of Furlough.

