

## The Love of Suffering in “Зеркало (Zerkalo)” by Andrei Tarkovsky

*Kecintaan pada Penderitaan dalam “Зеркало (Zerkalo)”  
Karya Andrei Tarkovsky*

Kirana Chandra Mumpuni Budiana <sup>a\*</sup>, Hendra Kaprisma <sup>b</sup>, Banggas Limbong <sup>c</sup>

<sup>a,b,c</sup> Russian Studies Program, Faculty of Humanities,  
Universitas Indonesia, Depok, Indonesia

kirana.chandra@ui.ac.id, kaprisma@ui.ac.id, banggas.limbong@ui.ac.id

\* Penulis Korespondensi

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### ABSTRACT

#### Abstrak

Topik yang diangkat dalam penelitian ini adalah kecintaan pada penderitaan dalam film “Зеркало (Zerkalo)” ‘Cermin’ karya Andrei Tarkovsky. Penelitian ini dibuat bertujuan untuk mengidentifikasi makna penderitaan yang ditampilkan melalui tokoh Maria dan latar tempat yang terdapat dalam film. Teori utama yang digunakan dalam penelitian ini adalah teori semiotik Roland Barthes, denotasi dan konotasi. Metode yang digunakan dalam penelitian ini adalah ekspositori, deskriptif, dan kritik. Hasil yang didapatkan dari penelitian ini, pertama, tokoh Maria dalam film “Зеркало (Zerkalo)” merupakan tokoh yang masokis. Cara tokoh Maria menghadapi penderitaan dimaknai sebagai suatu bentuk страдание (stradanie) ‘penderitaan’ yang harus dinikmati. Kecintaan terhadap penderitaan tersebut terkait dengan konsep смирение (smirene) ‘kerendahan hati’ dan судьба (sud’ba) ‘takdir’ yang menjadi karakteristik masokisme di Rusia. Kedua, latar tempat dalam film ini digambarkan dengan indah seakan-akan penderitaan seharusnya dimuliakan.

#### Abstract

The topic discussed in this research is the love of suffering in “Зеркало (Zerkalo)” ‘Mirror’ by Andrei Tarkovskiy. This paper is intended to identify the meaning of suffering that is displayed through the character of Maria and background of the place in film. The main theory used in this research is Roland Barthes's semiotic theory, denotation and connotation. The methods that being used in this research are expository, descriptive, and criticism. The result of this research, firstly, the character of Maria in “Зеркало (Zerkalo)” is a masochist figure. The way the Maria confronts suffering is interpreted as a form of страдание (stradanie) 'suffering' that must be enjoyed. The love of suffering is related to the concept of смирение (smirene) 'humility' and судьба (sud'ba) 'destiny' which characterizes masochism in Russia. Secondly, the background of place in this film is illustrated beautifully as if suffering should be glorified.

## 1. Introduction

Suffering is a part of human life and is often associated with something bad. However, suffering is subjective experience of a person. It cannot be communicated explicitly through language and we shall never take it as object, medical, or otherwise (Bueno-Gómez, 2017: 6). So the acceptance of man against the suffering itself can vary. Russia is a unique country in interpreting the concept of *страдание* (stradanie) 'suffering'. *Страдание* is regarded as something that human being must accomplish in order to achieve happiness. It is attached to the religious teaching held in Russia, which is Orthodox Christian, that teaches suffering as a sacrifice for the higher figure, God. The way in which the Russian society faces its suffering is so interesting until suffering becomes a commonly used concept in Russian literature.

The glorified concept of *страдание* is reflected in Russian literature as in the works of Dostoevskij and the poems of Aleksandr Blok. Dostoevskij (1873) even reveals in *Дневник писателя* (*Dnevnik Pisatelja - Author's Diary*) that the Russians have a need to suffer or *потребность страданий* (*Potrebnos' Stradaniij*) (Rancour-Laferriere, 1995: 2). It lasted until the reign of the Soviet Union, for example through the work of Solzhenitsyn in his novel *Один день Ивана Денисовича* (*Odin den 'Ivana Denisoviča - A Day in the Life of Ivan Denisovich*) that glorifies the suffering behind prison and Andrej Voznesenskij, a Russian poet, for Russia as a land of suffering or *страна страдания* (*strana stradanija*). Rancour-Laferriere connects the needs of Russian society to suffer with masochism. According to Anna Weinreb Katz, masochism in the broadest sense is any behavioral, verbalizing, or fantasy action derived from the human unconscious by physically or psychologically harming oneself, self-defeating, embarrassing, or over-sacrificing oneself.

The theme *страдание* is not only found in novels or poetry, but also in Russian films. One of the Russian films that being made with the theme of suffering is *Зеркало* (*Zerkalo*) "Mirror" by Andrej Tarkovskij (Tarkovskij, 1975). In her research, *On Poetry and Reason, On Poetry and Film: Elena Shvarts, Joseph Brodsky, Andrei Tarkovsky*, Stephanie Sandler see *Зеркало* (*Zerkalo*) "Mirror" in terms of representation of grief due to loss of father figure embodied in the film and its relationship with poems sounded in the film (Sandler, 2007). Sandler saw the film as Tarkovskij's attempt to contemplate the grief itself. However, the author sees other side that makes this film interesting to examine the sense of grief due to loss in the film, that the grief is not just being displayed but also teaches that suffering is not a bad thing. It is reinforced by Tarkovskij's background as a screenwriter and director who greatly admired Dostoyevskij. He reveals that Dostoyevskij's thought was the basis for him in making the film (Tarkovskij, 1994: 3). The concept of *страдание* is reflected through the way the main character, Maria, in enjoying her suffering due to his loss. Maria tends to humble herself based on her expectations for her ex-husband. Emotionally and psychologically, Maria's figure is controlled by her ex-husband. Then the background in the film is depicted with a dark but beautiful view. As if in suffering there is a beauty to be enjoyed. The other elements that reinforce the meaning of suffering are also manifested in several footages of World War that show human suffering.

Based on the introduction above, the author assumes the meaning of suffering is associated with the love of suffering in *Зеркало* (*Zerkalo*) "Mirror". Therefore, in this research, the author uses theory of semiotics by Roland Barthes. The reason of why the author uses this theory is Barthes went deeper in searching for a meaning behind a sign. Barthes noticed the user of the sign which is being tied to the user's culture. In

addition, Barthes also revealed the process of significance through two stages: denotation and connotation. Denotation will reveal the explicit meaning in the film behind the signs embodied in non-verbal messages conveyed through characters, characterizations, and background places. The verbal message in the movie only serves as a helpful tool for analysis. Meanwhile, the connotation will reveal the implicit meaning behind the sign generated by the process of first significance.

The problem raised in this research is how the meaning of suffering in film *Зеркало* (*Zerkalo*) 'Mirror' is analyzed through the connotation theory of Roland Barthes and its relation to masochism. Semiology is often used to refer to the analysis of signs other than those found in the linguistic sign system (Allen, 2003: 39). According to Saussure, the sign has no meaning because it is directly related to the object or action in the world. A sign is a combination of signifier (sound or writing mark) and signified (concept). Signs are not objects or actions but mental concepts. Meanwhile, according to Roland Barthes, the sign is the relationship we draw between the signifier and the signified. For example, rose, is a sign of romance in one culture. This is due to its use in love poems or portrayed on Valentine's Day cards resulting in the merging of signifier (words or pictures) with a signified (the concept of rose in the culture) to produce rose as a sign of romance, passion and love. The sign is the equality we draw between signifier and signified.

Semiotic theory of Barthes is the development of Saussure's theory of signifier and signified. The connotation of Barthes is a development in terms of signified with the user's point of view. Roland Barthes suggests that there are two orders of significance processes of a sign. Each sign system consists of E (expression), C (content), and R (relation) connecting E and C (Barthes, 1968: 89). The system is the first system and formulated as the primary sign (E1 R1 C1). The primary sign can be a signifier in the second system so that it is formulated as E2 (E1 R1 C1) R2 C2 which produces a secondary sign. So the primary sign is denotation and the secondary sign is a connotation. Barthes uses the connotation to describe the interactions that occur when a sign meets the feelings or emotions of the user and their cultural values (Fiske, 1990: 86).

In this study, the author will also use theory of characters and characterizations, as well as background place in the film based on Dennis DeNitto. The theory of character and characterization Dennis DeNitto refers to a human figure and how the character is being projected in the movie. According to DeNitto (Dennis DeNitto, 1985: 9), one can be called a character if they meet two criteria. First, the individual must be identified and not just part of the movie background. Secondly, the character cannot be removed from the movie without substantially altering the plot or affecting a minor theme or a movie's major theme. Then in describing the background place the author use a theory according to DeNitto, which reveals that the background place is the physical environment that became the scene of events in the movie.

In addition, to help the analysis, the author uses the concept of masochism according to Daniel Rancour-Laferriere. In Russian masochism, there are two key words: *смирение* (*smirenje*) 'humility' and *судьба* (*sud'ba*) 'destiny'. *Смирение* for the Russians means someone who surrenders to the dominance of the higher male figure, which is *бог* (*bog*) 'God'. In semantic analysis, Anna Wierzbicka, a linguist, *смирение* speaks of the quiet acceptance of a person's fate, achieved through moral effort, suffering, and through the realization of one's dependence on God. A generated acceptance not only in an attitude that is not against evil, but also in deep peace and

loving attitude towards fellow human beings. Meanwhile, the concept of *судьба* in Russia is holistic in reference to the whole life of a person who seems to be completely predetermined. This paper aims to identify the meaning of suffering in *Зеркало* (Zerkalo) 'Mirror' which will be associated with the concept of masochism.

## 2. Method

The first method that being used to analyze *Зеркало* (Zerkalo) 'Mirror' is expository method to describe information about the life of the director and screenwriter, Andrej Tarkovskij, as well as the living conditions that affect the process of writing his work. It is assumed that such information and opinions of Andrej Tarkovskij towards his work contributed in discussing his work. The second method that being used is descriptive to describe the elements contained in the film. Then the third method that being used is criticism to analyze, interpret and critique the *Зеркало* (Zerkalo - Mirror) film by Andrej Tarkovskij based on the evidence found in his work.

The primary data being used in this analysis is the film *Зеркало* (Zerkalo) 'Mirror' which first released in the Soviet Union in 1975 by Mosfilm studio. In order to ensure the validity of this research, the author also used the film script which was only published in 1994 in *Киносценарии журнал* (Kinoscenarii magazine). The other valid source is the first account of life story written by Tarkovsky himself in his diary book, *Time within Time: The Diaries (1970-1986)*.

## 3. Results and Discussion



Image 1: Maria is Waiting for Her Husband

The image 1 shows the scene of Maria, the main character, with a background place in the form of a field in Yur'evic which became the location of her house. Maria is sitting in her fence and waiting for her ex-husband's return. This scene is also accompanied by the sounding of a narrative about the waiting for the return of ex-husband character through the perspective of the character Aleksei, the son of Maria.

Narrative in Russian:

*Дорога от станции  
шла через Игнатьево,  
поворачивала в сторону  
недалеко от хутора,  
где мы жили до войны каждое лето,  
и через глухой дубовый лес  
уходила на Томшино.  
Обычно мы узнавали своих,  
когда они появлялись  
из-за куста, что посреди поля.  
Если он от куста свернет*

*в сторону дома, то это отец,  
если нет, то это не отец,  
и, значит,  
он не придет уже никогда.*

(Zerkalo film script from Журнал "Киносценарии №6/1994 года")

Transliteration:

Doroga ot stancii  
ščla čeres Ignat'evo  
povoračivala v storonu  
nedaleko ot xutora,  
gde my žili do bojny každoe leto,  
i čerez gluxoj dubovyj les  
uxodila na Tomšino.  
Obyčna my uznawali svoix,  
Kogda oni pojavilas'  
iz-za leprosy, čto posredi polya.  
Esli on leprosy svernem  
v storonu doma, to eto otec,  
esli net, to eto ne otec,  
i, značit,  
on ne priedet uže nikogda.

English Translation:

The road from the station passes Ignatievo,  
then turned near the ranch,  
where we lived before the war every summer,  
and through the dense oak forest go to Tomshino.  
Usually we see our people  
as soon as they appear  
behind the bush in the middle of the field.  
If he turns from the bushes  
toward our house, then it's father.  
If not, then it is not him  
and he will never come.

The above narrative serves to explain important descriptions not found in the picture. So the author displays this narrative in the analysis chapter. Based on the word *отец* (otec) 'father' it can be seen that this narration is rung through the perspective of the son of Maria. The pronoun *мы* (my) 'u' is an indication that his son speaks for Maria as well. They are waiting for the return of the 'father' figure which means the husband of Maria. The phrase *где мы жили до войны каждое лето* (gde my žili do bojny každoe leto) 'where we lived before the war' is another clue that Maria is waiting for someone from the battlefield.

Based on Roland Barthes's semiotic theory, the signifier in this scene is Maria who is sitting facing the arrival of soldiers returning from war. Another signifier is the backdrop of a vast and empty field and narration sounded in the film. The signified is

a woman who feels lonely and expects the arrival of a meaningful person for her. From the signifier and signified, the denotation meaning of this scene is Maria who expects the return of her ex-husband from war. The process of denotation produces a sign of hope. Hope is one form of suffering that she's willing to feel because she still loves her ex-husband. The connotation meaning in this scene is associated with the concept of masochism, which is the form of *смирение* (smirenje - humility), an acceptance to be a subordinate of something she considers to be higher than her. In this case, Maria is unconsciously being held under the control of her ex-husband just like a man under God's control.



**Image 2: The Meeting of Maria and the Doctor**

The character of Maria with the same background place, which is the yard of her house in Yur'evic in image 2 is another scene that describes the attitude of Maria in the face of suffering. Maria is talking to a doctor with a distant and haughty attitude. The signifier contained in this scene is Maria folding her hands, but look at the departure of the doctor with an empty look in her eyes. The signified is a woman who speaks arrogantly to a man because of her reluctance to converse.

Signifier and Signified are generating the denotation meaning which is Maria who feels too sad to have a conversation with other man, including doctor, so she shows the impression of arrogance. However, the connotation meaning that can be drawn from this scene is the pride that the character of Maria shows in a form of Maria's acceptance to her suffering due to the loss she experienced. She lives the suffering by surrendering herself to her destiny or known as *судьба* in the concept of masochism. She doesn't want to fall in love with another man and just wants to live her destiny as a woman waiting for the arrival of the one she loves.



**Image 3: The Departure of the Doctor**

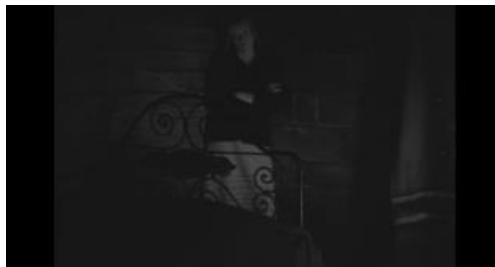
Image 3 shows background place which takes place in Yur'evic with a gusting wind illustrates a dramatic mood when accompanying the departure of the doctor. It becomes one of the images of suffering caused by the loss of film. The signifier in this scene is the background place of a vast, empty field with a gust of wind. The sign is the loss that caused by the departure of someone. The denotation meaning in this scene is that the doctor who leaves after the conversation with Maria and the background place depicts the nuances of loss in the movie. The connotation meaning that can be drawn from this scene is the loss depicted in the background of the place

is described dramatically and beautifully as if suffering is something that should be enjoyed.



**Image 4: Maria is Looking at the Doctor as He Leaves**

Image 4 shows Maria with the same background place, a field in Yur'avec. However, this scene focuses more on the character, Maria, and her reaction to the departure of the doctor which is her listless face expression. The signifier in this scene is the character of Maria who shows a sad face. The sign in this scene is a woman who feels sad about being abandoned by a man. The denotation meaning that can be drawn from this scene is the character of Maria who remembers her loss of her ex-husband as she watches the departure of the doctor. The connotation of the sense of loss shown in the film is a form of suffering that she undergoes with willingness. It relates to surrendering oneself to *судьба* which is part of the concept of masochism.



**Image 5: Maria Seclude Herself in Her Room**

Image 5 shows Maria standing in the corner of the room with the background of the place in the form of bedroom. She leaned against the wall with her arms crossed. The signifier in this scene are the character of Maria with both of her arms crossed and standing by leaning against her wall, as well as the background of the room. The signified was a woman moping because she lost the figure she loved. The meaning of denotation that can be taken from this scene is a Maria who feels empty after her husband left her behind. Maria who's standing with folding her arms showed that she closed her heart to any possibilities that would make her feel happy. However, the bedroom shown is a manifestation of Maria's desire to get someone who can be a substitute for her husband. The bedroom is a private place to rest and comfort, as well as the place of sexual activity in married life.

The connotation meaning of the scene is Maria still wants affection from male, but on the other hand, she closed the door of her heart. This is manifested through Maria who stands by leaning against the wall of her room and not approaching her bed. Based on these two things can be interpreted that she's closed to any new love. The inner struggle that Maria felt and manifested in her attitude to this scene is a form of suffering she experienced in her waiting. It is a form of Maria's "humility" in her suffering for her ex-husband which is a part of masochism's tendency. The

background of place of the scene is also described as dramatic, dark, but beautiful that indicates a tendency to glorify suffering.



**Image 6: Maria is Looking at the Window**

Image 6 displays Maria with the same background place, a bedroom. Maria was sitting by the window, with both of her arms folded, and she's looking out the window. The signifier in this scene is the clasped figure of Maria by looking out the window with a flat expression and the background of the place that has low-key lighting. Another signifier is the direction of light coming from aside. Maria who contemplates her fate as a result of her loss and tries to live with it steadily is the denotative meaning of this scene. However, the meaning of connotation in this scene is her patience in her sadness as a form of her willingness to the suffering that she feels. It has a close tendency towards the concept of *судьба* within the scope of masochism.



**Image 7: The View through Maria's Eyes**

The view through Maria's Eyes is shown on image 7, the empty house yard of Maria's home and surrounded by trees. In the yard there is a table with an iron, a shirt, and a glass of water on it. The signified is an empty home page. The denotation meaning of the scene is an empty house yard that captivates the solitude of Maria. The connotation meaning that can be drawn is that the depiction of the beautiful background place is a form of the honorable suffering in the film due to the loss event.

In addition, Maria looking at the yard containing the table with her household appliances was a form of reflection of herself against the duty she should have done as a wife. The obligation is to iron the clothes and serve her husband by drinking water. That means Maria remembers her suffering. The next image shows that she's willing to live her suffering by contemplating her fate.





**Image 8: Maria is Contemplating Her Fate**

Pleasure from suffering is also shown through image 8, Maria standing and looking at his yard with tears while it started to rain on the outside. The signifier in this scene is Maria who looks out the window and crying. The signified is a woman who cries because of her sadness. The denotation meaning in this scene is Maria who feels the loss of her ex-husband and shed a tear. The connotation meaning shown in this film is that the sadness shown in the film is a form of suffering that Maria undergoes voluntarily which is connected to the concept of смирение in masochism. In this scene, Maria is introspecting herself and realizes that her separation with her husband is caused by the mistake that is made by her. That means Maria considers that her suffering is something she deserves.



**Image 9: The Burning Barn of Maria's Neighbor**

Image 9 shows Maria with the yard of her house in Yur'evic as the background place and the burning barn. Maria tells her two children that there's a fire in their neighbor's barn. The signifier of this scene is the burning barn and Maria who just sits looking at his neighbor's burning barn. Fire is a symbol of transformation, sanctification, energy and desire. In Christianity, fire is associated with love (Robinson, 2006: 164). So the signifier in this scene is a woman who still feels an extraordinary passion for the person she loves even though the person left her. Maria's attitude that just sitting and looking at the fire illustrates that she keeps her feelings toward her ex-husband alive.

The denotation meaning that can be taken is Maria enjoys the suffering that she has by allowing the fire of love for her ex-husband to continue to flare up. The connotation meaning in this scene is someone who enjoys his suffering by providing space for love in her heart that never goes out. It is a form of masochism because Maria tortures herself and she enjoys the torment she receives caused by her feelings towards the one she loves.



**Image 10: The Fight between Maria and her Friend, Liza**

Maria who enjoys her suffering manifests also image 10 that has a background place of printing press. Maria came to the printing press and impulsively searched for a mistake she might have made in her job as a proofreader at printing press. Her friend Liza criticized her and considered her a difficult person to handle. Maria weeps at the words of Liza to her comparing Maria with the character of Maria Timofeevna in the novel Dostoyevskij, *Бесы* (Besy) 'Demons-Satan'. Liza also blames Mary about her husband who left her by divorcing her.

The signifier in this scene is the character of Maria who embarrasses herself by acting impulsively and crying with laughter. The signified is a woman who is depressed due to her husband's abandonment. The denotation meaning that can be taken is Maria who feels depressed due to being abandoned by her loved one so that her behavior becomes uncontrollable. The connotation meaning in the scene is the love of suffering is illustrated through the character of Maria who humbled herself in the presence of others. It is an illustration of the concept смирение associated with masochism. Smirenje is a form of non-defensive attitude to evil done by others. In this case, Maria shows a non-defensive attitude by just crying while laughing when her friend is in response to the words of her friend, Liza, who confronts her.

In addition, the character of Maria Timofeevna called by Liza has a resemblance to Maria, a character whose life is full of suffering because often beaten by her brother (Gray, 1989: 707). It means Liza thinks of her as a woman who volunteers to live in misery. The existence of a reference to Dostoyevskij's work is evidence that Tarkovskij was strongly influenced by Dostoyevskij. Tarkovskij and Dostoyevskij both raise the theme of suffering that must be enjoyed so that the character in their work is a masochist figure. The next scene in the form of video footage of World War II reinforces the existence of the concept of *stradanje* 'penderitaan' as suffering that must be enjoyed. In this case, the suffering is related to the love of citizens to their homeland.



**Image 11 and Image 12: Footage of World War II**

**Kirana Chandra Mumpuni Budiana, dkk.**

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Another thing other than the character and the background place which illustrates human suffering is the war footage. In this film, there is some footages of war. However, I only took two scenes that best describe the uniqueness of man in loving his suffering. In image 11, there is footage of children's evacuation events during the Spanish Civil War and in image 12 some soldiers crossed the Sivash lagoon in Crimea with cannons. The denotation meaning in both scenes is the tragic events that occurred during the war. The connotation meaning is an illustration of the people who undergo their suffering with the willingness of their love for the country. They are willing to suffer for the hope of their country becoming more secure and prosperous.



**Image 13: The Chicken Slaughter by Maria**

The consciousness of Maria who chose to suffer for her ex-husband was depicted in image 13 that featured Maria's character with a background place in Nadežda's house, her neighbor, in Yur'evac. She wants to sell earrings to Nadežda. Before Maria leaves, Nadežda told her to chop a rooster with an ax. It has never been done before by Maria. The type of lighting in this scene is high-key lightning. The signifier in this scene is a rooster that will be chopped by Mary. The signified is the concept of a woman who chops a rooster to help others.

The denotation meaning in this scene is Maria who chops the rooster as an aid to Nadežhda. The connotation meaning that can be drawn from this scene is that the slaughtering of the rooster is a ritual for someone who is very conscious of their loss and is willing to enjoy the annihilation. According to Russian people's beliefs, roosters have a meaning as a great enemy to all evil forces and it marks a new day (Ivanits, 2015: 42). Maria who chops the rooster means that Maria feels the loss of a husband figure but she's willing to undergo suffering by giving up the new day or the new future for herself. Her satisfaction in enjoying her suffering is reinforced by the next scene which shows Maria's reaction after cutting the rooster as the sign of head of the family.



**Image 14: Maria's Facial Expression after Slaughtered the Chicken**

After finishing chopped the rooster, Maria's satisfaction is displayed through intense emotion on her face in image 14. The signifier in this scene is the look on

Maria's face that reveals the emotion of satisfaction. The signified is a woman who is satisfied to have done things she has never done before. The denotation meaning of this scene is Maria who feels satisfied with herself after being able to chop the rooster. However, the connotation meaning that can be taken is a person who enjoys the difficulty and suffering after experiencing the loss of the person he loves. The completion of the slaughtering of the rooster illustrates the full awareness that Mary has lost the head of the family. The expression on his face that shows satisfaction after chopping the rooster shows that she is happy with her suffering. It tends to lead to masochism about someone who enjoys his own suffering and regards suffering as part of her destiny. It is related to the concept of *судьба* in masochism.



**Image 15: Maria's Memory of Her Husband**

Image 15 proves Maria's willingness and pleasure to suffer is manifested in memory of Maria who was talking with her ex-husband in a field as the background place. They talked about wanting to have children. Maria did not answer but just cried with laughter. It is evident that she still remembers the beautiful memory even though it becomes a form of suffering for her. The signifier in this scene is the character of Maria who remembers her conversation with her ex-husband and ends with her weeping while laughing. The signified is a woman who remembers the beautiful memory of her life and the memory that had passed.

The denotation meaning contained in this scene is the character of Maria who still remembers her beautiful times with her ex-husband even after she lost him. The connotation meaning that can be taken is someone who tortures herself. In this case, Maria tortures herself by remembering memory when she is with her ex-husband. It shows the attitude of Maria who is willing to humble herself and consider that her desertion for the loss of the one she loves is a natural thing. This is a description of the *смирение* which is included in masochism.

From some scenes above, it can be concluded that the meaning of loss in *Зеркало* (Zerkalo) 'Mirror', which is loss as a thing causes suffering, is something to be lived and enjoyed. The suffering in *Зеркало* (Zerkalo) 'Mirror' tends to lead to a perception that suffering is a beautiful thing. The evident comes from the way the character of Maria love her suffering with the waiting for the return of her ex-husband from World War II. In addition, the scenes in the film are beautifully and dramatically displayed as part of the teachings that Tarkovsky inserted to glorify the suffering. If it is associated with the concept of Masochism in Russia that contains the keywords of *смирение* (smirenije) 'humility' and *судьба* (sud'ba) 'destiny', the attitudes and actions of the Maria tend to humble herself and surrender to her destiny. In this case, someone whom she deems God is her ex-husband. Another thing that strengthens the element of masochism in the film *Зеркало* (Zerkalo) 'Mirror' is several footages of war about human suffering that being inserted to the movie.

The film also takes reference from Dostoyevskij as when Liza's character gives Maria the nickname as Maria Timofeevna. Maria's character also has a resemblance to a character in Dostoyevski's work such as the "I" character in a self-denoting novel

*Записки из подполья* (Zapiski iz podpol'ja) 'Notes from the Underground'. From the side of the script writer and director Andrej Tarkovskij, Dostoyevskij's thoughts inspired him in producing the work. So this film has the same essence about suffering with the works of Dostoyevskij.

#### 4. Conclusion

The conclusion from the whole analysis in this paper is that suffering has been rooted in Russian society. It is not surprising that since the time of the life of Russian society has been filled with pressure from those who have higher powers. It had happened since the reign of the Russian empire with the absolute Tsar power in which the slavery ensued until the Soviet government which is restrained by communist ideology. Moreover, the religion adopted by most Russian people is also another factor that causes their uniqueness in the face of suffering. Russia is obsessed with the concept of *юродивый Христа ради* (jurodivyj xrista radi) 'a fool for the sake of Jesus' as someone who is willing to suffer for the sake of his Lord (Rancour-Laferriere, 1995: 21). So it can be said the culture of enjoying the suffering in Russian society is inevitable.

Based on the religious and historical factors described above, it can be concluded that the masochism which seeks the pleasures of the attitudes which it sees as self-torture, self-humiliation and self-denigration of a more dominant figure is a concept that becomes the identity of the Russian community itself. In this case, the author agrees with Daniel Rancour-Laferriere who considers masochism for Russian society not to destroy the essence of self but a thing that makes a person as a Russian. Its emergence in Russian literature is one of the effects of rooting masochism itself in Russian society. Influential writers like Dostoevskij are pioneers in the spread of masochism in Russia. He is an inspiration to a prominent screenwriter and director such as Andrej Tarkovskij to lift the concept of *страдание* (stradanie) that leads to masochism in *Зеркало* (Zerkalo) 'Mirror'.

On the surface, *Зеркало* (Zerkalo) 'Mirror' is a film that reveals the sense of loss through the character and the background place. However, if traced back more deeply the loss is a form of suffering described as pleasure. It is manifested through the main character, Maria, who always tortures herself by sitting on the fence of her house and looking towards the return of her ex-husband though she doesn't know whether he will return or not. In addition, Maria also refused to talk to other men even though she needed, acting impulsively in front of her co-workers, crying with laughter, and in one scene displayed Maria's beautiful memory with her ex-husband as she remembered. Then there is the scene of chopping a rooster that can be interpreted as Mary who feels loss of the head figure to household in her life. However, the satisfaction that appears on her facial expression after chopping the rooster means that she loves the suffering she endured.

Evidences above indicate that she has been aware of her self-denigrating actions and considers her suffering life as a destiny that is given for her. The scenes in the movie that are displayed dramatically and beautifully are evidences that shows suffering as something noble. For anything else that can be the evident is in the form of World War footage that can be interpreted as a glorified suffering. Therefore, it can be proved, the loss in *Зеркало* (Zerkalo) 'Mirror' have a meaning of the concept *страдание* that leads to masochism.

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