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The Western World in the Soviet cinema during the Cold War

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Abstract

Cinema (thanks TV, video, DVD and internet technologies) is an effective means of influence (including political, ideological) to the audience. Therefore, the study of the transformation of the image of the Western world on the Soviet screen today is still important. Among the objectives of this study — the definition of the place and role of the theme of transformation of the image of the West in the feature Soviet cinema since 1946 (the start of the post-war ideological confrontation) to 1991 (fall of the Soviet Union) year; the study of political, ideological, social, and cultural context, the main stages of development, goals, objectives, concepts of this topic in the Soviet films; classification and comparative analysis of ideology, content models, modifications genres stereotypes of Soviet cinema, associated with the image of the Western world.

The research methodology is based on key philosophical positions of the theory of dialogue between cultures (M. Bakhtin – V. Bibler). The study is based on substantial research approach (identifying the content of the process under study, taking into account the totality of its elements, the interaction between them, of their nature, refer to the facts, analysis and synthesis of theoretical opinions, etc.), the historical approach — consideration of the particular historical development of the Western world topic Soviet cinema.

An analysis of this kind of media texts is particularly important for media literacy education of future historians, culture and film art historians, sociologists, linguists, psychologists and educators.

Keywords: hermeneutical analysis, Soviet, USSR, West, USA, cold war, film, film studies.

1. Introduction

Cinema (thanks TV, video, DVD and internet technologies) is an effective means of influence (including political, ideological) to the audience. Therefore, the study of the transformation of the image of the Western world on the Soviet screen today is still important. Among the objectives of this study — the definition of the place and role of the theme of transformation of the image of the West in the feature Soviet cinema since 1946 (the start of the post-war ideological confrontation) to 1991 (fall of the Soviet Union) year; the study of political, ideological, social, and cultural context, the main stages of development, goals, objectives, concepts of this topic in the Soviet films;

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It is known that the interpretation of media texts changeable and often subject to fluctuations of the political regimes courses. After the peak of the ideological confrontation (1946-1953), when the screen enemy image prevailed mutual evil grotesque, "thaw" of the late 1950s – e arly 1960s affected the situation of ideological confrontation in the media sphere in towards a more plausible picture potential enemy. The political reasons for ideological media confrontation mentioned by both Western and Russian researchers (Jones, 1972; Keen, 1986; LaFeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovich, 1990; Kovalov, 2003; Kolesnikova, 2015: Turovskaya, 2003; Shaw, Youngblood, 2010).

Hence it is clear that the Soviet scientific and journalistic literature on the topic of "ideological struggle on the screen" (Ashin, Midler, 1986: 83; Baskakov, 1981: 16-17; Kokarev, 1987: 5-6; Kukarkin, 1985: 377) was anti-West orientation (Fateev, 1999).

Now I'm interested in the image of the Western world, seen by the Soviet and later the Russian cinema, because, despite all the changes, even positive image of aliens in a number of Russian / Western films of the last twenty-five years, *"enemy image" continues today actively used in the practice of international relations, used both as a tool of social and political mobilization of the state's population, leading an aggressive foreign policy, and for the formation of a negative international image of competitor countries"* (Kolesnikova, 2010).

I examined the dynamics of the production of Soviet and Russian films, associated with western world topic, from 1946 to 2016. Around 800 feature films, associated with western countries and western people topic, were delivered to the Soviet Union and Russia during this period.

Table 1. Western countries' feature films related to Soviet / Russian topic and Soviet feature films related to Western countries/people topic (1946–1991)

The Soviet period (1946–1991)										
Year of release of the film on the screen	**Total feature films on these topics**	**Countries**								
		USSR	Western countries: tonal	USA	UK	Germany	France	Italy	Canada	Other countries
1946	4	2	2				1	1		
1947	5	3	2					2		
1948	8	2	6	5	1					
1949	12	4	8	7	1					
1950	10	3	7	5	1					1
1951	8	1	7	6	1					
1952	18	1	17	16	1					
1953	12	4	8	6	1	1				
1954	12	4	8	4			1	2	1	
1955	24	11	13	6	3	2	1			1
1956	14	6	8	3	2	1	2			

1957	16	5	11	9	2					
1958	22	9	13	5		3	2	2		1
1959	13	4	9	4	2	2		1		
1960	21	10	11	5	3	2	1			
1961	24	14	10	3	5		1			1
1962	24	10	14	5	3	3	2	1		
1963	27	8	19	3	7	1	1	4	1	2
1964	25	6	19	6	5	4	1	2		1
1965	40	19	21	4	4	2	3	5	1	2
1966	28	4	24	8	7	2	2	4		1
1967	29	6	23	1	6	11	2	1		2
1968	27	11	16	4	7	1	1		1	2
1969	27	12	15	4	4	2	2	2		1
1970	24	11	13	2	4	3	2			2
1971	21	10	11	3	3	2	1	1		1
1972	31	20	11	3			1	3		4
1973	23	10	13	4	2		2	2		3
1974	25	9	16	6	2	2	2	2		2
1975	17	9	8	2	1		2		1	2
1976	22	15	7	1	1	2		1		2
1977	18	9	9	3	2	1		2		1
1978	27	21	6	4	1			1		
1979	35	24	11	2	7		1			1
1980	29	18	11	7			2		2	
1981	30	19	11	2	5	1	2		1	
1982	30	21	9	4	1	2	2			
1983	32	23	9	4	3		1	1		
1984	39	25	14	5	3	3	1	1		1
1985	55	26	29	19	7		2			1
1986	44	31	13	5	4	1	2		1	
1987	40	19	21	14	2	2	1	1		1
1988	31	11	20	14	1	1	1			3
1989	29	18	11	8	1		1			1
1990	34	14	20	8	4	1	3	3		1
1991	34	24	10	3	1	1	2			3
Total	**1120**	**546**	**574**	**242**	**121**	**59**	**54**	**45**	**9**	**44**

The ratio between the Western feature films related to Soviet / Russian topic, and Soviet films on the western countries/people theme in 1946-1991 (Table 1) is as follows: 574 Western countries' feature films related to Soviet / Russian topic (242 from USA) on 546 Soviet feature films related to Western countries/people topic, i.e. approximately identical.

The data in Table 1 shows that the peaks of the Soviet interest in the Western countries/people topic on the screen occurred in 1955 (11 films), 1960-1962 (from 10 to 14 films annually) 1965 (19 films), 1972 (20 films), 1976-1991 (an average of 20 films per year) years.

In other words, the level of common West-Soviet cinema interest reached its peak during the time of the Cuban missile crisis, the change of power in the USSR and the 'perestroika' times. Although, of course, feature films production differs substantially from the process of creation of media texts in the press, on radio and television: the creation of movies is a long process.

2. Materials and methods

The main materials for this article was the area: the books, articles and Soviet films about Western World. The methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis; and methods of empirical research: collecting information related to the research subjects. The

effectiveness of such methods has been proven as the Western (R. Taylor, D. Youngblood, A. Lawton et al.), And Russian (N. Zorkaya, E. Ivanyan, A. Kolesnikova, M. Turovskaya) researchers. I used also the method of hermeneutic analysis of the cultural context of media texts (Eco, 1976; Silverblatt, 2001). This method connected with the key concepts of media literacy education (*media agencies, media categories, media language, media technologies, media representations, media audiences* etc.).

3. Discussion

The era of the "cold war" and ideological confrontation between the West and the Soviet Union has created many cinematic myths.

The first myth: the famous Soviet film art masters tried to be higher than the "ideological struggle", so the ideological confrontation has become the lot of artisans class "B".

Even a cursory look at the filmography 1946-1991 easy to refute this thesis. Both on the west side and the Soviet side, such famous directors as Costa-Gavras, J. Losey, S. Lumet, S. Pekinpah, B. Wilder, P. Ustinov, A. Hitchcock, J. Huston, J. Schlesinger, G. Alexandrov, A. Dovzhenko, M. Kalatozov, M. Romm and, of course, dozens of famous actors of different nationalities, were involved in the process of "ideological struggle".

Moreover, among the Soviet actors, of course, have been let and not so famous, but the talented Russian performers with "western" appearance, immediately specializing in the roles of foreigners (mostly – hostile to the USSR and Russia). Here I can recall A. Fait (1903-1976) – 83 roles, 46 of them – the role of foreigners; G. Plaksin (1925-2008) – 56 roles (episodic), 43 of them – the role of foreigners.

Myth Two: Soviet anti-Western films have always been less truthful than the anti-Soviet Western movies.

Here, again, it is not so simple. Yes, some of the anti-Western films (for example, Silver Dust by A. Room or *Conspiracy of the Doomed* by M. Kalatozov) created a false image of the Western world and people. And *Nicholas and Alexandra* by F. Sheffner and *Assassination of Trotsky* by J. Losey were much more truthful and convincing. However, the anti-Soviet *Red Dawn* or *Amerika* look, to put it mildly, implausible even in comparison with the Soviet militarist movie *Solo Voyage*, which became a kind of counter-reaction on winning the pathos of the American *Rambo*...

Myth Three: "confrontational" films are so weak that they do not deserve any attention, any critical analysis.

In this regard, I can say the following. On the one hand, we can find among media products from cold war times the significant works of art (*I am Cuba* by M. Kalatozov, *Dead Season* by S. Kulish, *Assassination of Trotsky* by J. Losey, *Reds* by W. Beatty, 1984 by M. Redford and others). And on the other — there is no method can not be considered exhaustive to media text analysis, *"because even the most primitive film is a multilayer structure comprising different levels of latent information revealed only in the interaction with the socio-political and psychological context. ... As if tendentious – or, on the contrary, unemotional – nor was the author of the film, it captures a lot more aspects of time, what thinks and knows itself, starting from the prior art, which he uses, and ending with the ideological myths that it reflects"* (Turovskaya, 1996: 99).

The term cold war is closely related to such concepts as information-psychological war, ideological struggle, political propaganda, ideological propaganda and the enemy image. According to the just determination of A. Fateev, enemy image is the ideological expression of social antagonism, dynamic character hostile to the state and the citizen forces, a policy tool of the ruling groups in society. The image of the enemy is an essential element of *"psychological warfare", which is the deliberate and systematic use of political opponents propaganda, among other means of pressure for the direct or indirect influence on the opinions, sentiments, feelings and behavior of the enemy, allies and their populations in order to force them to act in pleasing to the government directions"* (Fateev, 1999).

A. Kolesnikova, in particular, reasonable to notes that the most common in Soviet films were the following characters are foreigners who helped audience in their perceptions of "alien to the West": *"West German, British and American spies and saboteurs, former exiles (switched to the service in the Western European and US intelligence centers), the US military, industrial magnates, Western scientists (specializing in prohibited military developments), as well as*

former Nazis, the SS and the ranks of the Third Reich. The spectrum of cinematic images of the enemy in the Soviet Union included and internal characters — the so-called enemy accomplices — former nobles, the Whites; inclined to luxury and the Western way of life of Soviet citizens: fashions, representatives of the "golden youth" people "liberal professions" (professionals in the field of art, journalists, scientists), having contacts with foreigners. Criminal movie characters were also often associated with the West (such as smugglers)" (Kolesnikova, 2010).

The positive western characters in the Soviet cinema, of course, were presented of the "socialist orientated democratic society", "the working class", "oppressed by imperialist nations", and similar figures.

The era of the "cold war" has become a source of creating a plurality of anti-Soviet / anti-communist and anti-western / anti-bourgeois films released in theaters within the time period 1946-1991.

In April-May 1949 the Soviet Union developed a special Action Plan to strengthen the anti-American propaganda in the near future, which included *"systematic printing of materials, articles and pamphlets exposing the aggressive plans of US imperialism, anti-popular character of the social and political system of the United States, debunks the fable of the American propaganda about the "prosperity" of America, showing the deep contradictions of the US economy, the falsity of bourgeois democracy, the insanity of bourgeois culture and mores of modern America"* (Plan ... 1949).

In addition, the external threat was *"a convenient excuse for Soviet problems and contradictions in the socio-economic and political system, which could otherwise be perceived residents of the Soviet Union as evidence of his imperfections"* (Fateev, 1999), for the Stalinist socialism with its *"methods and orders with them to set up social order, life and social psyche became possible in Russia only because he mutatius mutandis, with the corresponding time variation degrees and qualities revived the traditional type of hostel, which is characterized by a dominance of ruthless and overpowering state"* (Konchalovsky, 1969: 17).

4. Results

General socio-cultural, political and ideological context of the second half of 1940s – the first half of 1950s:

- The restoration of the war-torn Russian economy by the exertion of all human resources;

- The rapid development of military industry, nuclear development, equipping many factories trophy (German) equipment;

- The establishment of totalitarian regimes, completely dependent on the Kremlin in almost all countries of Eastern Europe;

- A return to the practice of mass repression (the struggle against cosmopolitanism, anti-Semitic campaign, etc.);

- A slow turn toward easing repression and ideological offensive of some companies after the death of Stalin.

D. Konchalovsky, based on an analysis of Soviet society, has come to the right conclusion that Russia in the 1930s - 1940s, has turned *"in a hierarchically constructed society absolutist police-type class division, hierarchical bureaucracy, strict discipline, lack of freedom and personal rights. As if stricken 19th century. Return to 18 and even to the 17th century. This is the essence. But apparently, for the sake of the era and the recent habits, it creates and strongly supported decoration democracy and freedoms. It is necessary for both internal and external use to create this duality and contradiction needs to stupefy, confuse people. Hence the propaganda reinforced at every turn (not to give people time to recover and come to their senses), hence the suppression of contact with people who saw the West, they neutralized as much as possible, hence the "iron curtain"* (Konchalovsky, 1969: 24-25).

No doubt, the positive characters of the country's "potential enemy" were even in the era of peak of the "cold war" – as in the United States and the Soviet Union. The positively outlined foreign characters in the USSR mostly appear in the films adaptations of literary classics, which is set in the past (at least – until 1917). These were, for example, the American mining engineer, rescuing a dog from death (*White Fang,* 1946); thrust British worker, and the conqueror of nature (*Robinson Crusoe,* 1947); pretty Negro, Russian sailors rescued (*Maximka,* 1952); fiery Italian

revolutionary who renounces religion (*The Gadfly,* 1955); another revolutionary, this time – the boxer of Mexican origin (*The Mexican*, 1955); naive Spanish knight – an idealist and a hopeless romantic (*Don Quixote*, 1957), a charming singing circus – either Austrian, or Hungarian origin (*Mr. X,* 1957), and other "good personages", separated in some time interval from the realities of the Soviet Union.

As for the western world's characters from the modern period, they could appear in Soviet films primarily if they are anti-imperialist, anti-bourgeois attitudes and actions, and even better – direct support of communist ideas. In the *Russian Question* (1947) by M. Romm American correspondent, at first, though reluctantly, but agreed to write something critical about the Soviet Union, however, having been in the Soviet Union abruptly changes his mind about it in a positive way. In the *Meeting on the Elba* (1949) by G. Alexandrov shows that some American soldiers serving in Germany in 1945, the good guys, as sympathetic to the USSR. Especially a lot of positive pro-Soviet foreign characters (apparently Czech) in the *Conspiracy of the Doomed* (1950) by M. Kalatozov.

Of course, the majority of Soviet cold war films on the topic of modern Western life was filmed with the aim of exposing and accusations of imperialism and the bourgeois world.

Some classics of the Soviet screen – A. Dovzhenko (unfinished film *Goodbye, America!,* 1951), M. Kalatozov (*Conspiracy of the Doomed*, 1950), M. Romm (*Russian Question,* 1947; *Secret Mission,* 1950), A. Room (*Court of honor,* 1947, *Silver Dust,* 1953) created anti-Western (primarily – anti-American) films. Almost all the American characters were depicted as spies, saboteurs, anti-Soviet provocateurs in these propaganda movies (Ivanyan, 2007: 274).

The motive of unsuccessful attempts of Western secret services to seduce of the Soviet scientists has a particular importance in the plot of cold war movies also. For example, in the film *Academician Ivan Pavlov* (1949) *"American agent offering Pavlov go to America. The agent disguises his dirty business cosmopolitans and lackeys of imperialism favorite argument – "is not important for humanity, where you will be working." In an angry response, the great Russian scientist Pavlov say: "Science is the fatherland, and the scientist is obliged to have it. I, sir, – Russian. And my country here"* (Asratyan, 1949).

Another acute problem of "aliens" has been put in the *Court of Honor* (1948) by A. Room, where American spies try to ferret out the secret biochemical development from the Soviet "cosmopolitan scientists." And Spyware detective *Ghosts Leave the Top* (1955) is still worse in the course of the story it turns out that the owner of Western chemical concern killed Russian scientist, that no one knows about the detected in the USSR valuable metals deposit...

M. Turovskaya correctly notes that a media *"transformation of former allies in the" enemy image "carried out the plot by a secret bond of Americans (of course, class-alien: the generals, senators, businessmen, diplomats) with the Nazis, whether "secret mission" of negotiations for a separate peace, kidnapping patents or manufacture of chemical weapons. The identification of Americans with the Nazis is the only "secret" the whole package of "cold war" films and "Conspiracy of the Doomed" have already assimilated Eastern European social democrats as absolute evil, to the Americans"* (Turovskaya, 1996: 100). Among this kind of films can be noted *Meeting on the Elba* (1949), *They Have a Homeland* (1949), *Secret Mission* (1950), *Goodbye, America!* (1951), *Silver Dust* (1953).

For example, in the *Meeting on the Elba* (1949) *"it was a question about how the Soviet Army after the victory helped the German people to build a democratic Germany, while the United States in every possible way interfered with, to what is already robbing the German population. ... But then all went "Secret Mission" A. Romm (1950). This picture talking about direct US complicity with Hitler, in which Germany would give the Americans Austria, Hungary, Czechoslovakia and Poland"* (Klimontovich, 1990: 117).

Opinions of M. Turovskaya and N. Klimontovich (1951-2015) shared by A. Kolesnikova. In her study she clearly showed how the features of a German enemy (cruelty, ruthlessness, bloodlust) transferred the Soviet media propaganda on the new enemies – in the Western countries led by the United States (Kolesnikova, 2010). In the Soviet films of this kind, *"the spy could be mistaken for a humble servant of the Soviet, for accountant, for example, because he was dressed in a blouse, in jodhpurs, was carrying a yellow-bellied portfolio (Outpost in the Mountains, 1953); spy could impersonate the heroic soldier... (Over the Tisza, 1958), he could even get on the*

guise of a friendly grandmother of the bride of the hero (The Case of Corporal Kochetkov, 1955)" (Klimontovich, 1990: 118).

Paradoxically, the author of the anti-American film *Conspiracy of the Doomed* (1950) M. Kalatozov just seven years after created this famous humanist masterpiece *The Cranes Are Flying* (1957), received the Palme d'Or at the Cannes festival. But in 1950, at the peak of ideological confrontation, M. Kalatozov created a kind of political comics, frame by frame showing the newspaper editorial of Soviet newspapers *Pravda* and *Red Star.*

...In some Eastern European country (all the signs – Czechoslovakia) established a conspiracy Alliance (nationalists, Catholics, former Nazis, joined by the Social Democrats), ideologically and financially supported by the US and its "Yugoslav minions" (The film was released at the height of tensions between Stalin and Tito). The communists are the only force that protects "the true interests of the working people" in this country. These communists firmly and irrevocably focused on the Soviet Union ("We swear to Stalin and the Soviet people – to protect the freedom and independence of our country!"). Dispersed on the Bolshevik pattern of 1917-1918 the local parliament, the Communists easily defeat the "doomed" parliament (elected, inter alia, through democratic elections)...

One of the most prominent film critics of described period – R. Yurenev, assessing the picture of M. Kalatozov as a whole, made standard for Stalinist propaganda conclusion: it is *"a work of art telling the truth about the struggle of freedom-loving peoples under the leadership of the Communist Party from the dark forces of international reaction, for the construction of socialism. The film "Conspiracy of the Doomed" – truthful and vivid work of Soviet cinema – a new contribution to the struggle for peace, for freedom and independence of peoples, for communism"* (Yurenev, 1951).

In this context, film critic M. Shaternikova remembers their school experience (who came at the turn of the 1940s-1950s) from a collective viewing of this film: *"We have not thought of. Everything was clear: imperialism showed its true brutal face. About what happened in Eastern Europe, we reported the movie "Conspiracy of the Doomed" – there the reaction using the Americans wanted to enslave the workers, but they foiled the plot and unanimously voted for the Communists. How were we to know that in life, not in the movie, a slightly different version deployed?"* (Shaternikova, 1999).

So his political mission in the cold war *Conspiracy of the Doomed* worked one hundred percent...

Often thematic parallels mutual ideological confrontation were evident. For example, in the film *They Have a Homeland* (USSR, 1949), Soviet agents, overcoming the resistance of the British secret service, return home patriotic Russian children who have fallen after the Second World War occupation zone of Western countries. But in the *Red Danube* (USA, 1950) Soviet citizens who find themselves in the western zone of occupation of Vienna, did not want to return home for fear of becoming victims of Stalinist repression...

In this respect, a very curious roll of real events on both sides of the "Iron Curtain." Yes, I can agree with M. Turovskaya that *"the atmosphere of mutual suspicion, rudeness, cynicism, fear, complicity and disunity, color last years of Stalinism and completely displaced from the Soviet topics, could only be realized in the construction of "enemy image"* (Turovskaya, 1996: 106). But, alas, the same atmosphere, in spite of all the American democratic tradition, originated in the process of a "witch hunt", launched at about the same years, Senator McCarthy in relation to many of the Hollywood director and screenwriter, accused of sympathizing with communism and the USSR...

At the same times these two mutually hostile media trends found similar version where the true facts in varying degrees, combined with ideological falsification.

For example, it was due equally distant from the reality of the visual image in the Soviet and Western films of 1940s – 1950s household details on life in the "enemy countries". Perhaps the situation in the direction of greater likelihood changed only quasi-documentary visual aesthetics of a number of inherent 1960s "Cinema Verite" (one of the most striking illustrations of the new style – deliberately black-and-white spy movie *Dead Season* (USSR, 1968)...

I can confidently assert that the Western media image of the enemy was formed in the USSR (as, indeed, and the Soviet enemy in the Western cinema aimed against the USSR) back in the 1920s – 1930s, and subsequently operated effectively for many decades: the vast majority of it was

the image of the invader / aggressor alien / spy / criminal, barbarian / degenerate, and if intellectual, then again, hostile, vicious and cruel.

Epoch "thaw" (1956-1968) and the authoritarian ideological control (1969-1985): the general context

General socio-cultural, political and ideological context of the second half of 1950s:
- Rejection of the thesis of the class struggle within the country, the announcement of the creation of a united Soviet people, without political, national, ethnic, class, race problems;
- Official rejection from the idea of world revolution and the universal dictatorship of the proletariat, the proclamation of the policy of "peaceful coexistence between the socialist and capitalist systems" while maintaining the so-called "ideological struggle";
- Elimination of mass terror of the state against its own citizens, while maintaining the local fight against dissidents (for example, B. Pasternak, A. Sakharov, A. Solzhenitsyn, etc.) and religion (atheistic approach);
- The continuation of industrialization (mainly heavy and military industry), though at a slower pace and without prior voltage of human resources, since the beginning of 1980 due to the fall in oil prices appeared the crisis tendencies in the inefficient planned state economy;
- The dominant of communist ideology (in the renewed, focused on the works of V. Lenin and the post-Stalin ideologists of treatment);
- The preservation of the course in the militarization of the country, unleashing local military conflicts (in Africa and Asia), the intervention in Hungary (1956), Czechoslovakia (1968) and Afghanistan (1979), the support, including military, pro-communist regimes in the developing countries of Africa, Asia and Latin America.

"Thaw" tendencies
Death of I. Stalin (March 1953), the negotiations the leaders of the leading countries in Geneva (1954-1955), anti-Stalin speech of N. Khrushchev at the congress of the Communist Party of February 25, 1956 resulted in "bipolar world" to the situation of the so-called ideological "thaw", when the communist regime slightly opened the "iron curtain" between the USSR and the West.

Egyptian and Hungarian events again have exacerbated mutual confrontation between the USSR and the Western world in October-December 1956. But since 1957, political contacts between the bastions of "communism" and "imperialism" were again gradually improving: in spite of the sharp contradictions, two of the world's largest nuclear powers did not want direct military confrontation, threatens to destroy the entire planet...

The Moscow World Festival of Youth and Students was in the summer of 1957. Western interest in the Soviet Union fueled flight into space the first satellite in the world (4 October 1957) and orbiting the earth first in the history of the spacecraft with a man on board (12 April 1961). To a large extent it is this success in space exploration obliged the advent of a new wave of science-fiction films of the distant planets in the end of 1950s – the first half of 1960s.

In 1958, the leadership of the USSR and the United States signed an agreement on cultural exchange, and then in 1959 in Moscow with an excessive successfully passed the American exhibition that promotes the achievement of the main powers of the Western world in the field of industry, agriculture, science, education and culture. In 1959, for the first time in many years, millions of "travel banned" Soviet audiences were able to see the new western films at the Moscow International Film Festival...

Naturally, the "thaw" trends affect on the subjects of Soviet cinema, associated with the western world/people topic. Maitre of Soviet comedy G. Alexandrov responded quickly to changes in the ideological climate in the musical revue *Man to Man* (1958) and the comedy *Russian Souvenir* (1960).

The first of these films showed sympathy performances of foreign artists in Moscow during the International Festival of Youth and Students in 1957.

The second film told the story of how Western aircraft passengers, made an emergency landing in Siberia, got acquainted with the achievements of the Soviet Union. They could see with their own eyes in the huge success of the USSR on the construction of the high-power plants and local amateur talent (Bakis, 2012).

In general, not only in the *Russian Souvenir*, but also in other Soviet comedies, some western characters could look quite nice (*Green Light, Business People, Foreigner* and others.).

Another "thaw" comedy – *Leon Garros Is Looking for His Friend* (1960) – shows as a progressive French journalist sought in the USSR old comrade. Along the way, having visited both in Moscow and in the provinces, he never tired of admiring the achievements and enthusiasm of the Soviet people…

Melodrama *Roman and Francesca* (1960) was how an Italian girl in love with a Soviet sailor.

The drama *Last Inch* (1958) sympathetically showed British pilot Ben. Visual solution of this film strongly emphasizes human vulnerability in the vast ocean world. The filmmakers skillfully created a tense atmosphere. And it was not easy to do because practically only two hero in the film – Ben and his son. In addition, the authors build action is not on the spectacular tricks, and on the psychological relationship of the characters. Although Ben flew to the remote island is not for pleasure, but for the sake of money, for the social drama Last Inch, in my opinion, there were no serious reasons. The main thing here – the struggle of man against the elements, overcome the fear, pain and despair.

A screen adaptation of A. Belyaev's novel *Amphibian Man* (1961) became one of the first Soviet signs of the genre "ecological fiction" with a topic of responsibility of the scientist for his discoveries. As a result, Ichthyander – young man with transplanted fish gills – was the victim of bourgeois society, greedy for sensation. Another story line was a wonderful love duet of young positive characters.

The mutual confrontation of the USSR and the West once again aggravated due to downed American spy plane (May 1960), the defeat of the anti-Castro landing in Cuba (1961), the creation of the Berlin Wall (1961), the outbreak of the Caribbean missile crisis (1962), protracted Vietnam war (1964-1975) and the "Prague spring" (1968)…

 Thus, there are many reasons for political confrontation (Jones, 1972; Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovich, 1990; Kovalov, 2003; Turovskaya, 2003; Shaw, Youngblood, 2010). And in general, "thaw" of the late 1950s – early 1960s is not so radically affected the situation of the "cold war" in the media sphere. USSR and the West continued hostile image, but the image of the "potential enemy" has become (sometimes) more plausible.

This is understandable, since the creation of the media image of the enemy *"is able to solve several strategic tasks in the field of preserving and increasing the power, mobilization of human resources of the state, internal opposition suppression"* (Morozov, 2001).

For example, the theme of the Soviet-American confrontation and the nuclear threat dominated the *Black Gull* (1962), *Night Without Mercy* (1961) *Submarine* (1961), etc. The moral of the bourgeois world critiqued in films such as *Murder on Dante Street* (1956), *You Can Not Go Bridge* (1960), *Crazy Court* (1961), *713, First Requests Landing* (1962), *Business People* (1962), *Coin* (1962) *General and Daisies* (1963), *March! March! Tra-ta-ta!* (1964), *Trap* (1965), *Coast of Hope* (1967) (some of them were adaptations of western prose of critical focus, the others placed on the original scripts).

Of course, each of the opposing sides chose a more favorable facts, bypassing the "dark spots". So, for example, the Hungarian and Czechoslovak events, even though they were dosed are shown in the documentary subjects Soviet cinema / TV-news (where voice narration blamed "bourgeois West" in the "counter-revolution" and "rabid anti-Soviet"), but not reflected in the Soviet feature cinema.

But the Soviet feature film willingly turned to winning for ideological propaganda subjects related to Cuba, Taiwan, Africa, Indochina, the Middle East, the military coup in Greece, etc. (*Emergency, Stronger than Hurricane, Cuban Short Story, Only the Statues are Silent, Black Gull, Planes Are Not Landed, I am Cuba, The Punisher* and others.). Such films were shot on the material in those regions and countries where it was possible more densely to accuse the bourgeois world in the imperialist aggression, colonialism, racism, suppression of national democratic movements, etc.

On the other hand – quite the contrary – many Western films did the image of a hostile, aggressive, armed to the teeth, but otherwise economically backward totalitarian Russia: with cold snowy expanse, the poor population, which brutally oppressed evil and treacherous Communists,

steeped in corruption and debauchery. The main objective was the same – to convince western audiences thought about the horrors and evils inevitably decaying Soviet Union.

Between the "thaw" and "perestroika" (1969-1985)

Since coming of L. Brezhnev to power in the USSR, "thaw" began to gradually fade away. The final turning point in the direction of tightening the "ideological nuts" came in 1968. The first call, has guarded the Kremlin, became events of May 1968 in Paris, rightly called attempt to "student revolution".

The reaction of the Soviet authorities (who in the 1960s developed good relations with France and de Gaulle) to these events has been rather negative. At the same time the Soviet media especially emphasized the negative character of the Maoist and anarchist riots in May 1968...

The events in Czechoslovakia even more acute for the Soviet Union, because 1968 was the peak of Prague's attempts to build a "socialism with a human face" in "a particular state."

Of course, unlike France, in the case of Czechoslovakia, the Kremlin could afford much more than just criticism and condemnation of certain events and political forces. At first, the attack on the "Prague Spring" was conducted "in a peaceful way": in March 23, 1968 in Dresden, and on May 4, 1968 in Moscow Soviet leaders expressed open dissatisfaction with the democratic changes in Czechoslovakia. Political pressure increased in July-August 1968. After confirming that "socialism with a human face" in Czechoslovakia reforms support the broad masses (and, again, as in France, – students and young people), and to "pacify" rebellious words fails, the Kremlin decided on military intervention: troops were deployed on the territory of Czechoslovakia in the night of 20 to 21 August 1968. Naturally, this led to mass protests (including - armed) Czechs and Slovaks against the occupation. But the forces were too unequal: in April 1969 Prague Spring's leader A. Dubcek was removed from his post, and twenty years' of hard socialism began in Czechoslovakia...

So that the reaction of the Soviet cinematic chiefs to events of 1968 was predictable...

However, the film is not newspaper, but an expensive inertial mechanism, deprived of the possibility of an instant reaction to the political situation. That is why it is not surprising appearance in 1969, laid back in the thaw years of large-scale international projects with the participation of world stars: *Waterloo* by S. Bondarchuk and *The Red* Tent by M. Kalatozov, where many of Western world characters have been positive shown. And this even though in The *Red Tent* Soviet icebreaker in 1928 saved the polar expedition of General Nobile (1885-1978), approved by the fascist regime of Mussolini (1883-1945).

Similar trends are generally respectful attitude to the western characters can be found in less "star" of Soviet films 1969-1971 were as follows: *On the way to Lenin, Falling frost, Soviet Ambassador, Salut, Maria!, All the President's Men, Farewell to St. Petersburg, Man On the Other Side, Committee of Nineteen*. First of all, it is, of course, revolutionaries, representatives of "working people" and "progressive Western public", but among them there are also persons of the upper classes of Western society (for example, *Soviet Ambassador*).

However, despite some fluctuations associated with the US-Soviet "detente" the early 1970s, post-thaw screen often portrayed the Western world and its representatives in a negative way: *Decoupling* (1969), *Reshuffle in the Long Side* (1969), *Black Like Me* (1969). *Mission in Kabul* (1970), *Black Sun* (1970), *Residence* (1972), *Fifty-fifty* (1972), *Night Chronicle* (1972), *Starling and Lyre* (1974), etc.

Another drop mutual political confrontation has been associated with the conclusion in June 1973 of a formal agreement between the USSR and the USA on the contacts, exchanges and cooperation, which was followed by the much-touted US-Soviet space project "Soyuz-Apollo" (1974). Ideological "detente" lasted almost until the end of 1979, when the Soviet Union began a protracted war in Afghanistan, is extremely negatively perceived in the West...

By the way, the victims of this "relaxation" become archaic films *Always On the Lookout* (1972) by E. Dzigan *Starling and Lyre* (1974) by G. Alexandrov. The first was banned by Soviet censors for almost cartoon show "iron stream" of Western spies and saboteurs seeking to make his way through the Soviet "border on the lock." The second – due to the unseasonably applied plot how-Nazi enemies after 1945 replaced the equally vile enemies of the Americans (though the ban *Starling and Lyre* there are other, less politicized version). Cool anti-Western stereotypes,

enthusiastically greeted the Stalinist regime in the film of the same G. Aleksandrov *Meeting on the Elba* (1946), in 1974 seemed outdated and "politically incorrect"...

Perhaps the most significant Soviet film, directly overlooking the theme of "detente" was the adaptation of the novel M. Wilson *Meeting at the Distant Meridian* (1977). Outstanding actor V. Dvorzhetsky (1939-1978) played a role the American physicist, who for is in the intellectual dialogue with his Soviet counterpart. I personally do not remember so vividly played by Western actors positive Russian characters (which, of course, were also in the foreign screen; remember, at least, film *Doctor Zhivago*).

However, despite the short political "detente" of the 1970s, the Soviet Union and the West almost up to the "perestroika" remained strong intensity of the ideological struggle, which reached its apotheosis in the first half of 1980. Even at the peak of the "ideological detente" warring parties did not forget about the mutual attacks, for example, in line with the themes of espionage and terrorism.

On the other hand, in my opinion, it is "discharging" allowed the Soviet cinema 1974-1979's release on the screens of a series of easy entertaining movies on the western material (almost) not burdened ideological stuffing. They were mostly operetta, musical comedy, musicals (*Chanita's Kiss,* 1974; *Straw Hat,* 1974; *Under the Roofs of Montmartre,* 1975; *Heavenly Swallows,* 1976; *June 31,* 1978, *D'Artagnan and three Musketeers,* 1978; *The Bat,* 1978; *Hanna Ringleaders,* 1979, etc.), and comedy with a dash of melodrama (*Journey of Mrs. Shelton,* 1975; *Dervish Explodes Paris,* 1976; *Truffaldino from Bergamo,* 1976; *Nameless Star,* 1978; *Duenna,* 1978 and others). The effect of these films tend to unfold in a "safe" past, avoids showing the temptations of modern Western world life. And even if in *Journey of Mrs. Shelton* (1975) modern western characters appeared, they were at sea on a comfortable Soviet cruise ship...

As a rule, the most famous at that time the Soviet actors played in these films, and their pretty western characters often became quite popular among the general movie / TV viewers who had the opportunity to at least a few hours to plunge into the colorful world of amorous adventures, melodic hits and comedic turns.

At the same time, using a western appearance Baltic actors, Soviet cinema, year after year continues to create on-screen image of the enemy of America and the Western world as a whole, where urban "yellow devil" celebrates the spirit of greed, hatred, racism, militarism, corruption, depravity, humiliation of dignity of ordinary working people, etc. Sometimes, as a literary basis for this kind of films selected novels of critical realism American classics (*American Tragedy, Rich Man, Poor Man*). But most revelatory stories were written exactly for the movies. The main task was to impress the Soviet viewers thought of the horrors and evils inevitably decaying West.

In connection with the invasion of Soviet troops in Afghanistan (1979) and the "star wars" concept of R. Reagan, ideological confrontation between the Soviet Union and the West increased sharply (Strada & Troper, 1997: 154; Golovskoy, 1987: 269). As a result – in the first half of 1980s almost one to one was the post-war peak of cold war's stereotypes.

In addition to traditional mutual accusations of espionage and aggression (American: *Gorky Park, Soldier, Invasion U.S.A., Third World War, Red Dawn, Secret Weapon, Rambo-II, Amerika* and other. Soviet: *The Right to a Shot, Ordered to Take him Alive, Bartender of the Golden Anchor, We Accuse, In Pomegranate Islands, The Mystery of the Villa Greta, Alarm Departure, Solo voyage , Interception, No Statute of Limitations, End of Operation "Resident", Hunting the Dragon, The Man Who I Interviewed* and others) are having more sophisticated ideological picks. For example, Soviet *Flight 222* (1985) tried to beat the true story of an escape to the West of the Soviet ballet star A. Godunov (1949-1995): the plot of the film about the Americans who try to convince ballet star's wife to stay in the US, however, contrary to their expectations, she wants to fly home. The novelty of this confrontational drama were new for Soviet cinema theme (no doubt inspired Western "political cinema") helplessness of the common man in the face of political games and intrigues of government intelligence agencies opposing "superpowers".

Curiously, the heavy and pretentious "confrontational" dramas of 1946-1986 years now, as a rule, look archaic, while less ambitious, open adventure (*The Mystery of Two Oceans, From Russia with Love*), or comedy, musical tape (*Silk Stockings, Moscow on the Hudson, Nameless Star, Straw Hat, The Bat*) demonstrate the amazing "persistence" in "rating" TV grids.

The era of "perestroika" (1986-1991)

Total Russian socio-cultural, political and ideological context of the second half of the 1980s - early 1990s:
- The proclamation of the policy of "perestroika and glasnost", pluralism, democratization and improvement of socialism;
- Rehabilitation of millions of innocent prisoners who were shot and repressed, dissidents;
- Rejection of the ideological struggle, and the withdrawal of troops from Afghanistan, the proclamation of the disarmament policy;
- Course for the abolition of censorship and bans, the attempt for free exchange of people and ideas between USSR and West;
- Economic and ideological crisis, which led eventually to the conservative coup attempt in the summer of 1991;
- The collapse of the Soviet Union at the end of 1991.

At this stage, when the authors was free from censorship, films had the opportunity to address the most acute, especially taboo topics. On the other hand, display the "cold war" in the old ideological schemes, by inertia continued almost until the end of the 1980s (*Paddock,* 1987; *The Big Game,* 1988, *All Ahead*, 1990 and others.). Overall, however, the beginning of the 1990s, when the West and the Soviet Union has become increasingly manifest mutual friendly trend, Soviet cinema became warmer to western characters and western world topic as a whole (*The Contender,* 1987; *The Man from Boulevard des Capucines*, 1987; *Ruth,* 1989; *Hitchhiking,* 1990; *Lost in Siberia,* 1990; *Passport,* 1990; *American Spy,* 1991 and others).

In the networks of espionage
Spy theme in cinema is inextricably linked with the genres of thriller and detective. So what is the difference between a detective and a thriller? Of course, there are many different nuances. But the main thing is that at the basis of a detective story lies the plot of investigating of a crime whereas a thriller is based on pursuit (of a criminal or a victim). Furthermore *"no thriller can be represented in the form of reminiscence: there's no point when the narrator covers all the past events, we even don't know if he reaches the end of the story alive"* (Todorov, 1977: 47).

However this does not prevent the appearance of synthetic genres which to the lesser or greater extent combine the elements of the detective story and thriller. Having analyzed dozens of Arthur Conan Doyle's short stories about Sherlock Holmes (1859-1930), V. Shklovsky described the structural scheme of the classical detective story as follows:

I. Waiting, talking about the previous cases, the analysis.

II. The appearance of the client. The business part of the story.

III. The evidence given in the story. The secondary information is the most important, but it is given so that the reader doesn't notice them. The material for false explanation is provided immediately.

IV Watson misinterprets the evidence.

V. Checking the crime scene, often the crime is not committed yet, thus the effectiveness of the narration is achieved, as well as the introduction of a novel with the criminals into the novel with the detective. The evidence at the crime scene.

VI. An official detective gives a false clue. If the detective is not present then the false clue is provided by the newspaper, the victim or by Sherlock Holmes himself.

VII. The interval is filled with Watson's thoughts, he is clueless. Sherlock Holmes smokes or practices music. Sometimes he joins the facts into groups without giving the final conclusion.

VIII. The denouement is mostly unexpected. Very often an attempted crime is used for the denouement.

IX. Sherlock Holmes makes an analysis of the facts. (Shklovsky, 1929: 142).

Despite the variety of plot lines, this plot scheme still persists in many detective stories – in literature, on the stage, on the screen.

Another master of the classical detective, Agatha Christie (1890–1976) has advanced much further than her predecessor in the sense of plot diversity. Here D. Bykov distinguishes not one (as V. Shklovsky did with respect to A. Conan Doyle) but ten key plot schemes (Bykov, 2010):

1) The traditional scheme of a "fireplace detective": the killer is someone form a closed circle of suspects;

2) "The gardener is the killer", when there was somebody unaccounted in the circle of suspects;

3) "Everybody killed". An overturn in the genre – usually you have to choose one in a dozen, but here everybody is guilty;

4) It is unknown whether the murder took place or not. Everybody is searching for the culprit but the victim is alive;

5) The victim is the killer, i.e. he was alive at the moment but played dead so that nobody would think that was him;

6) Committed suicide and shifted the blame on others;

7) Was killed due to circumstances or some natural phenomenon but everybody is searching for the guilty one;

8) The killer is the one who accuses, gossips and demands the investigation louder than the others;

9) The investigator is the killer;

10) The author is the killer.

We can easily notice the difference in the structural approaches of V. Shklovsky and D. Bykov. The first one reveals the construction of the detective plot with respect to the detective, and the second one – with respect to the criminal. Naturally if we judge A. Conan Doyle's detective stories from the point of view of the typology of crimes, it won't come to just one plot scheme.

On the other hand if we try to approach Agatha Christie's detective novels about Hercule Poirot we shall get something like this:

1) By invitation or accidentally detective Hercule Poirot appears at the crime scene, the crime is often not committed yet. In most cases it is a place isolated from random characters (a mansion, an island, a train, etc.) The clues are at the scene. The most important minor information is given so that the reader doesn't notice them. Immediately the material for false explanation is given to the reader.

2) The false explanation is given by one of those present, or the reader is supposed to give it himself;

3) The interval of action up to its finale is filled with Hercule Poirot's thoughts (unknown to the reader for the time being), his questioning of witnesses; often new crimes are committed on the way;

4) The denouement, mainly unexpected, often combined with Poirot's public analytical conclusions.

At the same time *"the situations investigated by Hercule Poirot often contain a certain artificiality to force up the tension to the limit. By the character of Agatha Christie's narration for example it is necessary that the mysterious murder took place not just in the train which goes across Europe from Istanbul to Calais, but necessarily in the very moment when the train stops because of the snow drifts, cut off from the world, thereby any external interference in the events are excluded. The manor where the murder described in "The Endhouse Mystery" must be necessarily located at the outskirts, forming a sort of a self-contained little world. Other Christie's detective are like this, including "Ten Little Niggers", where the events are taking place in a luxurious mansion on an island separated from the mainland by a wide strait, and on top of that a storm breaks out so that the characters were totally isolated."* (Zverev, 1991).

I must also note that the elements of thriller with its usual psychological suspense and sense of pursuit are often present in A. Conan Doyle's and A. Christie's detectives. Another recognized master of detective and thriller, not in literature but in cinematography, was Alfred Hitchcock (1899-1980), who for the most part didn't need a professional detective like Holmes or Poirot. One of Hitchcock's favorite plot schemes is as follows: an ordinary person (sometimes an American in a foreign country) who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage. Moreover, he himself has to fight the criminals and/or prove his innocence at his own risk: *The Thirty-Nine Steps,* 1935, *Saboteur,* 1942, *North by Northwest,* 1959.

Perhaps I can agree with the fact that *"all existing texts in the history of human culture – artistic and non-artistic – are divided into two groups: one as it answers the question: "What is*

it" (or "How does this work?"), And the second – "How did this happen?" (Lotman, 1973). The texts of the first group of Y. Lotman (1922-1993) conditionally called plotless, second – story, exactly specifying that *"plotless texts assert some order, regularity classification. (...). These texts are by nature static. If they describe the movement, the movement is repeated regularly and correctly, always equal to themselves"* (Lotman, 1973).

This Y. Lotman's view almost coincides with reflections of V. Demin (1937-1993) that the famous detective characters – Sherlok Holmes, Hercule Poirot and Maigret – *"shape rather conditional, prudently designed to perform its functions. The illusion of life there as our sense of their successful response constructedness. (...). Aristotle's famous phrase about the drama, which is impossible without intrigue and without characters, nowhere is as relevant, both in relation to the detective. Detective story is possible without a detailed description, with no landscape beauties and memorable performance, without deep social background and gray nuances in dialogues. But detective story is not possible without ingeniously designed intrigue"* (Demin, 1977: 238).

Of course, the detective plots in movies are often associated with espionage. And, as already noted, a spy theme occupied an important place in the general stream of mutual accusations of Western-Soviet / revelations. In the USSR, prominent examples of this kind were *Secret Mission, Dangerous Path, Footprints in the Snow, Shadow of the Pier, Over the Tisza, Operation "Cobra", Case № 306, The Case of Corporal Kochetkov, The Mystery of Two Oceans, A Person Changes the Skin, Border Silence, The Game Is Not a Draw, Black Business, A Man Without a Passport, Isolation, Scuba at the Bottom, Fifty- Fifty, Dead Season, Blunder* and many other films, often inheriting the tradition of spy films of the 1930s.

Similar spy movies appeared on the screens in the Western world...

One of the common Soviet plot stereotypes espionage topic was the story of the talented scientists and inventors who have made an important scientific discovery, which seek to find out / steal / buy Western intelligence agencies (*Shot in the Fog, Next to the Ocean, Hyperboloid of Engineer Garin, Failure of Engineer Garin, Labeled Atoms, Castling in the Long Side, Death on the Rise*, etc.).

For example, in a *Dangerous Path* (1954), spies and saboteurs trying to (of course, without success) to destroy the results of the most valuable development of Soviet microbiologists. In *Shot in the Fog* (1963) KGB persistently accompanies (at work, on a business trip, hunting, at home, etc.), top-secret Soviet physicist, for the military developments which hunts Western intelligence. In *Next to the Ocean* (1964) Soviet scientists invent a gas mixture, allowing divers descend to a great depth, but here the enemy spy right there – in cold blood builds their evil plans...

But, however, often spy stories do without scientists. For example, in the *Game Without Rules* (1965) *"Americans are eager to stretch our secrets ... do not stop cooperation with the Nazis and questioned our brave Young Communists completely Gestapo methods and, most importantly, they are forced to hold in their zone of occupation of the Soviet people..."* (Stishova, Sirivlya, 2003: 13). In the *Case of the Corporal Kochetkov* (1955) the whole spy nest is near to the Soviet military base... In *Over the Tisza* (1958) foreign spy and assassin prepares bridge explosion in the Carpathians... In a word, before *"it was the enemy, friendly and clear – the Nazis. Now place the Nazis rose Americans. The totalitarian state can not exist, even in the most "vegetarian" thaw times, without an enemy image"* (Stishova, Sirivlya, 2003: 13).

The films for children also strongly inculcated in Soviet spy movie plots. Screen pioneers not just study well and rested, but also simultaneously exposed or helped catch hardened enemy agents (*Sea Gull, Young from the Schooner "Columbus", Scuba at the Bottom, The Passenger With the "Equator", The Gate "Red Rocks"*, etc.).

Of course, not all Soviet films, involving to topic of "ideological confrontation", were frankly sketchy. Recall, though it is politically correct *Dead Season* (1968) by S. Kulish, who showed the Soviet and Western spies as worthy opponents (the scene of the spy exchange on the border). Although *Dead Season* in some way was also the heir of the old ideological approach, as the enemy in this film had pronounced Nazi features, appealing to the mass consciousness of the Soviet audience, formed of military propaganda (Kolesnikova, 2007).

The image of Western spy was portrayed in *Residents' Error* (1968) with the unexpected sympathy, but the truth, just because in the next series, this resident had worked for Soviet intelligence...

Overall, however, the Soviet spy films made in 1950s – 1960s (*Footprints in the Snow, Shadow of the Pier, The Mystery of Two Oceans, Blue Arrow, Intruders, A Person Changes the Skin, Do Not Remember the Track, Ten Steps to the East, Operation "Cobra", Border Silence, Where Edelweiss Bloom, Man Without a Passport", Game Without a Draw, Duel in the Mountains, Decoupling, Castling in the Long Side,* etc.), and in 1970s – 1980s (*Labeled Atoms, I am the Border, State Border, Throw, Ring from Amsterdam, Death on the Rise, Executive Decision: Taken Alive, We accuse, Bartender of the "Golden anchor", Human Dossier in the Mercedes, Interception* and others.) were built quite stereotyped: Western agents penetrated into the territory of the USSR for ferret out military secrets, commit sabotage, recruiting, and staff of the Soviet secret polices (often with the help of ordinary citizens) try to arrest, or kill these agents. Or it was the history of Soviet agents, successfully operating in Western countries (*Dead Season, Fifty-Fifty, Starling and Lyre, Stargazer* and others.).

In the Soviet films about spies this period we can find a clear hierarchy image of the enemy, *"the enemy number 1 (the external enemy: as a rule, the head of one of the Western intelligence, foreign intelligence, diplomatic staff or foreign journalist); accomplice of the external enemy of the first plan (citizen of the USSR with a dark past, former speculator or a war criminal) and an accomplice of the external enemy of the second plan (citizen of the USSR, as a rule, a representative of the "golden youth," messing currency fraud, gambling, speculation, antiques and others.) ... Negative shades are gathering around the image of any foreigner, regardless of his profession. A foreigner already suspicious because he is a foreigner, a representative of the enemy camp, other than a stranger. The viewer is inspired image of the USSR as a besieged fortress: around capitalist countries, Western intelligence constantly preparing sabotage, spies are sending. Foreign citizens in the Soviet films of the period under review, as a rule, fully confirm their status hostile elements"* (Kolesnikova, 2007: 166).

Of course, the spy and detective topic so popular – both in the Soviet and in the Western world cinema – in the previous decade, was not forgotten after the collapse of the Soviet Union in the 1990s and 2000s. All these years, Russian directors filmed quite traditional variations on the spy theme (*The Road to Paradise, Transit for the Devil, Parisian Antique Dealer, Big Game, Trap, Invincible, Spy Game, Remission: Spy Melodrama, Lecturer* and others.). However, it has acquired and comic-parodic tone (*Good Weather on Deribasovskaya Street, or Raining Again on Brighton Beach*, 1992; *The Pistol with a Silencer,* 1993; *Dashing Couple,* 1993; *Three Hundred Years Later,* 1994; *Do Not Play the Fool*, 1997, and others.). In general, the professional level of these films, in my opinion, leave much to be desired.

For example, the director and screenwriter of *Pistols with Silencers* (1993) V. Khovenko wanted to show how two American spy, performing the task in Russia, found themselves on the territory of a mental hospital, and, subsequently, its inhabitants, and thence took orders for post-communist restructuring...

But ... this kind of parody and eccentric plot claimed by the authors of a filigree design of each gag, each replica of characters, each gesture, magnificent knowledge of spy film classics, etc. Alas, in the *Pistols...* it was nothing like that...

Comparing Russia with a huge madhouse already has beaten, worked out dozens of writers and satirists, humorists artists. As, however, and the idea that foreigners will never understand Russian orders and customs. As a result, despite the participation of a talented actors, Pistols with Silencers, in my opinion, it has turned out not funny, rather boring...

As for other trends, the classic tradition of the detective and thriller in the cinema at the beginning of the XXI century were subjected to further transformations: Russian and foreign filmmakers are increasingly began to create designed for multi-layer perception, carefully designed postmodern film, under the guise of entertainment genres hide "reefs" citations, parallels lines parody, playing with rethought motifs adventure classics (*Taken* by P. Morel, *Unknown* by Collet-Serra, *The Spy* by A. Andrianov).

These products of the postmodern, in my opinion, absolutely not applicable highly controversial scheme of the classical detective story as a whole, developed by well-known culture and semiotics T. Todorov:

1. There must be one detective, one criminal and at least one victim (dead body) in a detective.

2. The accused must not be a professional criminal or detective, he must kill for personal reasons.

3. There no place for love in the detective.

4. The accused must have a certain status: he must not be a lackey or a maid in life, he must be among the main characters in the book.

5. Everything must be explained rationally, without any fiction.

6. There no place for descriptions and psychological analyses.

7. A certain homology of storytelling should be kept: "author: reader = criminal: detective".

8. Banal situations and solutions should be avoided (Todorov, 1977: 49).

Across the seas, the waves ...

In the 1950s – 1980s, the anti-Western tendencies in the Soviet media texts clearly also purchased *"naval painting... The military confrontation at sea – perhaps the only area where we have a certain parity with America, where we played on equal terms. They have ships – we have ships, they have radars – we have radar, they have missiles – we have missiles... We have every reason to start a small war games on the screen, where ours, of course, win. There's the fun and patriotic education, and mobilization impulse: they say, you quietly live, work, breathe the air, and peace between the hanging in the balance, the enemy is ruthless and cunning and just dreaming to start a third world war... For the mass audience it was preferable to take a picture, where the image of the enemy was drawn without unnecessary details enemy of bourgeois life. After all, competition in the field, so to speak, "light industry", we had already lost, and all sorts of Western clothes, drinks, cars and so caused the population unhealthy excitement. Soviet filmmakers would need to be extremely careful with the demonstration of foreign consumption's objects in the screen. And naval conflict in this sense to portray was somehow calmer..."* (Stishova, Sirivlya, 2003: 13-15).

That is not the full range of maritime confrontations with the Soviet side: In the *Days of Peace* (1950), *The Mystery of Two Oceans* (1956), *Blue Arrow* (1958), *Submarine* (1961), *Neutral Water* (1969), *Courtesy Visit* (1972), *Right on the Shot* (1981), *Case in the Square 36-80* (1982) and *Solo Voyage* (1985), *Pirates of XX Century* (1979), *Mystery of Madame Wong* (1986), *Gangsters in the Ocean* (1991), *Alpha Project* (1990)...

Naturally, the confrontation on the water both Soviet and Western filmmakers supplemented subjects of military confrontation in the air (*The Rocket Attack on the United States, Your Peaceful Sky, Fire Fox, We Blame* and others.) and the earth (*Prisoner of War", Amerika, World war III, Rambo 3*).

Under the scorching of Hispanic sun...

A pro-Soviet revolutionary Cuba caused a keen interest in Soviet cinema to the Latino topic (*The Cuban Short Story, Black Gull, I am Cuba* and others.). A military coup in 1973, established the Chilean military dictatorship, gave a series of "Latin American" politicized films of various artistic level, denouncing "the machinations of imperialism, militarism and fascism" (*Night Over Chile,* 1977; *Santa Esperanza,* 1980; *The Fall of the Condor,* 1982; *Winning Lone Merchant,* 1984, *Jaguar,* 1986; *Centaur,* 1978; *Life is Beautiful*, 1978; *The Pomegranate Islands*, 1981; *Selected,* 1982; *Traces of the Werewolf,* 1986).

Perhaps the best Soviet films "Latin American series" was the *Selected* (1982) by S. Solovyov. Frankly, I have a special relationship to the works of "early" Solovyov. I like their spirituality, shaky elegiac, fine music and visual sophistication. I like the author's attention to detail, to the nuances of the psychology of the characters, smooth frame slowness, where you can "enter", plunged into the atmosphere of nostalgia...

The *Selected*, of course, immediately recognize his directing style. Fast wave enters the wind out of the window a small barber shop. It sounds sad-clear music, and a slender girl in a white robe sad, wide-eyed looks like curtains inflate the sails as sliding on the parquet pieces of carved glass. She slowly leans over them, and the only visitor, B.K., understand that he is in love with this mysterious girl. And she, meek gaze touched his face, understands this too... The wind dies down, everything seems the same, but the characters in a relationship, everything changed in a few seconds...

If you watch this episode separately from the picture, it would seem that the *Selected* is a lyrical film about love. But the author's concern in the *Selected* other problems. This is the political drama, convicting conformism.

...1944. Germany. Aristocrat B.K. the price of a "small" concessions (he signed a paper on cooperation with the Nazis) gets the opportunity to emigrate to Colombia. B.K. thinks that this is the last compromise, and now he will live in full harmony with their "humanistic ideals of democracy"... But "ideals", "principles", "belief" good for B.K. only when he himself is not in danger...

B.K. is intelligent, charming, quite sincerely hated Nazism. The trouble is that all his liberalism is just words...

In the fantasy world

In addition to espionage-adventure genre, a negative image of the West actively cultivated by the Soviet cinema and sci-fi films, where scientific discoveries become the property of violent maniacs who want to become masters of the world (*Hyperboloid of Engineer Garin, Air Seller, Professor Dowell's Testament*).

In this respect, interesting to follow the transformation of the typical Soviet science fiction movie as a *Planet of Storms* (1961) in the American film *Voyage to the Prehistoric Planet* (1965) and *Voyage to the Planet of Prehistoric Women* (1968).

A special branch of this topic is (often pacifist) films about the consequences of nuclear war (American: *Five, On the Beach, Selected Survivors;* Soviet: *Dead Man's Letters, Visitor to a Museum*, etc.). These a nightmare of madness nuclear and space wars, the collapse of human civilization have become quite accustomed to screens" bipolar world". This is a special kind of fiction, it is today, when on the planet many so-called "local conflicts", scares its relevance.

Very impressive topic of the ecological disaster has been disclosed in a fantastic movie K. Lopushansky *Dead Man's Letters* (1986) on nuclear apocalypse Earth's downfall of human civilization.

... A certain (Western) country... Hazel tone underground bunkers, alarm sirens, ruined city, lonely figure of few survivors... In these frames have no approximately fiction conventions. The director builds the film in the strict way. It aims to show the action, as if filmed with a hidden camera, unafraid of naturalistic details. And these items often produce effects of shock, such as, for example, in a scene Children's Hospital. The film's protagonist - an old professor - mentally addressing his, probably long dead son, trying to figure out how to outstanding scientists have been able to turn brilliant scientific discoveries in the instruments of death...

Later K. Lopushansky continued his reflections on environmental issues in the philosophical parable *Visitor to a Museum* (1989) about ecological catastrophe. Among other "environmental" films in the foreign material I can recall *Aquanauts* (1979) and *Day of Wrath* (1985).

Quite a popular material for Soviet film adaptations, beginning with 1960, there were stories and novels and science fiction storyteller Alexander Green (1880-1932), which is set in the conditional western southern countries. Suffice it to recall such films as *Scarlet Sails* (1961), *Running on Waves* (1967), *Assol* (1982), *The Man from the Country's Green* (1983), *Shining World* (1984), *The Golden Chain* (1986)... The authority of A. Green allowed Soviet filmmakers, leaning on his subjects, legally go into romantic "foreign" world, (almost) without fear of demagogic accusations of "bowing to the West."

Not escaped the raid mannered exoticism and the film *The Testament of Professor Dowel*': why it was necessary to transfer the action of the famous novel by A. Belyaev (1884-1942) *Professor Dowell's Head* in 1980? I don't know... But ironically, the very lively figure of the film was... the head of Professor Dowell. Actor O. Kroders devoid of movement, body sculpture, and in a good part of the picture - even voice, still managed to create a memorable character of the outstanding scientist, whose brilliant invention, in the wrong hands, could lead to disastrous consequences for humanity...

Sc-fi *Hotel "Dead Mountaineer"* (1979) was made in a different way.

...The police inspector has an almost insoluble problem. The cut off from all over the world at rock avalanche (traditional for detectives situation "enclosed space") committed a crime. How is the murder? Maybe the representatives of extraterrestrial civilizations? Some of the guests are

ordinary people, the other ... Who is who? Is it possible to judge the alien from outer space on earth laws? Where is the line of duty and basic humanity?

Create a visual solution of the sci-fi movie is not an easy task. This film has hyperrealism style... Using light and colors and mirror images of neon glare, the operator Y. Sillart (1943-2011) made sure that everything is happening as if in a very real situation, but the reality of the... fantastic world: a mountain peaks surrounding the hotel, seem distant fragments planets with sounds unusual music, through which almost punched words in some incomprehensible language. Figures dancing, writhing in mirror chilly purple hues, create the impression of detachment from the earth, a fabulous flight... Visual solution is fully subordinated to drama: an imaginary fun hotel guests felt the hidden drama... The tension in the film is gradually but steadily increases as development actions.

But, perhaps, the only A. Tarkovsky managed to bring the genre of science fiction to the level of profound philosophical generalizations.

...There are strange and mysterious events on the space station, in orbit distant planet Solaris... Using the canvas of the famous science fiction novel by S. Lem (1921-2006), A. Tarkovsky (1932-1986) in *Solaris* (1972), it seems to me, created one of his philosophical masterpieces. His film not only thinking about the consequences of possible contacts with extraterrestrial civilizations. Grand Master created attractive images of the planet Earth, which is poured warm rain, and thoughtfully roam over the transparent river sad horse... "Man needs a man." This phrase is the key to understanding the author's conception of the film, which raises the perennial problems of conscience, guilt, compassion, understanding, Ecosphere and, of course, love...

Seven years later, Andrei Tarkovsky created a fantastic parable "Stalker" (1979): the philosophical reflections about the problems of conscience, belief, human responsibility for their actions, about the environmental and moral catastrophe... Led by a stalker - a conductor in a dangerous and mysterious zone - the characters of the film want to get into some kind of a magical room with a well, where the alleged fulfilled all the dreams come true... and this way it becomes important in their lives the spiritual and moral test...

It should be noted that in the late 1980s, there was the fashion for the genre in the Soviet film called fantastic parable with elements of a horror movie (for example, *The Departed* (1987), *Veld* (1987), *Third Planet* (1991).

One might think, after the gloomy films of K. Lopushansky (*Russian Symphony, Dead Man's Letters*) and other supporters of the genre usually called futuristic fantasy with element of horror, that the fashion would have faded. Russian cinema and video viewers prefer the technically perfect American scare movies to our boring and indistinct mix. In contrast with the old Romantic stories about men-fish and astronauts, however, the heroes of many Russian films of 1990s continue their agonizing, hard traveling across *The Zone*, and if they leave the surface of the Earth, they do so only to hide in another planet's gloomy caves or dungeons.

Often the action of these pictures takes place under some dictatorship. On the land and in the air the services of liquidation move, armed with lethal weapons. For photography dirty and deserted streets are chosen, with decayed houses, the walls of which are covered with mold as turbid water slowly drops from the ceiling. Hysterical characters with matted hair and eternal bags under eyes rush about the ruined labyrinths and sandy ridges. They may keep silent for a long time, staring into cracked mirrors or, contrariwise, burst out in endless superintellectual monologues. Here dark old oaken doors creak vilely and swampy puddles stick underfoot (a variant: the unsteady sand is creaking). The beautiful and mysterious women from time to time throw off their covers, and their naked bodies shine in the semi-darkness...

Central scenes of such films are episodes of contact with the strange and forbidden Zone where, in imitation of A. Tarkovsky's works (*Solaris, Stalker*), a lot of extraordinary things happen to the heroes. There is uncertainty at every step: malicious mutants, werewolves, dog-cannibals, maniacs, and so on.

The motives "inspiring" authors of this *Russian fantastic movie-land* are understandable. They want to create something epochal on the theme of humankind's responsibility for its actions on the planet; to condemn the principle of "the end justifies the means"; to think about the problems of ecology and nature, psychology and intellect. As a rule, however, philosophical concepts are hardly visible through the steam of cinema clichés, rented for the occasion.

The authors of such films often claim famous literary origins. But their modest "based on" postscript only affords an opportunity to make a middling movie out of any original story or novel once it is provided with meaningful pauses. These, deprived of a psychological basis, serve only to lengthen the picture.

It's hard for even talented actors to play in these films, because their heroes are submitted to the firm laws of the marionette. It's easier for less-gifted actors but that, obviously, doesn't add artistic pluses. Perhaps only cinematographers and designers feel themselves free there, hoping to surprise spectators with defined compositions, whimsical plays of light and color. Unfortunately, poor budget are quite clearly evident. The technical backwardness of Russian cinema is obvious in the productions' primitive shooting; their horrors don't frighten. Fantasy today can't be made with ancient means: the gap in effects, tricks and technology is too great between Russian *fantastic movie-land* and any of the works of Robert Zemeckis, James Cameron or John Carpenter.

One way out for Russian fiction is as old as cinema world - studying the films of Spielberg and Lucas - but the disorder of our economics does not evoke optimism...

Visiting a fairy tale

The Russian cinematic fairy tale also has old traditions, founded by A. Row (*The Frosty Fire, Water and Cooper Trumpets, Morozko,* etc.) and A. Ptushko (*The Stone Flower, Sadko*). Until recently, however, fantasy films had to submit to two unwritten rules: all except a few were made for a children's audience, and the action had to take place in ancient times, in a faraway kingdom. The first rule dictated an understandable style for the fairy tale, with vivid, clear pictures and vocabulary, and villains looking not very fearful but on the contrary, usually, funny and harmless. The second rule was very seldom infringed, because magicians, witches, demons and other fairy characters - according to "highly placed" thought - could be perceived as an embodiment of the authors' mysticism intruding on a modern background. In these cases, when magic and witchery were admitted into our days (as in *The Snowy Fairy Tale* by E. Shengelaya and A.Saharov), unintended associations and parallels appeared.

In the word, the production of films similar to *The Omen* by Richard Donner and *The Shining* by Stanley Kubrick for the Russian screen couldn't be even imagined until 80-s. In 1990s the situation has turned 180 degrees. Russian screen are full of foreign and indigenous horror films and fearsome tales that chill the blood. Vampires, demons, witches and others evil spirits have become frequent guests on video and cinema circuits from Moscow to the very frontiers...

However, if we analyze the filmography of Soviet films 1946-1991 years, you may find that most of fairy tales' action unfolded in a certain Western world. Basically it was the film adaptation of the famous fairy tale of foreign authors (*Cinderella,* 1947; *Star Boy,* 1957; *Cipollino,* 1961; *The Snow Queen,* 1966; *The Old, Old Story,* 1968, *King-Deer,* 1969; *The Shadow,* 1971; *The Prince and the Pauper,* 1972; *Cipollino,* 1972; *The Princess and the Pea,* 1976; *The Little Mermaid,* 1976, *Magic Voice of Gelsomino,* 1977, *Little Red Riding Hood,* 1977; *Wandering lights,* 1979; *The Nightingale,* 1979; *Sold laughter,* 1981; *The Tale Told by Night,* 1981; *Donkey Skin,* 1982; *Mary Poppins, goodbye,* 1983; *The Tale of the Star Boy,* 1983; *Autumn Gift Fairies,* 1984; *Peppi Longstocking,* 1984; *The Old Wizard's Tales,* 1984; *The Mystery of the Snow Queen,* 1986; *Wild Swans,* 1987; *Peter Pan,* 1987; *Mad Lori,* 1991; *The Shadow, or Maybe Everything Would Good,* 1991, etc.).

In addition to adaptations of foreign fairy tales Soviet screen had and fairy tales of Soviet authors, exposing the monarchist, "bourgeois-imperialist" and other persons, undesirable for USSR (*Cain the XVIII,* 1963; *The Kingdom of Crooked Mirrors,* 1963; *The City of Masters,* 1965; *Three Fat Men,* 1966; *In the Kingdom of Far Far Away...,* 1970; *The Adventures in the City, Which is Not,* 1974; *As Long as the Clock Strikes,* 1976, etc.).

Sometimes this was done with talent (*City of Masters, Three Fat Men* and others.), sometimes was not. The philosophical tale (*Ordinary Miracle,* 1965; 1978; *Kill the Dragon,* 1988 and others) rarely appeared where. In fact, there was no propaganda, but it was ironic reflections on the essence of eternal problems of life... I remember *The Tale of Wanderings* (1982) by A. Mitta, in the style of Western European folklore. History of poor orphans and Martha and May was in the spirit of fairy tales of the Brothers Grimm.

It is clear that this type of entertainment media texts have sustained structural codes, in other words, have a strong fairy, mythological foundation. Here, the best guides in their analysis may

serve as works of V. Propp, which clearly highlights the main plot of the situation and the typology of the characters fairy tale genre (Propp, 1998: 60-61).

In our previous publications cited examples of the analysis of specific audiovisual media texts (Fedorov, 2008: 60-80; Fedorov, 2009: 4-13), based on the methodology of V. Propp. On a similar principle is based analysis of media texts and other mass genres, such as detective and thriller (Bykov, 2010; Demin, 1977: 238; Shklovsky, 1929: 142; Eco, 1960: 52; Todorov, 1977: 49).

However, for more complex and ambivalent on the genre spectrum analysis of media texts such technology is not enough. *"If Propp's methodology is focused on the fact that from various texts, presenting them as a bunch of variants of the same text, calculate the underlying single text code, the method of Bakhtin (...) the opposite: in a single text singled out not only different, but that is especially important, mutually untranslatable subtexts. The text reveals his inner conflict. In the description of the text tends to Propp's equilibrium: precisely because it considers narrative texts, most notably that the movement, in fact, no - there is only a fluctuation around a homeostatic regulations (balance - imbalance - rebalancing). In the analysis of Bakhtin's inevitable movement, change, the destruction is hidden, even in the static text. Therefore, it is the plot, even in those cases when it would seem, is far from the plot problems. The natural area for the text, according to Propp, the tale turns out, according to Bakhtin, - the novel and drama. (...) In any detail how any civilization known to us, we are confronted with texts of very high complexity. Under these conditions, a special role is played by setting pragmatic audience that can activate in the same text "Propp's" or "Bakhtin's" aspect"* (Lotman, 1992: 152, 155).

However, it is a controversial point of Y. Lotman that the dialogue "author" and "recipient" different *"not only common code two juxtaposed sentences, but also the presence of a particular shared memory at the sender and the recipient. The absence of this condition makes the text non-decoded. In this regard, we can say that any text is characterized not only code and message, but also focus on a specific type of memory (memory structure and the nature of its filling)"* (Lotman, 1992: 161).

In my opinion, audience can decode of media text audience in any case, regardless of the "shared memory". Another thing, what will be the level of the decoding. Moreover, the presence of shared memory at the sender and the addressee does not guarantee that the author is satisfied with the level or direction of their interpretation of the text recipient. Whatever the depth decoding of media text, it is possible a variety of contradictory interpretations of his audience.

Moreover, the message is some empty form, and can be attributed to a variety of values (Eco, 1998: 73). The message becomes an aesthetic function when it is built in such a way that is ambiguous and directed on itself, i.e. it aims to draw the attention of the recipient to the way it is built. Function can coexist in the same message, and usually in everyday language they interweave, though some one is dominant. Message from the aesthetic function is controversial, especially in relation to the expectations of the system, which is code for (Eco, 1998: 79).

Conclusion

Soviet cinema stereotypes of the era of "ideological confrontation" (1946-1991)

The era of the "cold war" movies quite amenable to the generalized analysis and can be organized according to the dominant stereotypes (on issues, ethics, ideological message, plot patterns, types of characters, images and techniques, etc.). In addition, a comparative analysis of the films' plot schemes, character and ideology of the Western and Soviet era of "ideological confrontation" (1946-1991) leads to the conclusion that the essential similarity of their media stereotypes (Fedorov, 2010).

A content analysis of media texts of the era of "cold war" allows to represent their basic narrative scheme as follows:

- Spies penetrated into the territory of the USSR / US / Western country, to commit acts of sabotage and / or ferret out military secrets (*Secret Mission, Blue Arrow, Case № 306, The Mystery of Two Oceans, Over the Tisza, The shadow of the pier, The Case of Corporal Kochetkov, Shot in the Fog, Labeled Atoms, We Blame, Prize, From Russia with Love, Topaz, Prize, Fire fox, The Fourth Protocol, No Way Out,* etc.);

- The enemy is preparing a secret attack on the USSR / US / Western world, creating this secret bases with nuclear weapons (*The Mystery of Two Oceans, World War III, Secret Weapon,*

and others*)*. Option: landing of the occupying forces *(Black Gull, Red Dawn, Amerika*, etc.). Nuclear strikes, destroying the United States, and even the entire planet (*Five, On the Beach*, etc.);

- An inhuman pseudo-democratic or totalitarian regime oppresses his own people (USSR / US / other countries), often spending over it risky medical experiments or throwing into concentration camps (*Conspiracy of the Doomed, Silver Dust, The Man Who Interviewed, The First Circle, One Day in the Life of Ivan Denisovich, Gulag, Goodbye, Moscow,* etc.).;

- Dissidents leave / are trying to leave the country, which, in their opinion, stifle democracy and the freedom of the individual (*Flight 222, Iron Curtain, The Red Danube, Escape to the Sun, Moscow on the Hudson, White Nights*, etc.);

- Ordinary Soviet / westerners explain misled by propaganda of the Soviet / western military / civilian visitors that the USSR / US / Western country - a stronghold of friendship, prosperity and peace (*Russian Souvenir, Leon Garros Is Looking for His Friend, Ninotchka, Silk Stockings, Russian*, etc.);

- In the way of love / couple appear obstacles associated with the ideological confrontation between the USSR and the Western world (Roman and Francesca, Falling Ideas, Flight 222, American Spy, Silk Stockings, One, two, three, Cowboy and the Ballerina, etc.).

In general, this kind of Soviet stories *"based on a series of simple "dichotomies": 1. peaceful society builders of communism and hostile to the bourgeois world; 2. positive, moral, faithful communist ideas characters and villains, spies / saboteurs; 3. The sacrifice / heroism and cowardice / betrayal; 4. love for the country / faithfulness and work for money, etc. Thus, the visual design based on oppositions: a basic artistic technique used antithesis; using it achieved a positive total composition of positive images, while the image of the enemy elements are acquired even more negative connotation"*(Kolesnikova, 2010).

We are focusing on identifying stereotypes under the topic of ideological confrontation in the Soviet feature films of various genres.

The structure of the Soviet drama's "confrontational" stereotypes

Historical period, the place of action: any period from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters everyday objects, luxury homes and objects of everyday life western characters.

Methods of reality representation: quasi-realistic or quasi-grotesque depiction of life in the "hostile states".

An example of the Soviet version of events: New York is the city of the "yellow devil", the sparkling lights of the advertisements. City of cruel and heartless rich white people, despising Negroes. A city where there is no place humanity and sincere feelings. Moscow is modern and cozy, bright and vibrant city with friendly people, ready to come to the aid of the first comer.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have a democratic ideas; negative characters have inhuman, militaristic ideas. Characters shared not only social, but also material status. Western characters are often rude and violent men with scowling faces, active gestures and nasty vocal timbres.

A significant change in the lives of the characters: the negative characters are going to put their anti-human ideas.

A problem: the life of positive characters, as, indeed, and the lives of entire peoples / nations in jeopardy.

The search for solutions: the struggle of positive to negative characters.

Solution: destruction / arrest of negative characters, the return to civilian life.

Conspiracy of the Doomed. *USSR, 1950. Directed by M. Kalatozov.*

Historical period, the place of action: A certain Eastern European country, like Czechoslovakia. The second half of the 1940s.

Furnishings, household items: a modest life of ordinary people, luxurious interiors of apartments of the bourgeoisie and the top of the Catholic clergy.

Methods of reality representation: quasi-realistic preserving the visibility of documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the supporters of socialism and the Soviet Union; their enemies - the bourgeoisie and religious figures, show false and cynical, with florid vocabulary and unpleasant voice and appearance. Proponents of the "socialist road", on the contrary, depicts a purely positive - a purposeful, strong, honest fighters for peace and democracy, with business vocabulary, restrained gestures and facial expressions.

A significant change in the lives of the characters: the supporters of communist ideas, focused on the Soviet Union (the authors do not even reflect on the extent to mock / revelatory sounds of their slogan: "We swear to Stalin and the Soviet people to protect the freedom and independence of our country!"), seeking to take away power from the local bourgeoisie and the Catholic church, which, with the support of Western countries and "betrayed the cause of socialism" of Yugoslavia, seeking to consolidate the country's capitalist regime.

A problem: the life and freedom of positive characters - the supporters of socialism - under threat.

The search for solutions: spokesmen for the interests of working people and socialism come into struggle against the bourgeoisie and its allies.

Solution: the Communists easily defeat the "doomed" parliament...

The Life and Death of Ferdinand Luce. USSR, 1976. Directed by A. Bobrowski.

Historical period, the place of action: Germany, the end of the 1960s.

Furnishings, household items: modern offices of the German weapons concern, luxurious furnishings a life of its leader.

Methods of reality representation: realistic, preserving the visibility of documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Soviet professor and the heads of the German company. They shared a contrasting ideological status. Soviet professor charming, intelligent, honest, modestly dressed in his proper literary language, facial expressions and gestures correspond to the canons of the intellectual. Leaders of the German company are false, cynical possessed nuclear weapons and the suppression of democratic ideas... Their vocabulary is primitive, vulgar gestures and facial expressions.

A significant change in the characters' lives: learning about the insidious plans of his father to acquire nuclear weapons, the son of the head of the concern sends secret documents to the journalist...

A problem: the life of goodies, but the lives of millions of people (in the case of the nuclear group plans) under threat.

The search for solution to the problem: the Soviet professor, finding allies, expose the plans about nuclear weapons.

Solution: Nuclear plans collapsed.

Contract of the Century. USSR, 1985. Directed by A. Muratov.

Historical period, the place of action: 1970s – 1980s. West Germany.

Furnishings, household items: office of the Soviet trade mission, restaurants, city streets.

Methods of reality representation: realistic, preserving the visibility of documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Soviet trade officials and their West German counterparts. They shared a contrasting ideological status. The head of the Soviet delegation, charming, intelligent, honest, dressed in a neat suit, his right speech, facial expressions and gestures correspond to the canons of Soviet diplomacy. His German colleagues also dressed in neat suits, it is businesslike professionals.

A significant change in the lives of the characters: the Soviet delegation arrives in Germany for talks with the responsible German banks to grant credit for the Soviet gas pipeline "Siberia - Western Europe".

A problem: the CIA seeks to prevent this transaction, and the Germans want to give credit to the Soviet partners under very high percentage.

The search for solution to the problem: the head of the Soviet delegation trying to negotiate with the Germans more favorable credit terms, but it does not give a reason to abandon the deal.

Solution: the victory of the Soviet commercial diplomacy: "deal of the century" concluded in the most favorable conditions for the USSR.

The structure of the Soviet stereotypes of thriller or detective "confrontational" movie

Historical period, the place of action: any period of time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling of characters' everyday objects, luxury homes and Western characters' everyday objects (however, in the territory of a hostile country, spies adapted to the housing and living conditions of the enemy).

Methods of reality representation: conditionally grotesque and realistic portrayal of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (border guards, counter-intelligence officers, intelligence agents / spies, saboteurs) and negative (the same persons). Divided by ideology and worldview (bourgeois and communist) characters usually have a strong constitution: Western Spies can for some time (up to expose, for example) to look pretty, but then be sure to find its ugly essence... Western characters (spies, the CIA and others.) are shown gross and brutal, with a primitive vocabulary, inconspicuous persons, active body language and tone of voice annoying rumor... Soviet characters (border guards, KGB, etc..) depicts honest, intelligent, charming people in dialogue, ruthless enemies. Their vocabulary, perhaps, does not shine delights, but the available have smiling faces, confident gestures and pleasant tone of voice...

A significant change in the lives of the characters: negative characters commit a crime (illegal crossing of the border, sabotage, espionage, blackmail, theft of state secrets, murder).

A problem: violation of the law.

The search for solution to the problem: crime investigation, prosecution negative characters.

Solution: the positive characters / catch / kill negative.

***The Case of Corporal Kochetkov.* USSR, 1955.** Directed by A. Razumny.

Historical period, the place of action: the Soviet Union of the 1950s. Military unit. The provincial Soviet city.

Furnishings, household items: a modest overhead environment military camp, soldiers' barracks, the house where the main character lives.

Methods of reality representation: quasi-realistic in relation to the positive Soviet characters; grotesque light in relation to the spies (though at first they show rather positive), furnishings, interiors look quite realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Negative characters are Western spies; positive characters –are Corporal Kochetkov and his co-workers, bosses. All the characters are dressed modestly - in accordance with their status (Kochetkov dressed military uniforms, have spies – in discreet civilian clothes). Kochetkov initially looks a bit naive and gullible, but in the end he is morally resistant Soviet soldiers. His vocabulary is simple, his smiling face and a pleasant tone of voice. Corporal Kochetkov has communist ideas, there is no doubt.

A significant change in the lives of the characters: Western Spies eager to find out from Corporal Kochetkov military secrets.

A problem: pretending to be a simple Soviet saleswoman, beautiful spy girl luring Kochetkov to her home...

The search for solutions: Kochetkov shares his suspicions with the Soviet officer.

Solution: Western spies exposed and arrested.

***Resident's Error.* USSR, 1968**. Directed by V. Dorman.

Historical period, the place of action: the USSR the second half of the 1960s.

Furnishings, household items: streets and apartments of the Soviet city.

Methods of reality representation: neutral correct on the part of the image of Western spy (singularity of this technique is explained in the next series about "resident" in that he moves to the side of the Soviet intelligence; here felt the new trends of epochs: Western spies had not had before

any positive traits); positive with respect to the employees of the Soviet counterintelligence; furnishings, interiors look quite realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Really negative characters are only Western security officials. Positive characters: a Soviet agent "Snipe" and employees of the Soviet secret police. All the characters - a slender, smart, dressed about the same - in a good clothes.

A significant change in the lives of the characters: Western intelligence agencies entrusted his experienced resident in the USSR perform an important task.

A problem: the USSR State secrets have new target.

The search for solution to the problem: the Soviet counterintelligence service sends one of his best agents to neutralize Western resident.

Solution: the Soviet secret service arrested a western resident.

Death on the Rise. USSR, 1982. Directed by H. Bakaev.

Historical period, the place of action: the USSR, Moscow beginning of the 1980s.

Furnishings, household items: laboratory, the streets of Moscow, the interiors of apartments and a country house.

Methods of reality representation: household furnishings, and all the characters are depicted quite realistically, without grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Negative character is Western spy woman (slender, pretty, well-dressed, purposeful, smart, secure, cleverly masquerading as a Soviet intellectual); positive character is ambitious young physicist.

A significant change in the lives of the characters: spy woman meets with Soviet physicist and soon luring him to the cottage of "friends": the resident place of Western spies.

A problem: Western spies try to recruit Soviet physicist.

The search for solutions: Soviet physicist abandons "tempting offers" and tries to leave.

Solution: physicist killed in a car accident, the representatives of the Soviet secret police exposes and arrests of spies.

The structure of the Soviet stereotypes of "confrontational" action genre

Historical period, the place of action: any period of time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters' everyday objects, luxury homes and Western characters everyday objects; the unified billing military facilities: bases, cabins of planes and tanks, decks warships, submarines compartments.

Methods of reality representation: as a rule, quasi-realistic portrayal of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (any military, civilians) have a democratic ideas; aggressors (military, saboteurs, terrorists) have inhumane ideas. Divided by ideology and worldview (bourgeois and communist), characters usually have a strong constitution: in Soviet films western characters (soldiers, officers) shows the crude and brutal, with a primitive vocabulary and unpleasant tone of voice.

A significant change in the lives of the characters: negative characters commit a crime (armed aggression, sabotage, murder).

A problem: violation of the law - a life of positive characters, and often, and the lives of all peaceful democratic characters of the country in jeopardy.

The search for solution to the problem: the armed struggle of positive characters from enemy aggression.

Solution: destruction / capture of the aggressors, the return to civilian life.

Alarm Departure. USSR, 1983. Directed by V. Chebotarev.

Historical period, the place of action: the territorial waters of the USSR, the beginning of the 1980s.

Furnishings, household items: an enemy ship, the cabin of the Soviet helicopter.

Methods of reality representation: texture, interiors, uniforms, etc. look quite realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters are the brave and skilled border guards; negative characters are their Western counterparts. The vocabulary of all the characters uncomplicated. Facial expressions and gestures are often exaggeration.

A significant change in the lives of the characters: the enemy spy boat violates the Soviet border.

A problem: violation of the law on the state border of the USSR.

The search for solution to the problem: the Soviet border guards trying to neutralize the enemy crew boats.

Solution: spy boat neutralized.

Single Voyage. USSR, 1985. Directed by M. Tumanishvili.

Historical period, the place of action: the Pacific Ocean. The mid-1980s.

Furnishings, household items: Soviet and American ships. Military life of seafarers.

Methods of reality representation: texture, interiors, costumes, etc. are shown in a realistic manner.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters are simple cute Soviet sailors; negative characters are American sailors. Those and others dressed in military uniform, they have a strong physical training, enjoy a simple and clear vocabulary of short phrases. Soviet sailors, of course, look nicer.

A significant change in the lives of the characters: during the military maneuvers, CIA picks a dangerous provocation.

A problem: the threat of a catastrophe.

The search for solution to the problem: the Soviets attempt to prevent a catastrophe.

Solution: disaster threat is successfully eliminated.

Charged Death. USSR, 1991 (with the participation of US filmmakers). Directed by V. Plotnikov.

Historical period, the place of action: the Far East, maritime coastal area. Beginning of the 1990s.

Furnishings, household items: ships, military supplies (form, weapons, etc.).

Methods of reality representation: texture, interiors, costumes, etc. look quasi-realistic, without expensive special effects.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Escaped from prison dangerous criminals, smugglers, border guards, American pilots... Thanks to perestroika times, positive courageous characters here not only the Soviet border guards, but also American boys from the Coast guard, fighting with the bandits. Vocabulary is simple and the characters associated with military characteristics. Facial expressions and gestures of the characters often exaggeration. Clothing and most of the characters are a military uniform. Their physical development is clearly above average.

A significant change in the lives of the characters: dangerous criminals run from the strict regime camp.

A problem: the normal life of the positive character is threatened.

The search for solution to the problem: the Soviet border guards together with the Americans to defeat the bandits.

Solution: a victory over the bandits.

The structure of the Soviet stereotypes of "confrontational" melodramatic genre

Historical period, the place of action: any time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters' everyday objects, rich homes and objects of everyday life of western characters.

Methods of reality representation: it is quite realistic (within the genre), although sometimes with elements of the grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Male and female characters with contrasting ideological and social status. Characters tend to have a slender physique and look quite nice. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: a meeting of male and female characters.

A problem: the ideological and social misalliance.

The search for solution to the problem: the characters overcome the ideological and social obstacles in the way of their love.

Solution: wedding / love harmony (in most cases), death, separation characters (as an exception to the rule).

Roman and Francesca. USSR, 1960. Directed by V. Denisenko.
Historical period, the place of action: Italy, 1940s – 1950s.
Furnishings, household items: streets and interiors of the Italian seaside town, a Soviet ship.

Methods of reality representation: accentuated the positive characters of lovers; grotesque in relation to the negative characters. Italian city depicted in the conventional manner.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Soviet sailor and simple Italian girl. Roman and Francesca shared contrasting ideological status of their countries. Both differ slender physique and good looks. Vocabulary of characters is easy. Facial expressions and gestures are emotional.

A significant change in the lives of the characters: on the eve of June 22, 1941 the Soviet ship moored in the Italian port. Sailor Roman meets Italian Francesca. They fall in love...

A problem: the next day the war broke out between Germany and the USSR, the Nazis drowned Soviet ship...

The search for solutions: Soviet sailors managed to escape, swim to the shore, and even join the resistance movement. But Roman is still dreaming of a meeting with Francesca... And she dreams for the Roman...

Solution: Returning after the war in the USSR, Roman again became a sailor and visits an Italian port. Roman looks for Francesca. But he can see her on the shore only when the ship sailed into the sea...

Honeymoon in America. USSR, 1981. Directed by A. Grikyavichus.
Historical period, the place of action: the United States, the USSR, 1980s.
Furnishings, household objects: the interiors of apartments, the city streets.

Methods of reality representation: the positive characters and realistic image of life in the United States.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a man and woman. They dressed in a good clothes, cute.

A significant change in the lives of the characters. Mans and Woman married.

A problem: soon after the wedding, man and woman are separated by as much as 13 years, during which time man became a US citizen.

The search for solutions: Woman finds man in the United States.

Solution: Woman hopes that the "honeymoon" will return to her old love, but, alas, it's too late ...

American spy. USSR, 1991. Directed by L. Popov.
Historical period, the place of action: the United States, 1945.
Furnishings, household items: a Soviet ship, an American port city.

Methods of reality representation: it is quite realistic (within the genre), the main characters are shown with sympathy.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Charming and cute Soviet naval officer Nicholas and the American woman, Mary; they are separated by a contrasting ideological, social status. Both differ slender physique. He is dressed in a military uniform. Vocabulary of characters is easy.

A significant change in the lives of the characters: Soviet officer rescues drowning American, flashes mutual love.

A problem: the way of the lovers there is a series of obstacles that the seaman on unjust charges goes to prison...

The search for solution to the problem: the Soviet sailor and American girl trying to overcome the obstacles in the way of their love.

Solution: In the struggle for the happiness sailor escapes from prison...

The structure of the Soviet stereotypes of "confrontational" comedy

Historical period, the place of action: any period of time from 1917 to 1991, the Soviet Union, the United States and other countries.

Furnishings, household items: a Soviet modest dwelling and characters' everyday objects, luxury homes and objects of everyday life western characters.

Methods of reality representation: as a rule, quasi-grotesque in relation to the lives of people from the "enemy states", and exaggerated positive about life in the USSR.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Soviet and Western characters with contrasting ideological and social status. They appear according to the settings sources of media texts: Western characters are often displayed a caricature, they have a "bourgeois" vocabulary, fake smiles and unpleasant tone of voice; Soviet characters charming, cheerful, patriotic, charged with socialist slogans.

A significant change in the lives of the characters: the characters encountered in the funny / eccentric circumstances in this case, either the Western or the Soviet characters are on foreign soil.

A problem: the "culture shock", mutual misunderstanding.

The search for solutions: in a series of funny / eccentric situations the characters overcome the ideological obstacles in the way of understanding.

Solution: Western characters are convinced of the sincerity of Soviet citizens and admire the achievements of the Soviet Union.

Russian Souvenir. USSR, 1960. The director and screenwriter G. Alexandrov.

Historical period, the place of action: Moscow and Siberia, 1960s.

Furnishings, household items: airliner salon, the best buildings in Moscow, scale construction and Siberian forests. Simple, but Solid life of the Soviet people.

Methods of reality representation: conditional, hyperbole. Soviet characters are shown with sympathy, western characters are depicted in a spirit of frank cartoons. Foreign and Soviet character separates contrasting ideological, social and material status.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Foreigners dressed "for overseas," the Soviet characters dressed in good-quality clothes, no frills. Foreigners flaunt 'bourgeois' vocabulary, fake smiles, they often unpleasant tone of voice; Soviet characters charming, cheerful, patriotic, charged with socialist slogans.

A significant change in the lives of the characters: the plane with foreigners on board makes emergency landing in Siberia.

A problem. The collision with the realities of Soviet life foreigners experiencing "culture shock"...

The search for solution to the problem: adjusting to the Soviet way of life, the aliens are trying to overcome the difficulties.

Solution: in spite of its initial bias, foreigners are convinced that the Soviet people want peace and, indeed, achieve great success in the construction of hydroelectric power stations and space missions.

Foreigners (short story from the movie Top seriously). USSR, 1961. Directed by E. Zmoyro.

Historical period, the place of action: Moscow beginning of the 1960s.

Furnishings, household objects: the streets of Moscow, the hotel interiors, interiors of the Soviet apartments.

Methods of reality representation: conventional (within the genre), the main character is a journalist posing as a foreigner, is shown with sympathy; young Muscovites (and the mother of one of them), submitted a caricature.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Soviet journalist is positive pseudo-American character. He dressed in good-quality clothes. Clothing of young Soviet characters is vulgar, they unanimously admired by all foreign, i.e., in full accordance with the title of the film, they have the stereotypical negative function.

A significant change in the lives of the characters: a Soviet journalist saw in the hotel lobby, young western-orientated friends, and he decides to be "American" for them, and after that - to write a satirical report about fans of the Western lifestyle.

A problem: fans of the Western lifestyle, naively believing in the sincerity of his new "American" friend, invited him to his home, where they tried to establish with him a primitive business (exchange of gifts' a la russe in the overseas thing). But the main task of a journalist is to prepare a report.

The search for solution to the problem: the journalist cleverly fooled "fans", every moment gaining more and more material for his future article.

Solution: performing his task, the journalist opens for "hipsters" a true face...

Travel of Mrs. Shelton. USSR, 1975. Directed by R. Wasilewski.
Historical period, the place of action: London, the Soviet cruise ship.
Furnishings, household items: decks and interiors of the Soviet ship.
Methods of reality representation: conventional (within the genre), Soviet situation and characters are shown with sympathy. Western characters (Mrs. Shelton and emotional young Englishman) showing slightly caricatured, but it is not evil, but rather good-natured caricature.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a nice young man and a dressmaker Shelton, impersonating Rich Girl; the captain and the doctor of the Soviet ship. Soviet sailors and British passengers contrasting ideological divides, social status. Soviet patriotic personages, charming, polite, helpful, ready to help foreigners, dressed well, they are easy on their vocabulary and gestures depend on the situation. Mrs. Shelton dressed in rich costumes, often actively gesticulating emotionally unbalanced.

A significant change in the lives of the characters: Mrs. Shelton decides to make a sea cruise on a Soviet ship...

A problem: the western rival firm is preparing a provocation in order to achieve the cancellation of the contract with the Soviet cruise ship.

The search for solutions: in a series of funny / eccentric situations...

Solution: After going through a chain of comic adventures, Mrs. Shelton finds his new love. Provocation of western rival firm fails...

The structure of the Soviet stereotypes of sci-fi "confrontational" films
Historical period, the place of action: distant / near future. The USSR, the United States, other countries, space.

Furnishings, household items: a soviet modest dwelling and characters' everyday objects, interiors of spaceships, luxury homes and objects of everyday life western characters;

Methods of reality representation: quasi-realistic or futuristic image of events in "their countries, spaceships" conditionally grotesque depiction of life in "hostile countries and spaceships."

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (astronauts, soldiers, civilians) are Soviet people with a democratic ideas; aggressors (the cosmonauts / astronauts, soldiers, saboteurs, terrorists) are inhumane, bourgeois ideas. Clothing: Form cosmonauts / astronauts, military uniform, plain civilian clothes. Build: sports, strong. Vocabulary is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: negative characters commit a crime (option: "the role of "negative character" takes a storms, disasters, etc.).
A problem: the violation of the usual state of affairs. The life of positive characters, as often, and the lives of all civilians characters are in danger.

The search for solutions: the struggle of positive characters from enemy aggression or natural disaster.

The solution: the destruction / capture of the aggressors, the victory over the elements, the return to normal life (option - open anxious finale).

Planet of Storms. USSR, 1961. Directed by A. Klushantsev.
Historical period, the place of action: the relatively near future.
Furnishings, household items: Soviet spacecraft, the planet Venus.
Methods of reality representation: quasi-realistic image of events.
The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Spaceship crew: Soviet cosmonauts and an American astronaut, plus an American robot. They are dressed in specific costumes, their spacesuits. Their vocabulary is stingy, businesslike. American astronaut has pragmatic gloomy. Soviet cosmonauts are friendly, always willing to help a colleague.
A significant change in the lives of the characters: the astronauts landed on Venus.
A problem: due to the eruption of the volcano, lives of astronauts are in danger.
The search for solution to the problem: the astronauts are trying to survive, to get to the ship.
Solution: despite all the difficulties, the characters find the strength to get to the space ship and fly to Earth...

Day of Wrath. USSR, 1985. Directed by S. Mamilov.
Historical period, the place of action: the enigmatic zone.
Furnishings, household items: a grim, depressing environment, meager household items.
Methods of reality representation: quasi-realistic image of events.
The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is television director, a strong, brave man; and negative characters are nonhumans and evil maniac professors, they heartless, cruel, and their incredible ability to direct towards the bad goal - to turn all humans into werewolves - obedient robots...
A significant change in the lives of the characters: television director goes on a dangerous journey into the forbidden zone, where mysterious events occur.
A problem: the life of a positive character is threatened: at every step in danger...
The search for solutions: the positive character tries to solve the mystery of the restricted area.
Solution: Maniac exposed...

Dead Man's Letters. USSR, 1986. Directed by K. Lopushansky.
Historical period, the place of action: the near future. One of the Western countries.
Furnishings, household items: a nuclear catastrophe ruined city, underground bunkers.
Methods of reality representation: realistic. The authors show the action, as if filmed with a hidden camera, unafraid of naturalistic details. And these details sometimes produce shock effects.
The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is the old professor; negative characters are heartless, cruel, cynical people, having an unpleasant appearance. A certain official who refuses to accept salvation in the bunker of children, condemning them to inevitable death... The vocabulary of the characters is simple.
A significant change in the lives of the characters: there was a nuclear disaster in the world...
A problem: the life of people, for that matter, and the existence of all life on Earth is threatened.
The search for solution to the problem: the old professor trying to figure out how to outstanding scientists have been able to turn brilliant scientific discoveries in the instruments of death. Through misted glass of old-fashioned glasses professor sadly looks at a few former colleagues, who then uttered loud revelatory speech, the doomed attempt to adapt to the new "conditions of existence."
Solution: The motif of hopelessness is gaining momentum in the scenes when the flooded basements leisurely swim swollen manuscript ancient books... The camera peering into the faces of children and professors, and they stood as if unspoken question to the audience: "Did you make that happen?"...

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УДК 37

Западный мир в советском кинематографе в период холодной войны

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Аннотация. Кино (благодаря ТВ, видео, DVD и интернет-технологиям) - эффективное средство воздействия (в том числе политического, идеологического) на аудиторию. Таким образом, изучение трансформации образа западного мира на советском экране сегодня по-прежнему актуально. Среди задач данного исследования – определение места и роли темы трансформации образа Запада в художественном советском кино с 1946 года (начало послевоенного идеологического противостояния) до 1991 (распад СССР) год; изучение политического, идеологического, социального и культурного контекста, основных этапов развития, целей, задач, концепций этой темы в советских фильмах; классификация и сравнительный анализ идеологии, модели содержания, модификации жанров, стереотипов советского кино, связанных с изображением западного мира. Методология исследования основана на ключевых философских позициях теории диалога культур (М. Бахтин – В. Библер). Исследование основано на следующем исследовательском подходе: определение содержания изучаемого процесса, принимая во внимание совокупность всех элементов, взаимодействие между ними, их природу, анализ и синтез теоретических взглядов и т.д.), рассмотрение конкретного исторического развития темы западного мира в советском кино. Анализ такого рода медиатекстов особенно важно для медиаобразования будущих историков, культурологов, киноведов, искусствоведов, социологов, лингвистов, психологов и педагогов.

Ключевые слова: исследование, герменевтический анализ, Советский, СССР, Запад, США, холодная война, фильм

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