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Analysis of Art House Media Texts Use during Media Studies in the Student Audience (Alain Robbe-Grillet Movies Case Study)

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Abstract. The study of media culture and virtual world requires knowledge and skills of the analysis of media texts of different levels of complexity. In this sense, the cinematic legacy of the great French writer, screenwriter and filmmaker Alain Robbe-Grillet (1922-2008) gives productive opportunities for the analysis of works of the elite media culture and fits well into the main range of media education goals of higher education (especially in the training of future culture experts, art historians, sociologists, linguists, psychologists, teachers). The article examines the main approaches to the analysis of art house media texts of A. Robbe-Grillet in the context of media education.

Keywords: analysis; media text; media competence; media education; media literacy; media culture; students; university; Robbe-Grillet; art house; film; cinema.

Epigraph:

«I am being pressed from all sides: why don't you speak easier for the public to understand; why not make an effort to get better understanding? And so on. In any case, these claims are absurd. … What should I make easier? If I'm racking my brains over a mystery which seems to me as a lack of my own meaningful continuity, then how can I make a full and complete story out of it? What could I "simply" draw from such a paradoxical relationship to the world and my essence, from the relationship where everything is ambivalent, contradictory and ephemeral?
Alain Robbe-Grillet, 2005, p.23

Introduction. The study of media culture and virtual world requires knowledge and skills of the analysis of media texts of different levels of complexity. In this sense, the cinematic legacy of the great French writer, screenwriter and filmmaker Alain Robbe-Grillet (1922-2008) makes productive opportunities for the analysis of works of the elite media culture, and fits well with the main range of media education goals of higher education (especially in the training of future cultural scientists, art historians, sociologists, linguists, psychologists, teachers).

Even such a sophisticated connoisseur of the artistic world as Vladimir Nabokov (1899-1977) claimed that antinovel does not exist, however "there is one great French writer, Robbe-Grillet" [Nabokov, 1997, p.579], with his poetic and original creations, where "shifts and interpenetration of successive impressions, etc. undoubtedly belong to the field of psychology – the psychology in the best sense of the word" [Nabokov, 1990, p. 80]. Rene Predal, a famous French film expert, agrees with V. Nabokov's opinion. He points to the original cocktail of intelligence and humor combined with the elegance of the visuals in A. Robbe-Grillet's films [Predal, 1988, p.415].

The literary style of Robbe-Grillet isn't called "the school of sight" for no reason: he totally visualized the literary text, and that is why his coming to the cinematography was deeply motivated [Gapon, 1997, p.76].

For a long time it had been said in Russian cinema studies that the author of the famous film "Last Year at Marienbad" (1961) was Alain Resnais, while the script-writer Alain Robbe-Grillet was unjustly in the shade. However the further career of these two artists has shown that Robbe-Grillet played the "first violin" in this remarkable duet. That's why he introduced to Alain Resnais not a traditional screenplay "story", but the director's script, i.e. frame-accurate description of the film [Robbe-Grillet, 2005, p.439]. In "Madienbad" there's no Time, usual for the realistic culture. "There's no time. No time at all. No its fluidity, its reversibility. No future, no past with their co-existence in the present" [Demin, 1966, p.210]. And we are unable to understand when this or that event happens and whether it happens at all, or if it's just the imagination of the characters. The

audience gets drawn into the stream of consciousness, into the continuity, selectivity and variability of the virtual world with a particular mental space and time, "with its eccentricities, obsessions, lacunae which is... the time of human life" [Vinogradov, 2010, p.272].

In particular in all the film works by A. Robbe-Grillet instead of the traditional "reality" there is virtual dreaming unsteadiness of intertwined time and space, labyrinths of subconscious, ironical author's play with genre and narrative stereotypes, the conditional "characters"-phantoms, a centuries-old mythological arsenal that includes concepts like labyrinth, dance, double, water, door etc. [Rob-Grillet, 2005, p.109].

Following the theory of the famous American cyberneticist Norbert Winner (1894-1964), A. Robbe-Grillet justly assumed that the more information a message contains, the more data there is of which the recipient is unaware, the less obvious and unquestionable will the meaning seem to him, the less importance he will attach to it. His novels and films brought too much information to the critics from the academic world and their faithful followers, and that made them unintelligible, incomprehensible and inaccessible for them [Robbe-Grillet, 2005, p.221].

Of course in the process of media education of the students it is easier for the teacher to refer to media texts having resistant structural codes. In other words – to the works with clearly expressed fabulous, mythological foundation or basic framework of entertainment genres. Here we can efficiently use the works of V.V. Propp who clearly highlighted the main plot situations and typology of fairy-tale characters [Propp, 1998, pp.60-61]. Our previous publications contained the examples of the analysis of specific audiovisual media [Fedorov, 2008, pp.60-80; Fedorov, 2009, pp.4-13] based on V.V. Propp's methodology. The analysis of media texts of other popular genres (such as detective and thriller) is based on similar principle [Bykov, 2010; Demin, 1977, p.238; Shklovsky, 1929, p.142; Eco, 1960, p.52; Todorov, 1977, p.49], and this type of analysis can also be successfully used in media education [Fedorov, 2011, pp.88-99].

However this technology is not enough for the analysis of more complex and ambivalent media texts, moreover, "the message turns out to be some empty form to which a variety of meanings can be attributed" [Eco, 1998, p.73]. This introduction of complete emptiness into the game be means of the very forms of the narration, often mislead the audience, first seducing then disappointing, because the author's task is "to produce nothing: neither the objects of the world, nor feelings, but only to "work" in a transparent strangeness of a trap with numerous hooks, the trap for humanist reading, for Marxist or Freudian reading, etc., and finally the trap for the lovers of meaningless structures" [Robbe-Grillet, 2005, p.24]. In this regard Y.M. Lotman rightly emphasized that "the text is shown not as a realization of a message in any given language, but as a complex device containing multiple codes that can transform the received messages and generate new ones like an information generator possessing the traits of an intellectual personality" [Lotman, 1992, p.132].

For nearly a quarter of a century (1971-1995) A. Robbe-Grillet has been a media educator. He taught literature and film art at the universities of New York and St. Louis where he tried to "strengthen the faith in culture, the joy of intellectual effort, the belief in the priority of the spiritual, and – why not? – the proud sense of belonging to the elite in the hearts of the students who need it" [Robbe-Grillet, 2005, p.101]. In this case the analysis of his own novels and films was often the subject of his media studies in the student audience [Robbe-Grillet, 2005, p.131]. Unfortunately the transcripts of these lectures and seminars have not been preserved. I am sure that they would have given a unique opportunity to dive into the atmosphere of the direct dialogue between the author and the audience.

To partially fill this gap by studying autobiographical and theoretical texts of the master himself [Rob-Grillet, 2005, etc], we shall follow the methodology developed by U. Eco [Eco, 1998, p.209], A. Silverblatt [Silverblatt, 2001, p.80-81], L. Masterman [Masterman, 1985], C. Bazalgette [Bazalgette 1995]. In the analysis of A. Robbe-Grillet's cinematic creations we shall rely on such media education keywords as "media agencies", 'media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", because all these concepts are directly related to the value, ideological, market, structural, content, audiovisual, spatial and time aspects of the analysis of media works.

U. Eco's and A. Silverblatt's approaches are primarily focused on the analysis of individual media texts. However taking into consideration the consistent implementation of author's concept

in all A. Robbe-Grillet's works we can experiment and try to analyze hermeneutically the entire set of his cinematic work.

Ideology, the author's moral attitudes in social and cultural context, market conditions that contributed to the media text's planning, creation and success *(dominant concepts: "media agencies", 'media/media text categories", "media technologies", "media languages", "media representations" and "media audiences").*

In his works A. Robbe-Grillet has always tried to keep separate from ideology and politics in their traditional significance. For example before filming the movie "Last Year at Marienbad" (1961) A. Resnais asked him "if it was possible to make the fragmentary phrases from the dialogues heard in the hotel relevant to the situation in Algiers or be perceived as such" A. Robbe-Grillet answered that it was unacceptable from the point of view of morality and his author's concept in general [Robbe-Grillet, 2005, p.400]. The emphasis on the moral aspect is not accidental here: the conventionality of moral status in society is always emphasized in A. Robbe-Grillet's works. This is especially evident in the film "A Man Who Lies" (1968), where the main character (hero? traitor? phantom?) brilliantly performed by Jean-Louis Trintignant remains a mystery for the lovers of "realistic morality".

Alain Robbe-Grillet wrote: "I know better than most vicious people what bloodthirsty monsters dwell in me, and I feel neither guilt nor remorse on this occasion. On the contrary, I think it's just necessary that the secret was allowed to come to the surface, to the light, that things that are usually hidden in the darkness of the night, that put on masks, withdraw into themselves, hiding behind the closed doors and disguise in another's clothes became evident [Robbe-Grillet, 2005, p.238].

However the absence of direct political references in A. Robbe-Grillet's cinematic work doesn't mean that he himself was out of politics. On the contrary he believed that "liberal capitalism was proved to be quite a viable system. I shot two films in Czechoslovakia under communism. It was a tough and completely insane system isolated from the whole world which produced nothing but weapons. People were not paid, but they did nothing too. They liked it. It was a sort of virtual reality, science fiction. Capitalism has shown that it can adapt itself to many things and, in particular, it is able to correct some of its mistakes" [Robbe-Grillet, 2002].

On the one hand, A. Robbe-Grillet has never denied that he was influenced by such classical authors as G. Flaubert, F. Dostoevsky [Robbe-Grillet, 2002]. On the other hand, his creative work was originally aimed at the destruction of the foundation of the traditional realistic prose and fiction films, and here he was much closer to L. Carrol, F. Kafka and S. Freud, whose influence on his woks A. Robbe-Grillet also repeatedly emphasized. For example, in the film " It's Gradiva Who is Calling You" (2006) A. Robbe-Grillet used not only the images of mystical and erotic novel "Gradiva" (1903) by German writer Wilheim Jensen (1837-1911), the works of Austrian writer Leopold von Sacher-Masoch (1836-1895) and graphical sketches from Eugene Delacroix's Moroccan album (1798-1863), but also the concept of Sigmund Freud's essay (1856-1939) "Delusions and dreams in Jensen's "Gradiva" [Freud, 1907], which eventually allowed him to create some kind of investigation into the nature of creativity, mixed up on such favorite Freudian motifs as dream, the unconscious, sexuality, desire, victim and executioner complexes. However in my opinion Freudian and masochistic motifs (albeit in ironic and mocking interpretation) can easily be found in all Alain Robbe-Grillet's works, especially in his "Successive Slidings of Pleasure" (1974), "Playing with Fire" (1975) and "La Belle Captive" (1983).

Alain Robbe-Grillet (among other experimenters including M. Duras, Jean-Luc Godard and others) sought to create a new type of media text possessing the structural and semantic "openness", initially aimed at polysemanticity and polyphony of meanings, where the central role is given to the reader/viewer who must decode and construct the work, and the process of the audience's contact with media texts is equated to co-creation [Gapon, 1998].

Naturally in the social and cultural context of the 1960-es, when literature and cinematography were largely focused on the traditional plot construction, such attitude often caused critical repulse [Barthes, 1993, p.1241]. A. Robbe-Grillet's films were usually attacked for the lack of "naturalness" in the actors' performance; for the inability to distinguish "reality" from mental conceptions (memories or visions); and finally for the tendency of stressed and emotional elements of the film to turn into "postcards", pictures, paintings, etc. These three complaints essentially came to one: the structure of media texts prevented the huge part of the audience to

trust the objective truth of things. The viewers, the fans of "realism", were confused by the fact that Robbe-Grillet didn't try to make them believe in what was happening. On the contrary, instead of pretending to be a piece of reality, the action in A. Robbe-Grillet's films "was developing as a reflection on the reality of this reality" (or its *irreality* – whatever you like). It no longer seeks to hide its inevitable falsity presenting itself as somebody's "story" that he "lived through" [Robbe-Grillet, 2005, p.596].

However despite the initial skepticism from the critics and distributors, the avant-garde film by A. Robbe-Grillet and A. Resnais "Last Year at Marienbad" won the Golden Lion of St. Mark at the prestigious Venice Film Festival (1961), and later was widely demonstrated at European screens and even gained legitimacy at the faultfinding French Film Critics Association which declared it the best film of the year (1962). "Trans-Europ-Express" (1967) that destroyed all the "basic" ideas of the detective genre was also a significant box office success.

Of course the film market conditions of the 1960-es to some extent contributed to the planning, the process of creation and distribution of A. Robbe-Grillet's auteur cinema. To some extent the "firmness" of the traditional realism on the screen was shattered in the late 1950-es – early 1960-es by the French "New Wave" (especially J.-L. Godard's films), films by F. Fellini ("La Dolce Vita", "8 ½"), M. Antonioni ("The Adventure", "The Night"), L. Bunuel ("Viridiana"), I. Bergman ("Wild Strawberries"). That's why a part of the audience quite loyally perceived the radical experiments with the structure of media texts and its genres. Some producers and distributors who took the financial risks of production and distribution of Alain Robbe-Grillet's films felt such changes in social and cultural situation too.

Of course this did not concern the conservative and ideologically engaged Soviet box office where Alain Robbe-Grillet's films (as well as Jean-Luc Godard's) had never been shown at all. The films by A. Robbe-Grillet were available for the Soviet intellectual elite only at private demonstrations and foreign business trips. At the same time in European countries of the so-called "socialist camp" the attitude to his work was not homogeneous. For example, Czechoslovakian authorities allowed Alain Robbe-Grillet to shoot his avant-garde films not only in 1968 which was the loosest year for Czechoslovakia in political sense ("The Man Who Lies"), but also after the Soviet invasion of Prague and respectively after the change of management in the country ("Eden and After", 1970).

Narrative structure of the media texts *dominant concepts: "media/media text categories", "media technologies", "media languages", "media representations").*

During the collective discussion with students we can conclude that A. Robbe-Grillet's cinematographic works are built contrary to the traditional structure of realistic media text: there is no classic plot with a clear division into the entanglement, the climax and the denouement, no psychological and social motivations, everything is deception, ambiguity, denial of dogmatic petrifaction and unambiguity. There is "no story, perhaps, there is an event, of which the author himself is not sure, and there are different versions of the event in the minds of different people. All this is immersed in an undifferentiated stream where the Real and the Imaginary are reflected in each other, becoming basically indistinguishable. So... a situation where it is impossible to clearly distinguish reality from dreams, memories, fantasy is intentionally created. A man is in a sort of a labyrinth created from images which are equally real and fictitious" [Vishnyakov, 2011, p.20, 333].

The development of action in A. Robbe-Grillet's media texts can be compared not only with a sophisticated computer game of search and investigation (web-quest), but also with a "whirlpool: the closer you get to the solution, the more narrow the circles become, the faster the whirlpool draws in, and as a result you fall into the void. Associatively it is also a trap or a maze: the farther you go, the more difficult it becomes to get back" [Akimova, 2001, p.7]. And all this in the labyrinth of self identification of the ghostly "characters", their (un)dressing, (non) recognition, meeting/parting, death/resurrection, search/finding, pleasure/torture, capture/release...

Breaking the classic narrative structures, A. Robbe-Grillet often uses plot situations, stereotypical episodes and scenes familiar from mythology, fairy-tales or popular culture opuses. Describing them using "common" language the author mocks and distances from it [Gapon, 1997, p.75]. At the same time the development of action in A. Robbe-Grillet's works has nothing to do with logical tale filled with psychological details about the characters' lives in any particular society. It is a synthesis of piled up fragments of crimes, mysteries, intrigues within the framework of several genres of mass culture and archaic mythology, constantly returning in this or that way to

the theme of creative process itself, and the repetition of the phenomenon of text "reflectivity" and its hypertextual character becomes its main peculiarity [Savelyeva, 2008, pp.7-8]. This obtrusive repetition of the same actions, return to the same details may seem monotonous. However, with each new turn some new details appear, while others on the contrary disappear [Akimova, 2001, p.8].

According to A. Robbe-Grillet, integrity is "nothing but a great phantasm of the last groundless dreamer dreaming of a harmonious system" [Robbe-Grillet, 2005, p.397]. This explains why the intrigue (which is always present in the master's works) does not hinder its cinematic message completely open for different interpretations which remains in the state of permanent transformation. At the same time the "poetics of the possible" dominates, when every variant of understanding enjoys full rights among others simply because it exists in the author's fantasy (or any person from his audience) [Gapon, 1999]. And "time scattered by some secret inner catastrophe allows the fragments of the future to show through the present or to freely connect with the past. The time recalled and dreamt of, the time which as well as the future could exist, is subjected to constant changes in the presence of radiant space, the place of pure visibility" [Blanchot, 1959, p.198].

V.P. Demin precisely wrote about this type of media text structure: "an episode of a work where the plot is not dominant affords itself a lot of liberties. It openly tends to become everyting, it claims to a special role. It doesn't want to be a link, a step in the general stairway of action. It doesn't mind to stop this action completely ... the concept of the film "Last Year at Marienbad" is whimsical and capricious. Everything in this film is vague, subtle and indistinct. The viewer constantly has to guess what scenes unfold before him, what preceded them and what will happen in future and is shown now only as a distant association. These guesses sometimes look solid and are supported by further events, but mostly are called into question. ... It is a constant entanglement and perplexing of the viewer, liberation of the events unfolding before his eyes from temporal and any other conditionality. The main technique was the technique of "incomplete information", and without it the film could not have become what it is. We are being intrigued all the time: first by hiding the essential moments of what is happening, and then even by rethinking those grains of understanding that we managed to grasp somehow" [Demin, 1966, p.69, 209, 211].

In my opinion V.P. Demin's thoughts are well correlated with the view of the writer and the director himself.

A. Robbe-Grillet wrote: "The film "Last Year at Marienbad" was immediately interpreted as another psychological variation on the topic of lost love, oblivion, memories because of its title and also under the influence of the previous works by Alain Resnais. Those who watched the film most willingly pondered over such questions as: did the man and the woman really meet and fall in love last year at Marienbad? Does the young woman recall the past events pretending she doesn't remember the handsome foreigner? Or has she really forgotten everything that had happened between them? etc. It must be said clearly: those questions are totally meaningless. The world in which the film takes place is characterized by the fact that it is the world of the constant present which makes it impossible to turn to memory. It is the world without the past, it is self-sufficient in every given moment and it gradually disappears. The man and the woman come into existence only from the moment they appear on the screen; before this they are nothing; and as soon as the film ends they turn into nothingness again. Their existence lasts for as long as the film lasts. There can be no reality beyond the image seen by the audience and beyond the words it hears [Robbe-Grillet, 2005, p.597].

Experimenting, Alain Robbe-Grillet replaces the usual plot scheme by the storyline where the idea is born, where it becomes clear and sharp, and then "gains flesh" right in front of the viewers. At first glance, the "plot" of "Trans-Europ-Express" is like this. But the classic pair "creator - creation" (author – character, intention – result, freedom - compulsion) is constantly exposed to destruction, turned inside out, it explodes in the course of a systematic confrontation within the narrative material itself [Robbe-Grillet, 2005, p.233].

All the other audiovisual texts by A. Robbe-Grillet where he intentionally retreats from his works to let them exist freely and independently in people's minds are also open for countless interpretations. Instead of the traditional narrative plot the illusion of these or those events is

created, and the idea of their rationality and logic is destroyed at the slightest test for strength [Akimova, 2001, p.7]:

- illusion of love drama in "L'Immortelle" (1963);
- ironical and illusory nature of the parody of detective stories and thrillers in "Trans-Europ-Express" (1967);
- ephemerality of "psychological" war drama in "The Man Who Lies" (1968);
- surrealistic fragility of criminally erotic detective drama spiced by a fair dose of parody, Freudianism and masochism in "Eden and After" (1970), "Successive Slidings of Pleasure" (1974), "Playing with Fire" (1975), "La Belle Captive" (1983) and "It's Gradiva Who is Calling You" (2006).

Schematically we can present the peculiarities of genre modifications, iconography, characters ethics, problems of A. Robbe-Grillet's cinematographic heritage as follows:

Historical period, scene of action. Although A. Robbe-Grillet's media texts contain some references to the historical period and scene of action, in general they are in no way tied directly to any political or social context. The films take place in Western or Eastern countries in XX or XXI century, and though the characters speak French it doesn't necessarily mean that they are French.

The setting, household goods. The best illustration of the role the setting and household goods play in A. Robbe-Grillet's media texts can be the quotes from his novels: "The wood around the window is coated with a brownish varnish in which thin lines of a lighter color, lines which are the imitation of imaginary veins running through another substance considered more decorative, constitute parallel networks or networks of only slightly divergent curves outlining darker knots, round or oval or even triangular, a group of changing signs in which I have discerned human figures for a long time ... On the polished wood of the table, the dust has marked the places occupied for a while—for a few hours, several days, minutes, weeks — by small objects subsequently removed whose outlines are still distinct for some time, a circle, a square, a rectangle, other less simple shapes, some partly overlapping, already blurred or half obliterated as though by a rag. ... At the very top of the stone stairway, the little door has opened, allowing a yellowish but sustained shaft of light to enter, against which stands out the dark silhouette of the man wrapped in his long cloak. He has but to climb a few more steps to reach the threshold. Afterward, the whole setting is empty, the enormous room with its purple shadows and its stone columns proliferating in all directions, the monumental staircase with no handrail that twists upward, growing narrower and vaguer as it rises into the darkness, toward the top of the vaults where it disappears. ... Outside it is snowing. The wind drives the fine dry crystals over the dark asphalt of the pavement and with each gust the crystals fall in white line, parallels, curves, spirals, no sooner disrupted than they are again taken up in whirls, chased round at ground level, now suddenly immobilized again, forming renewed spirals, scrolls, forked undulations, arabesques in motion, and then again disrupted" [Robbe-Grillet, 1996, p.28; 1999; 2001, p.14].

So in A. Robbe-Grillet's audiovisual texts the setting and household goods are changeable, subject to continuous variative repetition. Again and again it all seems a product of author's fantasies woven from our fears and pleasures. The characters and the viewers are plunged in the world of labyrinths, night roads, mysterious houses, mirror reflections, falsification and parody.

For example, the action of "Last Year at Marienbad" (1961) takes place in the hotel, "sort of a huge international palazzo in baroque style, with pompous but cold decoration; in the world of marble, columns, stucco, gilded moldings, statues and stone-faced servants. Nameless, polite and of course idle clientele seriously but dispassionately observes strict rules of social games (cards, dominoes...), high society dances, empty talk and gun shooting. Within this secluded and suffocating world people and things in varying degrees seem victims of some witchcraft, like in those dreams where you feel led by some kind of fatality, and the attempts to change it somehow would be vain" [Robbe-Grillet, 2005, p.440]. The "décor" of the film "L'Immortelle" (1963) is mystical old Istanbul/Constantinople with its dilapidated palaces, dark rooms labyrinths (the central image of Baroque art) and the deserted sea shore. In "The Man Who Lies" (1968) the labyrinth of rooms appears again in a certain European town of war and post-war times. In "Eden and After" (1970) A. Robbe-Grillet builds a décor of a then trendy student café in glass and metal. In "Successive Slidings of Pleasure" (974), "Playing with Fire" (1975), "La Belle Captive" (1983) and "Gradiva" (2006) there are mysterious villas, bedrooms with sadomasochistic accessories... And again all this is presented in theatrically illusory and unsteady key of surrealistic dreams ruled by

maze wanderings, repeated scenes (even the death scene which will never end), imperishable bodies, timelessness, multiple parallel spaces with sudden disruptions aside, and finally the theme of the "double" – "are these the characteristic features and natural laws of eternally enchanted places?" [Robbe-Grillet, 2005, p.14].

Here is the list of A. Robbe-Grillet's favorite items used in his audiovisual media texts: labyrinth, water, fire, mirror, crystal glass or other glass vessel (usually falling and breaking into thousand pieces), key, doorknob, rope (to bind women's hands), shoe, statue, photo/picture...

All these are a kind of signs without a signifier, related to the permanent process of destruction/reconstruction.

Audiovisual techniques, iconography. In my opinion R. Barthes noted aptly that "in A. Robbe-Grillet's works, at least in the form of a tendency, there simultaneously exist: the rejection of history, plot, psychological motivations and meaning of the items. Hence optical descriptions take on special significance this writer's works" [Barthes, 1993, p.1241]. At the same time delicate and quaint visuals of A. Robbe-Grillet's films contrary to classical realism are always the product of "the universe faced and simultaneously generated by our subconscious and unconscious (value shift and replacement, confusion of thoughts, turmoil and bewilderment, paradoxical images created by imagination, dreams, visionsm, sexual fantasies and phantasms, night fears and nightmares)", not of the fake, artificial world of everyday life, the world of "the so-called deliberate and conscious life which is just a tasteless, bland, colorless, vulgar, soothing result of all kinds of our censorship, i.e. different prohibitions: morality, reason, logic, respect for the established order of things" [Robbe-Grillet, 2005, pp.231-232].

One of the important manifestations of the game basis in A. Robbe-Grillet's novels is also the fact that the finished pieces of mass production, cliché images of mass culture are placed into the text [Savelieva, 2008, c.15]. The master easily moves the film action onto a book cover or a billboard, and vice versa the characters depicted on a cover or a billboard become heroes of the narration. "Robbe-Grillet seems to constantly provoke the desire to restore the normal flow of time, to find the source of the narration to make us fail and realize the futility of these attempts" [Alchuk, 1997].

In particular, in "L'Immortelle" (1963) not episode but cinematic background was chosen as the sole means of narration. Various parameters of the setting (actors tallness and his position in the frame, his gestures, camera movement, passage of a supplementary or a car, lighting, etc.) gave birth to a chain of associations, allowed to draw some parallels, to make oppositions and resort to ingenious junctions which were almost independent from spatial and temporal continuity [Robbe-Grillet, 2005, p.225].

In "Trans-Europ-Express" (1967) the whole action with pursuits, endless traps and false paths, deceptions and dead ends the characters get into, is merrily, lightly and smartly developed accompanied by the dramatic and exquisite arias in Russian from "La Traviata", skillfully cut and torn into parts by Michel Fano. There is no doubt that Jean-Louis Trintignant's intensified, unexpected, subtle and sophisticated acting contributed to the film's success with the audience too. However the impressive box-office was probably also achieved with the help of "a cohort of pretty girls (more or less naked), chained and tied with ropes, and offered to the viewers as victims, in other words as an age-old myth about a female slave with whom a man can realize his worst and most sinful sexual fantasies, phantasms of violence" [Robbe-Grillet, 2005, p.235].

The visual sequence of oriental motifs in A. Robbe-Grillet's works ("Eden and After", "A Noise That Drives You Crazy", "Gradiva") is well illustrated in his statement: "Arab and Mongol palaces fill my ears with the echoes of moans an sighs. Symmetrical pattern on marble slabs of Byzantine churches is reflected in my eyes as women's hips wide spread, wide open. It is enough for me to see two iron rings in the wall of an ancient Roman dungeon to imagine a beautiful female slave chained and sentences to long and slow tortures of loneliness and emptiness" [Robbe-Grillet, 1997, p.6].

With all this, despite the irony and evident parody of many sadomasochistic motifs in A. Robbe-Grillet's works it is always emphasized that the outcome of the game in many respects depends on the victim. And then the version that the sadistic fantasies can be merely products of "victim's" or "executioner's" imagination is proposed to the audience.

Anyway, "leitmotiv" visual images appeared from the very beginning in A. Robbe-Grillet's cinematographic works: mysterious architecture (for example, facades of buildings with ruined

interior), labyrinths, vague imprints, bifurcation/splitting, "eternal return", items-rhymes; photos/pictures, motionless figures making strict compositions; a woman – an object of desire; a woman – captive; threat of violence, poisoning, blood (or something similar to blood), image/illusion of an act of violence; car/motorcycle; night road accident; wound as initiation or trace; death, etc., served on the screen in a shift of reality and dream, creating a feeling of illusiveness of what is happening [Vinogradov, 2010, p.279, 281]. There is no doubt that all this helps the play of audio and visual symbols and signs on which the montage structure of A. Robbe-Grillet's media texts is built.

Thus in "Eden and After" (1970) from the very beginning, in the credits, A. Robbe-Grillet introduces not the professional identity of those who participated in its creation but a kind of hey images/symbols of the media text: architecture, composition, makeup, sharp objects, games, adhesives, flowing blood, sexual violence, labyrinth, murder, card game, distance, theatricality, phantasm, etc. [Vinogradov, 2010, pp.280-281].

Special role in A. Robbe-Grillet's media texts is given to visualization of female body which is constructed "as an object even it is not clear of whose desire. It is in the magnetic field of desire" [Ryklin, 1996, p.16], primarily of a man burdened with ironically served Freudian and sadomasochistic complexes. And all this in the atmosphere of painful charm of the deceptive space of a dream.

The images of the "characters"-phantoms are often given in deliberate static accompanied by off-screen sound or distanced, cold voice intonations. Here speech loses its semantic and emotional content, it is deprived of its communicative meaning [Gapon, 1997, p.75]. Moreover, contrary to the tradition the actors in A. Robbe-Grillet's films often look at the camera. All these violations of the usual audiovisual conventions often cause rejection in the conservative part of the audience.

Characters, their values, ideas, clothes, physique, vocabulary, mimics, gestures.

Alain Robbe-Grillet has repeatedly admitted that most of his ephemeral "characters", "people from the world of shadows" are "murderers, sorcerers and treacherous seducers who penetrated into my dreams so deeply that their intrusion entails new violation of laws, opens up new depths" [Robbe-Grillet, 2000]. So there is no surprise that as a rule they have no nationality, no profession, no character, and no name (or this name is merely a convention, a symbol). In this sense this phrase of the character from "La Belle Captive" (1983) seems programmatic: "I have no name, I lost it. I have a phone but it's out of order. You can't get through".

A. Robbe-Grillet broke the traditional image of a character-personality, a product of education and environment. Instead in his works appeared "quasi-characters" – phantoms, "doubles", whose appearance and disappearance, deceptive unsteadiness is constantly emphasized (audio-visually too). Their behavior is devoid of psychological motivation and usual logic and depends solely on the author's will, play and imagination. They are blurred, vague, inauthentic/false, they are constantly rearranged during the narration to the point when they even exceed the limits of the originally planned outline. They fall to "a multitude of characters similar to each other but non-identical to themselves. The characters multiply, each of them "takes away" a part of a single image. They seem to complement each other, to represent different manifestations, features of a single character. But these individual components do not form an integral image, the character breaks, shatters into "splinters" [Savelyeva, 2008, pp.9-10].

Besides in A. Robbe-Grillet's works there are essentially no such usual concepts as "positive" and "negative" characters. Also the author does not show his sympathy for any "figure on the landscape" which is traditional for classical art...

A. Robbe-Grillet's "characters" never talk about politics or social problems. Here are their typical phrases-allusions: "The past can be easily changed but facing future we're always powerless", "I'll find you whenever I like. Tonight, or maybe never or yesterday... Time does not exist for me", "Any dream is erotic", "If I imagine a handsome blonde rushing on the highway on a big beautiful motorcycle, it will immediately become a reality".

The "characters" of A. Robbe-Grillet's media texts are usually approximately 16-40 years old. Male "characters" have proportional figures. The women are slender and delicate. Their clothes can be plain and functional as well as exotic and colorful. In A. Robbe-Grillet's later films female "characters" more often appear in "Eve's dress"...

The impression of the "characters'" shaky uncertainty is emphasized by unnatural acting style: theatrical poses, gestures, facial expressions (sometimes we can feel their arrogant contempt for the rest of the world), and often neutral speech tone, without intonation accentuation of words or syllables.

In general the analysis of A. Robbe-Grillet's audiovisual legacy leads to the conclusion that "the only meaningful "character" is the viewer, the whole story unfolds *in his head*, and he *imagines* it [Robbe-Grillet, 2005, p.598]. This is fully consistent with the basic author's concept of the master: any media text does not reflect and cannot reflect external reality, it is its own kind of virtual reality.

Significant changes in the lives of the characters. For Alain Robbe-Grillet it is extremely important to show how the "characters" unaware of secret passions sleeping in them fall into "unusual, exceptional conditions, where there are no laws, prohibitions and rules of civilized society, no social barriers and guarantees" [Robbe-Grillet, 2005, p.241]. So they get into mysterious places-labyrinths, car accidents, they become prisoners, accused, witnesses of mysterious games and rituals, murders...

Originated problem. A. Robbe-Grillet's "characters" try to get out of the above mentioned extreme situations, they can investigate the course of events, try to explain something. Because their own life is often threatened... In other words "anxiety is uncertainty. Freedom creates anxiety. Despair is the lack of opportunities" [Robbe-Grillet, 2002].

Searches for the solution of the problem. However as a rule all these attempts draw the "characters" into a dream maze with the illusory opportunities to get out...

Solution of the problem. In Alain Robbe-Grillet's works there is no "classical" solution of the "problem". Audiovisual fabric of the master's media texts is non-linear, asynchronous, scattered in time and space, and it always cannot be unambiguously interpreted.

The studies on the analysis of art house media texts ends with problem and text questions determining how well the audience has mastered the received skills: "With what media texts known to you can you compare A. Robbe-Grillet's audiovisual texts? Why? What do they have in common?"

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УДК 378

Анализ элитарных медиатекстов на занятиях в студенческой аудитории (на примере кинематографического наследия Алена Роб-Грийе)

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Аннотация. Изучение медийного, виртуального мира требует от человека знаний и умений анализа медиатекстов различного уровня сложности. В этом смысле кинематографическое наследие выдающегося французского писателя, сценариста и режиссера Алена Роб-Грийе (1922–2008) дает продуктивные возможности для анализа произведений элитарной медиакультуры и вписывается в основной спектр медиаобразовательных задач высшей школы (особенно при обучении будущих культурологов, искусствоведов, социологов, филологов, психологов, педагогов). В статье анализируются основные подходы к анализу медиатекстов А. Роб-Грийе в контексте медиаобразования.

Ключевые слова: медиатекст; анализ; медиакультура; медиаобразование; медиакомпетентность; вуз; студенты; фильм; кинематограф; Роб-Грийе.

UDC 372

The Analysis of Stereotypes of Politically Engaged Media Texts in Media Studies in Student Audience (by the Example of Renny Harlin's films "Born American" (1986) and "Five Days of War" (2011)

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Abstract. The development of skills for the analysis of media texts is an important task of media education. However, media literacy practice shows that students have problems with the discussion / analysis of some genres in the early stages of media studies, for example, the difficulties in the process of understanding and interpreting the author's conception, plot and genre features. This article substantiates the methodological approaches to the analysis of politically engaged media texts in media studies in the student audience.

Keywords: Media education; media literacy; media competence; media text; analysis; universities; students; media studies; film; cold war; policy; ideologies.

Introduction. The famous British theorist of media education Len Masterman has repeatedly emphasized that it is necessary to teach the audience to understand the following: 1) who is responsible for the creation of media texts? who owns the media and controls them? 2) how is the effect achieved? 3) what value orientations are created? 4) how does the audience perceive it? [Masterman, 1985]. Of course, this kind of approach is mostly related to the texts which are outside the artistic sphere, and is not suitable for the outstanding works of media culture. However I think it is quite suitable for the opuses designed for mass audience, especially for the clearly politicized ones. Especially if you see that it evidently has much in common with the theoretical concepts of U. Eco [Eco, 2005] and A. Silverblatt [Silverblatt, 2001, p.80-81].

Indeed, the idea of U. Eco that the three important systems should be singled out in the analysis of media texts: the author's ideology; market conditions which determined the concept, the process of creation and success; the narrative techniques [Eco, 2005, p.209], is very similar to Len Masterman's concept of media education.

There's no need to explain how important it is for the students, the future specialists in political and culture studies, historians, art historians, pedagogues, to develop their abilities to analyze media texts of different kinds and genres.

However, media literacy practice shows that students have problems with the discussion / analysis of some genres in the early stages of media studies, for example, the difficulties in the process of understanding and interpreting the author's conception, plot and genre features. Let's try to substantiate the methodological approaches to the analysis of politically engaged media texts in media studies in the student audience.

It would seem that the times of the Cold War are gone, and the image of the evil "Russian bear" is no longer relevant for the Western screens. However our analysis [Fedorov, 2010] showed that media stereotypes of the Cold War are still alive nowadays. Let's prove it by the example of two politically engaged films of Renny Harlin "Born American" (USA-Finland, 1986) and "Five Days of War" (USA-Georgia, 2011).

Guided by the approaches of L. Masterman, A. Silverblatt and U. Eco, the students can create the structural schemes of these two media texts, one of which had been conceived at the peak of ideological confrontation between the USSR and the USA in the 1980-es, and the other has been shot recently.

The structure of western "confrontational" action films

Born American. USA, 1986. Director R. Harlin.

Market conditions which determined the concept and the process of creation of the media text. The Cold War of the 1980-es between the West and the Soviet Union, which aggravated during the Afghan war unleashed by the Kremlin and when president Ronald Reagan came to power in the USA, spawned a series of anti-Soviet media products including R. Harlin's film which stood out for its clearly defined ideological position that fully met the political situation.

Author's ideology, value orientations of the media text. The ideological message of the film is simple and clear: the superiority of American values of democracy over totalitarian and communist ones; anti-Sovietism.

Historical period, scene of action. Finland and the USSR of the mid 1980-es, border areas.

The setting, household goods. Streets and houses in Finland and the USSR, the KGB torture chambers. Wretched Soviet life.

Methods of representation of reality. The Soviet interiors, costumes, etc. are clearly depicted in a gloomy and grotesque manner, while the Finnish ones – in advertisingly positive.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. Positive characters are simple and sympathetic American guys, their main aim in life is entertainment; negative characters are evil personnel of the prison and KGB, the adherents of communist ideas. The latter look openly grotesque with hysterical mimics and gestures, primitive vocabulary. Soviet characters are dressed in plain and unattractive clothes. American characters are dressed in comfortable and high-quality clothes for teenagers.

Significant changes in the lives of the characters: tricking the vigilance of the Soviet border guards, the American guys illegally cross the Finnish-Soviet border "just for fun".

Originated problem: the locals suspect that the Americans killed a Russian girl and emphasize their hostile disposition in every way; the American guys offered their armed resistance, killing them with admirable ease and skill, but as a result they fall into the clutches of the cruel KGB officers.

Searches for the solution of the problem: the American guys are trying to break free from Soviet prison.

The solution of the problem: the luckiest of them manages to escape and return to the West.

The effect on the audience: the film's box office was not very impressive - 3,4 million dollars [Born American: Box Office, 1986], but paid back its budget (significant for Finland) was rather modest by Hollywood standards. Consequently its uncomplicated plot was able to attract the attention of the younger audience in the U.S. which was prepared for this kind of spectacle by a long-term anti-Soviet ideological propaganda.

5 Days of August / 5 Days of War. USA-Georgia, 2011. Director Renny Harlin.

Market conditions which determined the concept and the process of creation of the media text. A short war in August 2008 between Russia and Georgia caused by the armed conflict in the region of South Ossetia which separated from Greorgia. R. Harlin's film is marked by the clearly expressed pro-Georgian and pro-American ideological position, fully meeting the political conditions prevailing in the Western political study and media approaches.

Author's ideology, value orientations of the media text. The ideological message of the film is still simple and clear: the superiority of pro-Western values of the independent Georgia over great-power policy of Russia.

Historical period, scene of action. South Ossetia and Georgia, August 2008.

The setting, household goods. Towns, villages, mountains, streets and houses in South Ossetia and Georgia, office of the President of Georgia, staff rooms. Tbilisi is represented on screen as a city of ancient beauty, pretty women, laughing children and cozy restaurants. Household goods correspond to the characters' status (the ruling elite, the military, American journalists and civilians).

Methods of representation of reality. Georgian and Ossetian interiors, costumes, etc. are represented in a neutral key, without any grotesque, the national character is seen in the interior and people's clothing in the scene of the Georgian wedding.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. Positive characters – sympathetic America journalists, their main aim is to deliver the reliable audio-visual information about the ongoing events to the USA; peaceful Georgian people, noble Georgian soldiers. The vocabulary of the positive characters can be impudent at times, however at crucial moments they stand up for democratic values. Negative characters – spiteful and brutal Russian military men destroying civilians without regret. Russian "commandos" in "Five Days of August" look less grotesque than in "Born American", although the most ruthless of them are remarkable for their threatening facial expressions and gestures, primitive vocabulary. The characters wear festive (the wedding scene), plain clothes (the journalists), standard military uniform. Physical development of the military characters is clearly above average.

Significant changes in the lives of the characters: the American journalists come to the Georgian wedding, when a surprise attack of Russian forces begins.

Originated problem: the lives of the Americans as well as the lives of the ordinary locals are threatened because of military actions.

Searches for the solution of the problem: the American journalists are trying to survive in war conditions, simultaneously shooting revelatory material about the atrocities of the Russian soldiers which they are trying to deliver to the United States.

The solution of the problem: the American journalists manage to survive and deliver their revelatory report to the U.S. (by the way, they don't manage to do that at once, because according to the authors of the film the Western media broadcast only the Russian version of the events at first).

The effect on the audience: at the cost of $20 million the film grossed a tiny sum of $17,500 in the U.S. box office [5 Days of War: Box Office, 2011]. In other Western countries the film was shown only in a few movie theatres and sold on DVD. Thus, despite the anti-Russian campaign of the Western press, connected with the conflict in August 2008, the films' effect on the "target audience" was minimal.

During the discussion of so obviously engaged media texts we draw attention of the student audience to the use of the basic techniques of manipulative influence in these films. For this purpose we use:

- "sifting" information (reasoned selection of true and false in media materials, purification of information from the "rouge" and "labels" by comparing with the actual facts, etc.);
- removing "typical", "simple folk", "authority" aureole from information;
- critical analysis of aims and interests of "the agencies", i.e. the source of information.

Thus the following methods of manipulative influence are analyzed in the classroom:

- ***"orchestration" – psychological pressure on the audience in the form of constant repetition of certain facts regardless of the truth.*** In the case of "Born American" and "Five Days of August" it is a total emphasis on the positive qualities of the American characters and the negative qualities of the Russian ones;
- ***"selection" ("jugging") – the selection of certain tendencies, for example, only the positive or negative, distortion, exaggeration/understatement of these tendencies.*** In R. Harlin's films there is only "black" and "white", all the positive events are connected with the actions of the American characters, and all the negative events – with the Russian ones;
- ***"putting on rouge" (embellishing the facts).*** Despite the fact that in "Born American" the American characters commit a number of criminal offenses punishable in any civilized country (illegally crossing the state border, killing several residents of the Russian village), the filmmakers depict them with evident sympathy, as purely positive heroes. In "Five Days of August" the Georgian military men are shown as exceptionally noble warriors without fear and reproach; the fact that they are fighting on the territory of South Ossetia which separated from Georgia 20 years ago (with the people's hostile attitude to Georgian authorities), is almost entirely taken out of the plot;

• ***"sticking labels" (e.g. accusatory, insulting, etc.).*** In "Five Days of August" all the most negative labels are stuck to the "Russian aggressors". "The sun is shining, the grass is green, silence, the journalist is standing in a garden. He plucks an unbearably ripe apple from a tree and bites it with a crunch. Cows are passing by. A little spider is stirring he web. A froggie is sitting in the pool. Then alarming music begins to sound, louder and louder. Countless soldiers emerge from the horizon. Infantry, armored vehicles. helicopters. Having killed some civilians, the Russians drive the rest of them together. The Americans manage to shoot a war crime from behind a fence. The leader of the Russians, a giant tattooed blonde with bright Finnish eyes and beautiful Finnish accent (a bit later he will report that the is a Cossack; the actor's name is Mikko Nousiaynen), demands to give out the mayor and shoots a Georgian old woman dead. Then the others, more or less" [Zelvensky, 2011]. In "Born American" similar labels are awarded to almost all Russian characters (not only the border guards and KGB agents turn out to be negative characters, but also the whole population of the Russian village, even the Orthodox priest is a rapist and a murderer);

• ***"playing simple folk", including for example a most simplified form of information presentation.*** This technique is used in both films by R. Harlin: the plot is served in a very simplified form, without semitones, without any deepening into the characters' psychology and their motives.

The discussion ends with a problem and test question which determines the audience's skills of media text analysis: "With what media texts can you compare the given work? Why? What do they have in common?".

And I must say that the students who watched Igor Voloshin's film "Olympus Inferno" (2009) rightly pointed out its obvious resemblance to the "Five Days of August". To support his position during the discussion one of the students referred to the opinion of some Alexandra posted at the website kino-teatr.ru. Here are some fragments from this text: "*As expected, a purely government work. Just imagine, the events took place in August, and a full-length feature film comes out in March! ... Everybody knows that art often serves the purposes of state ideology. ... And don't tell me that Americans shoot this kind of films, why can't we shoot them too? Yes, we can, nobody prohibits doing so. But why must we follow the Americans? ... If their movies lie, why do you think ours are truthful? Politics is politics. Nobody will tell you the truth. ... Everything looks pretty stupid. The Russians are good and noble, and the Americans are dumb. ... Everything except skirmish bears ideology! Just listen to their dialogues! In short, it's not a film, it's agitation*" (http://www.kino-teatr.ru/kino/movie/ros/79821/forum/f2/ 4.04.2009 22:52).

Of course the budget of "Olympus Inferno" was very modest compared to the American counterpart, but thanks to the premiere on Channel One (2009) its audience was incomparably greater. As for the structure of stereotypes of "confrontational" action films, it is very similar to "Five Days of August". According to the plot a young American Michael goes to South Ossetia on the eve of the war and witnesses the attack of the Georgian troops and shoots a video. Contrary to the claims of the Western media that the big and aggressive Russia attacked the small and independent Georgia, Michael decides to send the video to the United States. Of course violent Georgian military men are trying to stop him... Thus in Igor Voloshin's film (though not so straightforward and rough as in "Five Days of August") the similar stereotypes are used, including "orchestration", "selection", "putting on rouge", "sticking labels" and "playing simple folk". The laws of politically engaged media texts are unfortunately the same...

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Filmography

Born American. USA-Finland, 1986. Director: R. Harlin. Script-writers: R. Harlin, M. Selin. Cast: M. Norris, S. Durham, D. Coburn, Tm Rasulala and others.

5 Days of August / 5 Days of War. USA-Georgia, 2011. Director: R. Harlin. Script-writer: Mikko Alann. Cast: R. Friend, E. Chrigui, R. Coyle, H. Graham and others.

Olympus Inferno. Russia, 2009. Director: I. Voloshin. Script-writers: D. Rodimin, N. Popov, A. Kublitsky, S. Dovzhik. Cast: G. Devid, P. Filonenko, V. Tsalatti, A. Maliya and others.

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УДК 372

Анализ стереотипов политических медиатекстов в исследовании медиасредств студенческой аудиторией (на примере фильма Ренни Харлина «Рожденный американцем» (1986) и “5 дней в августе” (2011)

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Аннотация. Развитие умений анализировать медиатексты является важной целью медаобразования. Однако практика по медиграмотности показывает, что у студентов возникают проблемы с обсуждением / анализом некоторых жанров на ранней стадии медиаобучения, например, трудности с процессом понимания и интерпретации авторской концепции, сюжетных и жанровых особенностей. В статье обосновываются методические подходы к анализу политического медиатекста в медиаобучении студенческой аудитории.

Ключевые слова: медиаобразование; медиаграмотность; медиакомпетентность; медиатекст; анализ; университеты; студенты; медиаобучение; фильм; холодная война; стратегия; мировоззрение.

UDC 372

Analysis of the Soviet Military-Utopian Films of the Second Half of the 1930-es at the Media Studies in Students' Audience

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Abstract. The main media educational outcome of hermeneutical analysis of Soviet military-utopian films of the second half of the 1930-es at the media studies in students' audience is not only the students' understanding of historical, political, social and cultural context and the mechanisms of formation of stereotypical representations of Soviet propaganda, the "military-offensive" films of this era, but also the development of the audience's perception of media, skills of analysis and interpretation of media texts, the development of critical thinking.

Keywords: Hermeneutical analysis; Soviet military films; media education; media literacy; media competence; analysis; universities; students; 1930s years; war.

Introduction. The leading theorists of modern media education (Buckingham, 2002; 2003; Masterman, 1997; Potter, 2001; Silverblatt, 2001; Worsnop, 1994; Usov, 1989 and others) have repeatedly drawn attention to the priority importance of critical analysis of media texts in different age groups. Within the framework of integrated media education such analysis can be successfully combined with hermeneutical analysis, for example it can be integrated into lectures, lessons, practical classes of history.

Hermeneutical Analysis of Cultural Context – the research of the process of interpretation of media texts, cultural and historical factors influencing the point of view of the agencies/authors of media texts as well as the audience. Hermeneutical analysis presupposes comprehension of media texts through their comparison with historical and cultural traditions and reality; insight into their logic; the analysis of media texts via comparison of media images in historical and cultural context.

The technology of such lessons presupposes a combination of historical, hermeneutical analysis with structural, plot, ethical, ideological, iconographic/visual analysis and the analysis of media stereotypes and characters of a media text.

As an example we will use an integrated media education lesson on the historical material, based on media texts of the Soviet military-utopian films of the second half of the 1930-es. The works of historians (Golubev, 2008; Grigorieva, 2008; Kuznetsova, 2005; Margolit, 2002; Nevezhin, 1999: Tokarev, 2006 etc.), as well as the series of DVDs "Cinema Collection "The most important of the arts..." the 1930-es" released in 2010 by "Olimp-tel", LTD. and "Disk pro plus" may help with this task (viewing these films might be a preliminary homework for students).

Technology of hermeneutical analysis of media texts by A. Silverblatt

The American researcher and media educator A. Silverblatt (Silverblatt, 2001, p.80-81) proposed the following series of questions for the hermeneutical analysis of media texts in historical, cultural and structural context.

In accordance with these questions we developed a technology of construction of media education classes in students' audience.

A. Historical context (Silverblatt, 2001, p.80-81).

1. What does the media text tell us about the period of its creation?
a) when was the premiere of this media text?
b) how did the events of that time influenced the media text?
c) how does the media text comment on the events?
2. Does knowledge of historical events help to understand the media text?
a) media texts created within a certain historical period:
- what events occurred in the time the given work was created?
- are there any historical references in the media text?

- how does awareness of these events and references enrich our understanding of the media text?

- what are the real historical references?

At the beginning of the integrated media education class the audience gets acquainted with the filmography of soviet military-utopian films of the second half of the 1930-es. The lecture course provides a brief historical overview of the context of their creation. In particular it is said that the appearance of a series of soviet "defensive-offensive" films was connected not only with the establishment of the aggressive Nazi regime in Germany (since 1933), but also with internal changes in the Soviet Union. Within a few years after the Constitution of USSR was adopted in 1936 Stalin held an undisputed victory over his real and imaginary internal political opponents ("individual peasants", the opposition, the military elite, "the rotten intelligentsia"). The Soviet system has officially lost the features of the transitional period on the way to the world revolution and became a kind of a "socialist canon". Thus the "hostile capitalist encirclement" became antithesis of this Stalinist canon, and the state frontier turned into the symbol of "the barrier between the two worlds, not just antagonistic, but namely antithetical worlds. ... The hostile antithetical world is built on the Soviet screen like and inverted double of the ideal world. While the Soviet reality is the world of eternal sunshine and perpetual holidays, the hostile world is the world of eternal night and dark dungeons, in full accordance with the traditional mythological constructions. On the one hand there's the world in the golden age of human personality, conscious feats, the great Soviet democracy, on the other – the world of militarism and barracks" (Margolit, 2002). Let's not forget that the Soviet Union and Germany (on different sides) were involved in the Spanish Civil War (July 1936 – April 1939).

Virtually throughout the years of the creation of military-utopian films of the second half of the 1930-es massive repressions were carried out in the USSR, also in relation to statesmen and military leaders of high ranks. This explains the obvious caution of the filmmakers: except the portraits and the names of Stalin and Voroshilov there's no mention of the real political/commanding Soviet figures of those years. But on the other hand in all the "defense" films the doctrine of the future war is clearly seen: at lightning speed, with small losses, and on enemy territory. "The military-utopian films were shot to prepare the contemporaries morally for the future ordeals; to cultivate all the needed qualities necessary for the future war" (Tokarev, 2006, p.112).

Certainly the real political events significantly affected the concrete interpretation of "enemy image". The war in Spain (1936-1939), German annexation of Austria and a part of Czechoslovakia (1938) gave a real occasion to provide the on-screen enemies of the USSR with open or a little veiled German coloration. But after the nonaggression treaty between the USSR and Germany had been concluded (August, 23, 1939, that is four months after the end of the war in Spain and a few weeks before the allotment of Poland between Germany and the USSR), the hypothetical European on-screen opponent acquired (until June, 22, 1941) abstract western features.

B. Cultural context (Silverblatt, 2001, p.80-81).

1. How does the media text reflect, strengthen, suggest or form cultural: a) attitudes; b) values; c) behavior; d) concerns; e) myths.

Communist values and attitudes in their Stalinist interpretation, patriotically and ideologically ideal behavior of the Soviet characters of military-utopian films of the 2nd half of the 1930-es were visually supported by the depiction of the Soviet Union in bright colors and the established mythology of the two confronting titans of the total "good" and the total "evil". The historical and political context presented above was complemented by the meaningful topography: the grim enemy outpost ("Tankers") or an "underground fortress where the enemy forces are concentrated ("Squadron Number 5") as well as the battle with the enemy on the sea bottom, where the Soviet submarine fakes its own wreck to strike the final blow and then to surface victorious ("Sailors", "The Fourth Periscope") excite the direct associations with the realm of death. All these motives one way or another vary the main image of Germany as the kingdom of the night. "Night in Germany", "the darkness of the Middle Ages", etc., the constant linguistic clichés of the Soviet press of those years, find their literal embodiment in the cinematic image of Germany of the 2nd half of the 1930-es" (Margolit, 2002).

Although some of the Soviet media texts still maintain the mythology about the strong support of the communist ideas of the Western working (see for example "Squadron Number 5",

1939) in general by the end of the 1930-es "the developers of the myth about the victorious war abandoned the thesis about the dependence of the Soviet defense on the foreign proletariat's support". The Red Army was considered self-sufficient. (Tokarev, 2006, p.101). Of course the forceful Soviet mythology ("Destroy the enemy on his territory") didn't foresee neither retreats, nor evacuation of citizens, nor the destruction of cities and villages, nor casualties among the civilians...

At the same time it is interesting to mention that some of the contemporaries didn't accept these military-utopian films enthusiastically. For example in 1939 the reviewer of the newspaper "Pravda" indignantly wrote that in the film "Tankers" "the battle goes on without any losses of the Red Army, petrol in our tanks won't explode even when they are ignited, and the tankers don't get fire burns. Such lacquering of reality, underestimation of the enemy's strength, knowledge and sharpness reduces the merits of the film" (Morov, 1939).

The "little brothers" of the films about massive enemy invasions in 1939-es were the films about spies and saboteurs, inevitably liquidated by the brave Soviet frontier guards ("On the Border", 1936; "Border under Lock", 1937, etc.). The plot scheme and typology of the characters were roughly the same, but of course there were less enemies, troops and skirmishes.

2. World outlook: what kind of world is depicted in the media text? (Silverblatt, 2001, p.80-81).

When responding to this question the students may be asked to fill the following table (Table 1):

Key question to media texts of the Soviet military-utopian films of the 2nd half of the 1930s	**The image of the world of the Soviet Union**	**The image of the enemy world.**
What's the ideology of this world?	The Communist "peaceful" ideology in its Stalinist interpretation.	Imperialist/Nazi aggressive ideology.
What outlook does this world represent – pessimistic or optimistic?	Solely optimistic during the whole action.	Optimistic at the beginning of the action, pessimistic after the defeat in the ending.
What is the hierarchy of values according to this world outlook?	Patriotism – the Communist party – Stalin – people – hatred for the enemy – family	Aggression – imperialism/Nazism – the leader – contempt for the enemies.
What values can be found in this media text? What values prevail in the ending?	Patriotic and communist values (throughout the whole media text)	Imperialist, Nazi values. In the ending (after the defeat) – fear for their lives.
What does it mean to be successful in this world? How does a person succeed in this world? To what degree is it stereotypical?	It means to be a communist, a faithful Leninist-Stalinist, a patriot, a brave and skilful warrior, ruthless to the enemies, a good family man. All the characters with no exception are happy and stereotyped, their individual features a poorly represented.	It means to be an imperialist/Nazi, a professional soldier, ruthless to the enemies. All the characters with no exception are stereotyped; their individual features a poorly represented. They might be called relatively happy only before the beginning of the aggression.

Table 1: Ideology and outlook of the world depicted in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

It is also possible to conduct an iconographic analysis of the typical scene of action of the media texts using Table 2.

Conventional code of a typical scene o action in media tex	**The visual characteristics of the manifestation of these codes in media texts**
The enemy's dwelling	Deliberately not revealed to the Soviet audience so that they could not compare it with their own.
The dwelling of soviet characters	Modest, but well-made. There's a phone and a piano in the officers' apartments.
The army headquarter	Functional furnishing – table, chairs/armchairs. In the Soviet variant everything is well-made, but simple, without excesses (though the portraits the leaders are always present). In the enemy's camp the furniture is more expensive, but somber. Often it's situated somewhere underground, in a bunker. Contrary to the Nazi traditions, there's no portrait of the leader on the wall (to avoid the involuntary placement propaganda; it's no accident th from 1934 till November 1940 the photos of Adolf Hitler never appeared in the Soviet press (Grigoryeva, 2008, p.19)..
Aircraft, ship, submarine	Strictly functional furnishing – the cabin, levers and control instruments, weapons, compartments, etc. Trenches are never shown and that fully meet the overall Soviet military doctrine – do not defend, do not dig in, but quick attack and destroy the enemy.

Table 2: Typical iconographic codes of the scene of action in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

Filling the Table 2 will help students to analyze the typology of the characters of media texts of the Soviets military-utopian films of the 2nd half of the 1930-es and to substantiate their answers.

In recent decades the following generalized scheme of the key concepts of media education based on the works of C.Bazalgette (Bazalgette, 1995, p.48), J.Bowker (Bowker, 1991) and A.Hart (Hart, 1997, p.202) has been gaining importance for the consolidation of actions of media educators all over the world.

As a result taking into consideration these key concepts (*Media Agencies, Media Categories, Media Technologies, Media Languages, Media Representations, Media Audiences*) the students may single out the generalized structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es on the basis of the material watched and studied.

	The description of representation of category in media texts:								
Gender characteristics	***Age of the character***	***Race of the character***	***Appearance, clothing, build of the character***	***Level of education, profession***	***Marital status of the character***	***Social status of the character***	***Traits of character***	***Value orientations (ideological, religious, etc.) of the character***	***The character's deeds, his ways of resolving conflicts.***

Female characters	***Male characters***
20-60 years old (in all the films only Soviet female characters are present).	20-50 years old
Generally white.	Generally white (except the few films about the Japanese
The characters tend to have average statistical constitution, dressed in plain, simple civilian clothes, more rarely in uniform.	The characters tend to have strong constitution, dressed in military uniform, or plain civilian clothes.
Primary and secondary.	Higher education (commanders), primary and secondary (soldiers, civilians).
Women 18 years or older are usually married.	Commanders are married, their subordinates are single.
Generally – the workers of various peaceful professions, more rarely – military pilots.	Generally – the military, more rarely – the workers of various peaceful professions.
Quick wit, activity, loyalty, optimism, courage, commitment.	Strength, quick wit, activity, loyalty, optimism, courage, commitment (Soviet characters), hostility, cunning, cruelty, commitment (enemy characters).
Patriotic, communist values.	Patriotic and communist values (Soviet figures), imperialist, Nazi values (enemy characters), religious values are not present.
The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet women show their best professional/military qualities.	The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet characters show their best professional/military qualities, brilliantly design and implement the plan of defeating the enemy. The enemy characters initially develop a logical plan of a surprise attack, but fail later due to power and might of the Soviet army.

Table 3: The typology of the characters in media texts of the Soviet military-utopian films of the 2nd half of the 1930-es

The structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es

Historical period, scene of action, genre: the second half of the 1930-es, USSR, other countries, mainly a kind of an imperialist enemy country which resembles Germany. Genre – military action adventure (sometimes with drama elements). Typical examples: "Homeland Calling" (1936), "Deep Raid" (1938), "If the War Is Tomorrow" (1938), "Tankers" (1939), "Squadron Number 5" (1939) etc.

The setting, household goods: modest dwellings and household goods of Soviet characters, unified character of Soviet and enemy military sites – bases, headquarters, airfields, aircraft and tank cabins, warship decks, submarine compartments.

Methods of representation of reality: the life of Soviet people (mainly the military) is shown as a rule relatively realistically and always favorably, hostile countries are shows solely under martial law, their image is also relatively realistically, though often somewhat grotesque.

Details: In the films "Homeland Calling", "Squadron Number 5" the Nazi swastika on the wings of enemy planes and the distinctive military uniform allow to make a definite conclusion about their national origin. In the films "Deep Raid", "Tankers", "If the War is Tomorrow" the enemy uniform is more relative but indirectly (gothic font, behavior) everything indicates that they are Germans. In "Sailors" (1940), shot after the signing of the treaty of friendship between the USSR and Germany (august 1939), the enemies are the Japanese. For the same reason in "The Fifth Ocean" (1940) the Western opponents of the Soviet Union are deprived of national features (though we can assume that they are Finns). In all the films practically no losses of Soviet troops (and especially civilians) are shown. One of the few exceptions is the death of the son of a Soviet pilot in "Homeland Calling". The portraits of Stalin and Voroshilov hang on the walls of the Soviet headquarters and institutions. As a rule in the soundtrack of the films vigorous marches and songs are present ("If the war is tomorrow, if the campaign is tomorrow, we are ready to march today...").

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures: good characters (Soviet military men, peaceful citizens) are bearers of communistic ideas; the aggressors (military men, saboteurs, terrorists) are bearers of inhuman ideas. Divided by ideology and world outlook (Nazi/imperialist and communist) the characters as a rule have strong constitution, they are dressed in military uniform and look as imposed by the source of the media text: enemy characters (soldiers, officers, spies) are shown wicked, rude and violent fanatics with primitive vocabulary, active gesticulation and unpleasant voices (though sometimes they seem like clever opponents); Soviet characters (soldiers, officers, their relatives) on the contrary are depicted purely positively – they are purposeful, honest fighters for their homeland and communist ideas, with business or pompous vocabulary, restrained gestures and mimics. Of course in all cases their characters are drawn sketchily, without going deep into their psychology. Enemy characters speak Russian (for the audience to understand) or sometimes with a German accent. Rarely some phrases are in German.

Significant changes in the plot of the media text and in the lives of the characters: The good soviet characters live a peaceful life (from 7 to 30 minutes of the screen time). The bad/foreign characters (as a rule in summer at night) commit aggression/crime (treacherous military attack, sabotage, murder). Thanks to intelligence the Soviet command usually learns about the imminent attack.

Originated problem: violation of law – the lives of the good characters or (most often) the whole Soviet country is under threat.

Details: In "Tankers" (1939) before the attack on the Soviet Union an enemy general says the following, a kind of a prophetic monologue: "The offensive doctrine of the Red will do them an ill turn. They preach the offensive, a strong blow, and impetuous attacks. Napoleon's tactics! But the battle will be where we want it to be...".

Searches for the solution of the problem: the armed struggle of the good characters with enemy aggression. The most typical plotline: the Soviet people unite to fight the invaders; the Soviet High Command orders an air/tank/naval attack.

Details:

In the film "Homeland Calling" (1936) a military commander says the mobilization speech interrupting a theatrical performance: "The wolf threw off sheep's clothing. The enemy has just crossed the border without declaring war, without warning! But he miscalculated, he failed to break through. The enemy encroached upon the revolution and communism! He will be defeated, crushed, destroyed!". People in the hall begin the unanimous singing of "Internatsional".

In the film "If the War Is Tomorrow..." (1938) Marshal Voroshilov says a fiery speech which fully reflects the official military doctrine of the USSR: "Workers' and Peasants' Red Army is only the vanguard of our valiant people. It must take the first blow, but behind us there are millions of our people! Numerous times we repeated our statement that the war forced on us will take place not in our Soviet lands, but in the lands of those who dared to raise the sword. This statement remains constant, unchanged, it is in force today. Comrades, these words would have been a mere air rending, if they didn't have the real strength of the Workers' and Peasants' Red Army and our powerful and great Soviet people behind them!".

Only one plotline fall out of the list, it is A. Room's "Squadron Number 5" (1939), where German anti-fascist underground workers become allies of the Soviet pilots behind enemy lines.

The solution of the problem: elimination/capture of the aggressors, the Soviet army's crushing victory.

Details: The final world of a Soviet commander: "If needed Soviet tanks fly!" ("Tankers", 1939). Soviet airplanes which have just defeated the enemy form the letters of the leader's surname in the sky: "Stalin" ("Squadron Number 5", 1939).

The influence of this kind of media stereotypes on the audience was so strong that for a while those stereotypes continued to have effect (at least in the rear) after the real attack in 1941. These are memories of a contemporary about the demonstration of a propagandistic film "If the War Is Tomorrow" in one of the Soviet schools in the rear in November, 1941: "there was a solemn silence, not only the evacuated children but also the adult teachers stared at the screen, their faces enlightened. It was the real war promised by Stalin, victorious and proud, not the inexplicable nightmare that rang in horrible reports "from the Soviet Information Bureau" with a long list of abandoned cities" (German, 1989, pp.481-482).

Conclusions. As a result of the integrated historical and media education class by the examples of the Soviet military-utopian films of the 2nd half of the 1930-es students can realize the correctness of the opinion of the historian O. Grigorieva: "during the period of 1933-1939 Soviet propaganda shaped the image of Nazi Germany as an enemy whose actions are directed on the one hand against the Germans and German culture, and on the other hand (by means of the aggressive anti-soviet ideological and foreign policy doctrine) - against the USSR. At the same time within the framework of the ideology of internationalism the people of Germany were shown victims of the Nazi authorities (such motive can be distinctly seen in A.Room's "Squadron Number 5" – A.F.) and separated from the fascist leaders of the country" (Grigorieva, 2008, p.15). A short-term deviation from this kind of ideological concept observed during the period of "friendship" between the USSR and Germany (August, 1939 – June, 21, 1941) didn't change the existing attitude of Soviet audience to its new frontier neighbor. Although all the "defense" films mentioned in our article which somehow hinted at Germany as the enemy had been withdrawn from distribution (autumn 1939 - June 1941), the external propagandistic "mobilization readiness" was preserved to a great extent.

The main media educational result of the class is not only the audience's understanding of historical, political, social and cultural context and mechanisms of the formation of stereotyped propagandistic ideas of the Soviet military-utopian films of the 2nd half of the 1930-es about future events, but also the development of the audience's perception of media, the skills for analysis and interpretation, the development of critical thinking.

Questions for hermeneutical analysis of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es at the media studies in students' audience (Berger, 2005; Fedorov, 2004, pp.43-51; Fedorov, 2005; Fedorov, 2006, c.175-228; Buckingham, 2003, p.54-60, Silverblatt, 2001, p.107-108 etc.):

Media agencies:

Who created media texts? Who is responsible for the creation of media texts? What is the purpose of the creation of media texts? Does the creation of media texts have a hidden function?

What path does a media text follow from the author's intention to the audience?

What is the main purpose of this media text? To what extent is this purpose achieved? What reaction do the creators expect from the audience? Does this media text answers the questions raised or the questions remain unanswered?

Who controls the production and distribution of media texts?

Can you name the stereotypical functions of media agencies (in this case - film studios) of the Stalinist era (the 2nd half of the 1930-es)?

Media/media text categories:

Are there any other ways of classifying media texts except genre classification? If yes what are they? (for example thematic, stylistic).

What is the difference between fictional and documentary films?

How do conventions and codes work in media texts of the Soviet military-utopian films of the 2nd half of the 1930-es?

Is there a predictable genre formula? How does the understanding of this formula help your perception of a particular media text?

What is the function of genre formula of the media text?

How do genres of media texts affect cultural attitudes and values, cultural mythology, world outlook of men?

Is it possible to trace the evolution of a specific media genre, theme?

What do those genre/thematic changes tell about the transformations in culture of society?

What stereotypical plots and plot conventions are characteristic of specific genres/themes?

What does the beginning tell us about the media text? Does the beginning predict the following events and themes of the media text? What is the impact of this beginning on the media text?

Can you formulate the stereotypes of the beginnings for stereotypical genres/themes of the Soviet military-utopian films of the 2nd half of the 1930-es?

Media technologies:

How do technologies influence the creation of media texts?

How can stereotypical character of technological solutions manifest itself in these media texts?

Media languages:

Why did the authors of the given media text constructed this or that episode exactly this way? Why are certain things (including the characters' clothes, etc.) represented exactly this way? What do these things tell us about the characters, their lifestyles, their relations? How important for the development of the action are the dialogues, the language of the characters?

From whose point of view (who is the narrator) is a particular episode shown? Are there moments in the media text when the proposed point of view helps to create a sense of danger or unexpectedness?

What is the role of light, color, sound, music in the media text?

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Can you name the stereotypes of visual codes in the Soviet military-utopian films of the 2nd half of the 1930-es?

Media representations:

Is there a specific world view in media texts? Is there any moral or political values?

How can the media aggravate social and political problems or vice versa, contribute to their solution?

How do media represent certain social groups? Are these representations accurate? What political, cultural and social stereotypes are reflected in the Soviet military-utopian films of the 2nd half of the 1930-es?

Was this media text meant to be realistic? Why do some media texts seem more realistic than others? How do media prove that they inform of the truth about the world? How do media texts try to seem real?

What did the authors include/exclude from the context of this media text? Why?

In what way family, class, sex, race, life in other countries etc. are represented?

What are the key episodes of this media text? Why do you think so?

What do you think was selected to produce exactly this frame? What is the correlation between different objects seen in the frame?

Do you think it is possible to add some episodes in the media text? If so which ones? In what part of the media text they could be added?

How do changes in representation of the character and situation help the development of action in the media text?

In what scenes and how exactly are the conflicts revealed in the media text?

Who does the author of the media text sympathize with? How does he let the audience understand it? Why did you make this conclusion?

Are there any scenes of violence in this media text? If so, what is the difference between the representations of violence in other media texts you know?

Are there events in the media texts which mirror each other?

Could this plot have ended sooner? What would have changed in our perception of the text? What's the importance of the real ending of the media text?

Media audiences:

For whom was this media text created, for one or more types of audiences?

How does the choice of the audience influence strategy, style and content of media texts?

How does the strategy, the style, the content of media texts influence the audience's understanding?

What is the target audience in the sphere of media? How do media try to influence it? What assumptions about the audience do the creators of media texts have? With what characters does this or that agency want to identify you? What ideology do these characters express?

Why does the audience take some stereotypical media representations as true and other as false?

What do you think was the reaction of the Soviet mass audience of the 2nd half of the 1930-es to the above mentioned military-utopian films?

Is it possible to give different interpretations of stereotypical media texts and their characters? Or their stereotyped character initially assumes identical interpretations of media texts?

Do stereotyped media representations influence your point of view about the particular social groups or problems?

Which social groups are most strongly affected by media stereotypes? Why?

Is it possible to get rid of the influence of media stereotypes on society? Justify your point of view.

What kind of pleasure does the audience get from media texts? What values, experiences or perspectives does the audience get? Do these values, experiences or perspectives influence the audience's understanding/interpretation of media texts?

What is the role of gender, social class, age and ethnic origin in the media perception of the audience?

How do we understand media texts? How can media information influence our decisions? How does your life experience affect the interpretation of media texts? How (for what reasons), in your opinion, does the audience usually choose/but media texts? What helps you in choosing a media text you want to read/watch/listen?

What are the reasons for the success of the most famous recent media texts with the audience (genre, theme, жанр, тема, the system of emotional extremes, the reliance on mythology, happy ending, etc.)?

How is the audience's interest maintained in the media text? Is it possible to trace how our attention grows from episode to episode?

On what factors (political, social, moral, philosophical, artistic, etc.) should the media texts be evaluated?

What is the typology of the media audience? By what typical indicators of media preferences the audience can be differentiated?

What abilities and skills does a man need to analyze media texts competently?

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Directed by Alexander Macheret (second director – K.Krumin). Script writers: Valentin Kataev, Alexander Macheret. Cameraman: Nikolai Renko. Composers: Valerian Bogdanov-Berezovsky, Gavriil Popov. Artists: Pyotr Beitner, Vasily Rakhals. Cast: Mikhail Kedrov, Elena Melnikova, Alexandra Popova, Alesha Goryunov, O. Shakhet, Pyotr Berezov and others.

Border under lock. USSR, 1937. Soyuzdetfilm. Premiered: February 23, 1938.

Directed by Vasili Zhuravlev (second director – K.Kogtev). Script writers: Mikhail Dolgopolov, Ilya Bachelis. Cameraman: Nikolai Prozorovsky. Composer: Nikita Bogoslovsky. Artits: Yakov Feldman. Cast: Konstantin Nassonov, Semyon Svashenko, Galina Mogilevskaya, Konstantin Gradopolov, Viktor Arkasov, Fedor Seleznyov, Mikhail Viktorov, Viktor Shepel, Lev Prozorovsky, Pavel Massalsky and others.

Deep raid. USSR, 1938. Mostekhfilm. Premiered: February, 23, 1938

Directed by Pyotr Malakhov. Script writer: Nikolai Shpanov. Cameraman: Alexander Pulin. Composers: Nikolai Budashkin, Vladimir Yurovsky. Artist: Alexei Utkin. Cast: Georgy Lyubimov, Elena Stroeva, Nikolai Golovin, Konstantin Bartashevich, Alexander Cheban, Nikolai Gladkov, Georgy Muzalevsky, Sergei Komarov, N. Belyaev, Sergei Tsenin, Nikolai Kutuzov, Andrei Fait and others.

If the war is tomorrow. USSR, 1938. Mosfilm. Premiered: February, 23, 1938.

Directed by Yefim Dzigan (second directors: Lazar Antsi-Polovsky, Georgy Berezko, N.Karamzinsky). Script writers: Georgy Berezko, Yefim Dzigan, Mikhail Svetlov. Cameraman: Y.Yefimov. Composers: Daniil and Dmitry Pokrass. Artist: Mikhail Tiunov. Cast: Vsevolod Sanaev and others.

On the border. USSR, 1938. Lenfilm. Premiered: December 2, 1938.

Director, script writer: Alexander Ivanov. Cameraman: Vladimir Rapoport. Composer: Venedikt Pushkov. Artist: Pavel Zaltsman. Cast: Elena Tyapkina, Zoya Fedorova, Nikolai

Kryuchkov, Stepan Krylov, Nikolai Vinogradov, Erast Garin, Yuri Lavrov, Nikolai Michurin and others.

Naval post. USSR, 1938. Odesskaya film studio. Premiere: February19, 1939.

Directed by Vladimir Gonchukov. Script writer Lev Linkov. Cameraman: G. Shabanov. Composer: Nikolai Kryukov. Artist: Nikolai Valerianov. Cast: Ivan Novoseltsev, S. Yumasheva, Nikolai Ivakin, I. Rozhnyatovsky, Alexander Lutsenko, Vasily Lyudvinsky, Vladimir Uralsky, Maria Yarotskaya, Ivan Yudin and others.

Tankers. USSR, 1939. Lenfilm. Premiered: February 21, 1939.

Directed by: Zinovi Drapkin, Robert Mayman. Script writers: Zinovi Drapkin, Robert Mayman, Georgy Seliverstov. Cameramen: Alexander Sigaev, Moisey Magid. Daniil and Dmitry Pokrass. Artists: Dmitry Rudoi, Pyotr Yakimov. Cast: G.Gorbunov, Mikhail Volsky, Alexander Kulakov, Vladimir Chobur, Ivan Kuznetsov, Vasily Merkuriev, Dmitry Dudnikov and others.

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Directed by: Abram Room. Script writer: Josef Prut. Cameraman: Nikolai Topchii. Composer: Konstantin Dankevich. Artists: Alexei Bobrovnikov, Mikhail Solokha. Cast: Yuri Shumsky, N.Garin, Boris Bezgin, Sofia Altovskaya, Andrei Apsolon, Viktor Gromov, Sergei Tsenin, Nikolai Bratersky, Yakov Zaslavsky, L.Novikov and others.

The fourth periscope. USSR, 1939. Lenfilm. Premiered: December 25, 1939.

Directed by Viktor Eisymont. Script writers: Georgy Venetsianov, G.Blaustein. Cameramen: Vladimir Rapoport. Composers: Boris Goltz, Venedikt Pushkov. Artists: Abram Veksler, Ivan Znoynov. Cast: Boris Blinov, Vladimir Chesnokov, Maria Domasheva, Konstantin Nassonov, Valentin Arkhipenko, Vladimir Lukin, Sergei Morshchikhin, Pavel Volkov, Lev Shostak, Georgy Kranert, Alexander Nezhdanov, Vladimir Chobur, Ivan Dmitriev, Nikolai Kryukov and others.

Sailors. USSR, 1939. Odesskaya film studio. Premiered: February 21, 1940.

Directed by Vladimir Braun. Script writer Johan Zeltser. Cameramen: Mikhail Kaplan, Grigory Aizenberg. Composer: Yuri Milyutin. Artist Mikhail Yuferov. Cast: Vladimir Osvetsimsky, Antonina Maksimova, Sergei Stolyarov, S. Timokhim, Alena Yegorova, Mikola Makarenko, Arkadi Arkadiev and other.

The fifth ocean. USSR, 1940. Kievskaya film studio. Premiere: November 15, 1940.

Directed by Isidor Annensky. Script writers: Aleksei Speshnev, Alexander Filimonov. Cameraman Vladimir Okulitch. Composer: Sergei Pototsky. Artists: Solomon Zaritsky, Valentina Khmeleva. Cast: Andrei Abrikosov, Evgenia Gorkusha, Petr Aleinikov, Anton Dunaisky, Vasily Zaichikov, Anastasia Zueva, Aleksei Maksimov, Ivan Novoseltsev, Alexandra Popova and others.

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УДК 372

Анализ советских военно-утопических фильмов второй половины 1930-х годов на занятиях в студенческой аудитории

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Аннотация. Главный медиаобразовательный итог герменевтического анализа советских военно-утопических фильмов второй половины 1930-х годов на занятиях в студенческой аудитории – не только понимание аудиторией историко-политического, социокультурного контекста и механизмов формирования стереотипных пропагандистских представлений советских «оборонно-наступательных» фильмов этой эпохи, но развитие у аудитории медийного восприятия, умений анализа и интерпретации медиатекста, формирование критического мышления.

Ключевые слова: виртуальная война; герменевтический анализ; медиаобразование; медиапедагогика; медиаграмотность; медиакомпетентность; студенты; вуз советские фильмы 1930-х годов; война.

UDC 372

The Hermeneutical Analysis of the Soviet Fantasy Genre of the 1950s – 1960s and Its American Screen Transformation in Media Studies in a Student Audience

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Abstract. The main outcome of the media education hermeneutical analysis of the Soviet fantasy genre of the 1950s – 1960s and its American screen transformation in media studies in a university classroom is not just the audience's understanding of historical, political, social and cultural contexts and the stereotype formation mechanisms of the epoch, but also the development of the audience's perception of media culture, analytical and interpretative skills applied to media texts, critical thinking development.

Keywords: Hermeneutical analysis; fantastic films; genre; media education; media literacy; media competence; universities; students; Soviet films of the 1950s-1960s; USA; USSR.

Introduction. *The hermeneutic analysis of cultural context* stands for study of the media text interpretation process, of cultural and historical factors that may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with the comprehension of a media text by matching with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. The objectives of the audience's media education in this case are the following: development of the audience's media culture; their apprehension, analysis and interpretation skills applied to media texts; critical thinking.

Since nearly all modern universities are equipped with networked multi-media one can make the best use of e-libraries and web-archives in media studies. Among them we can name the American non-profit Internet archive founded in San Francisco in 1996 [www.archive.org]. Its aim is to provide anytime access for researchers and the public at large to various digital historic artifacts (print, visual and audiovisual texts). As the great bulk of media texts presented in the Internet Archive is open and free, it is very convenient for educational aims.

We offer a study guide for using fantasy genre media texts in teaching the media. The teaching methods used at such a lesson are based on the combination of the hermeneutic analysis with the structural, narrative, ethical, ideological, iconographic/visual analyses, the analysis of media stereotypes and media texts characters. We thought it interesting to pursue the transformation of such a typical (and archival) fantastic media text as *Planet of Storm* produced by P. Klushantsev (1961) in the American films – *Voyage to the Prehistoric Planet* (1965) by C. Harrington and *Voyage to the Planet of Prehistoric Women* (1968) by P. Bogdanovich.

The comparative analysis of these media texts will enable us to touch upon not only the socio-cultural, historical, and ideological contexts but also the urgent problem of copyright infringement and counterfeit media products.

A. Silverblatt, an American scholar and media teacher [Silverblatt, 2001, pp. 80-81], developed the following set of questions for media text hermeneutic analysis in the historical, cultural and structural contexts. In accordance with this scheme we have developed a method of constructing a lesson in media studies for university students.

A. Historical context [Silverblatt, 2001, pp. 80-81].

1. What does the media text tell about the time of its creation?
a) When did the premier of this media text take place?
b) How did the events of that time affect the media text?
c) How does the media text comment on the events of the day?
2. Does the knowledge of the historic events contribute to the media text understanding?
a) media texts created during a certain historic event:

- What events occurred when the media text was being created?
- How does the understanding of these events contribute to our understanding of the media text?
- What are genuine historical allusions?
- Are there any historical references in the media text?
- How does the understanding of these historical references affect our understanding of the media text?

P. Klushantsev's *Planet of Storms* was produced in the age when the topic of space was extremely popular thought the world. Hence arose scores of fantastic novels, stories, strip cartoons, sci-fi films about faraway planets, intergalactic flights and extraterrestrial civilizations. It was connected not only with the definite progress in space exploration (in the late 1950s the first Earth satellites were launched, some of them with animals on board) but also with a stiff competition between the two antagonistic state systems – the USSR and the USA – both in the world domination and space leadership.

A year before the shooting of the film *Planet of Storms* – on May 1st of 1960, a spy plane of the American pilot F.G. Powers was shot down in the USSR airspace. On April 8, 1961, the then leader of the USSR N.S. Khrushchev sent a note of protest to the USA President J. Kennedy concerning the anti-Castro landing of troops in Cuba. On August 13, 1961, the Kremlin ordered to begin the building of the infamous Berlin Wall. In 1962 (the year of the beginning of successful distribution of *Planet of Storms*) the USSR started the deployment of missiles in Cuba, and in response to this the USA declared a blockade of the island. That led to the politically tense Cuban Missile Crisis which forced the USSR to withdraw the rackets from Cuba in exchange for the promise of the USA to abandon the occupation of the 'Liberty Island'. And namely in the year when the film *Planet of Storms* (1961) was produced – the Soviet Union triumphantly took the lead over the USA on 12 April – for the first time in the world history a ship with a man on board (it was Yuri Gagarin) was put into orbit. Americans managed to launch a spaceship with their astronaut (A. Shepard) only on 5 May of 1961. On 6-7 August of 1961 G. Titov became the second Soviet cosmonaut to fly in space. In 1962 (the year when the film *Planet of Storms* was released) 5 more people flew into the outer space.

It goes without saying that the political developments of that period could not fail to influence the plot of the media text. As the story unfolds, the crew of the first starship was joint – a Soviet astronaut lands on the surface of Venus together with an American colleague and his robot. The authors' of the film *Planet of Storms* never intended to depict the American character as a greedy and malicious product of the capitalist world: Prof. Kern was presented as a pragmatic person who did not believe (at first) in friendship, but generally as a likable character. That is why we would not insist that the incident with F.G. Powers or the Cuban events affected *Planet of Storms* directly. Most likely, the film of P. Klushantsev and his scriptwriter – A. Kazantsev – the author of numerous sci-fi novels, was a sort of commentary to the general political and socio-cultural context of the late 1950s – early 1960s in the framework of the so-called 'peaceful co-existence' of the two ideologically irreconcilable systems that was officially proclaimed by the USSR. On the tide of the USSR's space advancement *Planet of Storms* was bought by dozens of countries including the USA. As regards the re-edited version of *Planet of Storms* which was shown in the USA under the title *Voyage to the Prehistoric Planet* (1965) it got to the transatlantic screens in the different epoch – after the US President J. Kennedy was killed (November 24th, 1963) and before (since August 2nd, 1964) America began the interminable war in Vietnam...

By that time the first woman – V. Tereshkova (1963) and about a dozen of Soviet and American cosmo/astronauts had already been in the outer space. The relations between the USSR and the USA were far from optimistic, and numerous American outer-space flights had already smoothed the initial shock caused by the Soviet priority in astronautics. That is why it does not seem surprising that the authors of the re-edited version of *Planet of Storms* – film director Curtis Harrington (mentioned in the credit line under the pseudonym of John Sebastian) and producer Roger Korman – by simple renaming and dubbing-in into English transmuted all the characters of the film *Voyage to the Prehistoric Planet* into people of the Western world. No Russians: only Americans plus a Frenchman and a German. G. Zhyonov, Y. Sarantsev, G. Teykh, G.Vernov were mentioned in the credits under Americanized pseudonyms so that American spectators might not guess that the movie used to be Soviet.

However, they went behind renaming and dubbing-in and removed direct visual hints at the Soviet origin of the movie by re-editing, though some of such clues nevertheless remained in the film (for example, the Russian inscription 'Sirius' on the cassette recorder), they also cut some episodes that made the action slow (such remarks as: 'We assure the Soviet government, our communist party, all Soviet people that we shall justify the trust...'). And, contrariwise, the American authors added some new episodes (the scenes with an orbiting station 'borrowed' from another Soviet sci-fi film – *The Heavens Call* (1959) and the scenes shot in addition at R. Korman's studio now with true American actors involved). It is hard to tell why the American cinematographers disliked K. Ignatova acting as astronaut Masha. But in the American version of 1965 American actress F. Domergue replaced her and played a similar part of American Marsha Evans instead of Russian Masha.

As a result, the American spectators of 1965 saw the 'American' movie *Voyage to the Prehistoric Planet* about the 'American' flight to Venus.

However, *Voyage to the Prehistoric Planet* (1965) was not a big hitter and, apparently, discouraged the producers. In 1968, Roger Korman made a decision about remaking (of C. Harrington's version this time), having entrusted this mission to American film critic Peter Bogdanovich who was popular then. As the majority of his colleagues, critic Bogdanovich could not brag of million incomes, that is why he willingly accepted R. Korman's modest offer of $6000...

P. Bogdanovich did not only remove the elements prolonging the movie (in particular, the by-plot of Masha/Marsha was completely cut) and re-edited it but also added (under the pseudonym Derek Thomas) several huge 'Venusian' scenes to the movie involving some sex-appealing females. That is why the movies deservedly got the enticing title *Voyage to the Planet of Prehistoric Women* (1968).

P. Bogdanovich's version appeared on transatlantic screens a year prior to the American landing on the Moon (though after 1965 another dozen of earthmen flew to space), but almost simultaneously with the invasion of the Soviet troops into Czechoslovakia that nearly returned the relations between the USSR and the USA to the level of the Cuban Missile Crisis. It is quite logical that in this situation the characters of *Voyage to the Planet of Prehistoric Women* kept on having western names and speaking English.

As for the general reason why Americans had an opportunity to alter *Planet of Storms* as they wished, it was quite simple – before 1973 the USSR persistently rejected to sign the Berne Convention for the Protection of Literary and Artistic Works. That is why the people who purchased Soviet artistic products could use them at their option. On the other hand, the Kremlin enjoyed the same right before 1973. Though western films did not contain additional scenes they were frequently re-edited, cut and mutilated in the Soviet Union.

B. Cultural Context [Silverblatt, 2001, pp. 80-81].

1. Media and popular culture: How does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.

Depending on the analysis of the chosen media texts in the course of debate students can come to a conclusion that *Planet of Storms* (though within the conventional framework of the fantastic genre) aimed to mirror the relations, values and conduct of Soviet characters taken from the so-called 'code of communism builders'. Whereas C. Harrington's and P. Bogdanovich's versions represented everything in the pragmatic context promoting at the same time the team spirit. In addition, P. Bogdanovich's version presented the mythology of existence of extra-terrestrial civilizations more brightly and obviously (with an accent on mysticism). And, certainly, in every case the authors were concerned about a hypothetical problem of crash of various worlds.

2. Outlook: What world is shown in the media text? [Silverblatt, 2001, pp. 80-81].

When answering the question of the 'cultural context' section the students can be offered to fill in Table 1:

Table 1. Philosophy and Outlook of the World Pictured in Media Texts of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Key questions to media texts	*Planet of Storms* (1961)	*Voyage to the Prehistoric Planet* (1965)	*Voyage to the Planet of Prehistoric Women* (1968)
What is the ideology of this world?	Communist 'peaceful' ideology (USSR, Soviet characters) Pragmatic philosophy (American characters)	Pragmatic ideology	Pragmatic ideology
What outlook does this world represent – optimistic or pessimistic?	Optimistic	Optimistic	Optimistic
What is the hierarchy of values in this outlook? What values can be found in the media text?	Patriotism – communist values – friendship – professionalism – science – family	Pragmatism – professionalism – science – family	Pragmatism – professionalism – science – family
What does it mean to be a success in this world? How does a person succeed in this world? What kind of behavior is rewarded in the world?	It means to be a patriot, a skillful and courageous explorer of the cosmos, a true friend and a family man. All the characters without exclusion are stereotypic; their individual traits are feebly presented.	It means to be a skillful and courageous explorer of the outer space, a good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.	It means to be a skillful and courageous explorer of the outer space, a good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.
Are there any supernatural phenomena in this world?	Yes	Yes	Yes

Table 2 will enable the students to better analyze the typology of the characters of the media texts and justify their answers.

Table 2. Typology of Media Texts Characters of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Description of the category	***Gender signs***	Male and female characters
	Age of the character	25-50 years of age (men), 25-30 years of age (women)
	Race of the character	White
	Appearance, clothing, constitution of	Earth's male characters, as a rule, strong-built, dressed in costumes of cosmo/astronauts, people at the space station are dressed in traditional civilian clothes. Shapely Venus female inhabitants are

	the character	dressed in something resembling swimsuits made of marine shells and fall trousers. The only woman-astronaut looks quite ordinary in outward appearance.
	Educational level, occupation of the character	The earthmen, apparently, have higher education. The Venus females – spontaneous.
	Marital status of the character	The earth dwellers are married or single. The Venus females, apparently, do not need men...
	Social position of the character	The earth dwellers are astronauts, research scientists. The Venus females seem to live in the primitive-communal system.
	Character traits	Strength, inventiveness, energy, optimism, boldness, purposefulness (earth characters). Beauty, purposefulness, mystical capabilities, vindictiveness, religiosity (Venus characters)
	Value system (ideological, religious, etc.) of the character	Patriotic, communist values (Soviet characters), pragmatic, bourgeois values (western characters), religious values (Venus characters).
	Acts of the character, his/her methods of the conflict resolution	Acts of the characters depend on the development of the media text plot. Right after the landing on Venus the earth characters demonstrate their best professional qualities. The Venus characters show their ability to cause spontaneous storms trying to resolve the conflict with the aliens who killed their god (pterodactyl) with their help.

It is also possible to use the iconographical analysis of a typical scene of media texts by means of Table 3.

Table 3. Typical Iconographical Scene Codes in Media Texts of the 1950s – 1960s and Their American Screen Transformation

Conventional codes of a typical scene in media texts	**Visual characteristics of these codes manifested in media texts**
Habitat of characte	They show only the characters' habitat in the space – at the station and on shipboard: control cabins with panel boards, compartments, mess rooms, berths. Everything corresponds to the technology of the 1960s though the action takes place in the distant future.
Space stations and rockets	Outwardly they look rather ingenious, especially the space stations (there is a version that S. Kubrick used this design in his fantastic film *2001: A Space Odyssey*, 1969).
Venus	Something resembling a petrous semi-desert with fleshy plants like cactuses, with dinosaurs of various sizes, the sea, gross vegetation and manifold underwater world. In P. Bogdanovich's version Venus is populated by half-naked sex-appealing blond sirens that use telepathic communication and mystical faculty.

In the last decade the activities of media teachers of different countries are being consolidated due to the usage of the generalized scheme of key concepts of media education given below (Table 4) which is based on the works of C. Bazalgette, [Bazalgette, 1995, p. 48], J. Bowker [Bowker, 1991] and A. Hart [Hart, 1997, p. 202]:

Table 4. Key Concepts of Media Education

№	***Kew question:***	***Key concepts of media education***
1	Who is communicating what and why?	Media Agencies
2	What type of text is it?	Media Categories
3	How is the text produced?	Media Technologies
4	How do we know what the text means?	Media Languages
5	How does the text present its subject?	Media Representations
6	Who receives the text, and what sense do they make of it?	Media Audiences

As a result, depending on these key concepts and the viewed and studied material students can build a generalized structure of stereotypes characteristic of the Soviet film fantasy of the 1950s – 1960s and its American screen transformation.

The Stereotypes Structure of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Historical period, scene, genre: *relatively far future, the USSR, the USA, Venus. Genre: space sci-fi adventure film. Thematic examples: 'Planet of Storms' (1961), 'Voyage to the Prehistoric Planet' (1965), 'Voyage to the Planet of Prehistoric Women' (1968).*

Setting, household objects: *functional habitat and household objects of the earthmen, unitized structure of the space objects – bases, cabins and compartments of space crafts. The Venus dwellers have no possessions. They are environed by fleshy plants resembling cactuses, dinosaurs of various sizes, the sea (the underwater world of Venus is rather manifold).*

Representation of reality: *life of the earthmen (predominantly, astronauts) is shown, as a rule, relatively verisimilarly and always positively. The Venus dwellers are every time presented with some mystical gauze (visual and musical). Venusian dinosaurs and the carnivorous flower behave rather aggressively and incessantly attack the astronauts.*

Characters, their values, ideas, morality, clothing, constitution, lexicon, mime, gestures: *among the earth dwellers there are no negative characters but their values depend on whether it is a Soviet film ('Planet of Storms') or its American versions. In the Soviet version USSR astronauts propagate communist values and friendly mutual assistance; in the American ones the western astronauts are pragmatists to the backbone. The American professor from 'Planet of Storms' is at first an earnest and consistent pragmatist but after the Russians pull him out of the fire he begins to value the significance of friendship and mutual assistance. The Venusian females in P. Bogdanovich's version have mystical and religious values.*

The male characters, as a rule, have a strong constitution and are dressed in space costumes and are presented in the positive way: they are purposeful, active scientists and explorers with a commercial lexicon, restrained gestures and facial expressions. Certainly, the characters of the personages are given only in outline, in all the cases without any penetration into their psychology. All the characters speak (for the convenience of the target language audience) either only Russian or only English. However, in the American versions the astronaut who became a Frenchman pronounces the word ***voilà.***

A special character – "crazy robot 'Iron John' is the envy of Hollywood cinematographers (a real articulated robot actually plays in the film – you won't meet anything like that even in American movies of the 1940s-1960s!" [Kharitonov, 2003].

Significant change in the plot of the media text and the characters' life: *the earthmen land on the surface of Venus after a preliminary preparation and discussing their action plan.*

Incipient problem: *because of the aliens attacks (dinosaurs and the carnivorous flower), volcanic eruptions the lives of the positive characters are under the threat.*

Search for solutions to the problem: *a struggle of the positive characters with aggressive alien creatures and the elements (with the help of the robot and go-anywhere vehicle and without).*

Problem solution: *killing of the aggressive Venusian creatures, overcoming the aftereffects of the raging elements (caused by sex-appealing Venusian females in P. Bogdanovich's version), and a successful flight of the astronauts back home...*

Students can make a more detailed splitting of the media texts into subject units using Table 5 (see the Appendix).

Conclusions. The principal result of the media education lesson is not only the audience's comprehension of the historical-political, social-cultural contexts and mechanism of propagandist stereotypes formation in sci-fi space movies in the USSR and the USA, but also the audience's media perception, analytical and interpretation skills, development of critical thinking.

Questions for the hermeneutic analysis of media stereotypes in Soviet sci-fi films of the 1950s-1960s and their American screen transformation in media studies with university students [Berger, 2005; Fedorov, 2004, pp. 43-51; Fedorov, 2005; Fedorov, 2006, pp. 175-228; Buckingham, 2003, pp. 54-60, Silverblatt, 2001, pp. 107-108 and el.]:

Media agencies:

Who creates media texts? Who is responsible for creating media texts? What is the purpose of creating media texts? Does the creating of media texts involve some implicit function?

What is the route of a media text – from the author's idea to the audience?

What is the key objective of the media text? To what extent is this objective attained? What feedback from the audience do the creators expect? Does the media text answer the suggested questions or do they remain unanswered? Who supervises the production and distribution of media texts?

Could you name stereotyped functions of a media agency (in this case – in the film industry)?

Media/media text categories:

Are there any other ways of classifying media texts except for genre? If yes, what are they?

What is the difference between live-action (fictional) and documentary media texts?

How do conventions and codes function in these sci-fi media texts?

Is here a predictable genre formula? How does your understanding of this formula contribute to your perception of this media text?

What is the function of the genre formula/composition of a media text?

How do media text genres affect cultural relations and values, cultural mythology, somebody's outlook?

Is it possible to trace the evolution of some definite genres, subjects?

What do these genre/subject alterations tell of the cultural transformations in the society?

What stereotyped plots, conventions are characteristic of definite genres/topics?

What does the introduction tell us about the media text? Does it predict the following events and topics of the media text? What is the effect produced by the introduction on the media text?

Could you define the stereotypes of introductions for stereotyped genres/subjects of sci-fi films about the outer space?

Media technologies:

How do technologies affect media production?

In what way can the stereotype character of technological solutions become apparent in these media texts?

Media languages:

Why did the authors of the media text construct this or that scene in this particular way?

Why are certain objects (including the characters' clothes, etc.) depicted exactly so? What do these objects tell us about the characters, their life style, and their attitude to each other?

What is the role of dialogues, the characters' language/speech in the plot development?

Who relates the events in the scene of the media text? (Who is the narrator?)

How are people and objects shown in this or that scene? Are there moments in the media text when the implied viewpoint promotes the feeling of danger or surprise?

What is the role of lighting, sound, and music in the media text?

Can there be stereotypes of artistic representation in a media text? If yes, where particularly do they become apparent in these films?

Can there be stereotypes of the sound solution in a media text? If yes, where particularly do they become apparent in sci-fi films?

Could you describe stereotypes of visual codes of the fantasy genre about space (space opera)?

Media representations:

Is there a specific world outlook in media texts? Are there moral or political values?

How can the media sharpen social, political contradictions or, vice versa, facilitate their solution?

How do the media represent certain social groups? Are these representations accurate indeed? What political, social and cultural stereotypes are reflected in these sci-fi films?

What did the authors include in (exclude from) these media texts? Why?

How do they represent in these media texts: class, gender, life on a different planet, etc.?

What are the key episodes/scenes of the media texts? Why do you consider them so important?

What was selected to make such a shot, do you think? What is the correlation between various subjects that we see in the picture?

Is there an opportunity to insert additional scenes in the media text, do you think? If yes, what scenes? Where exactly can they be added in the media text?

What changes in the character and situation representation contribute to the action development in the media text?

In what scenes and in what way are the conflicts revealed in the media text?

Whom does the author sympathize with? How does he make the audience realize it? Why did you come to this conclusion?

Are there scenes of violence in the media text? If yes, how do they differ from the representation of violence in other media texts familiar to you?

Are there any events in the media text which mirror each other?

Could this story finish earlier? What would have changed in our perception of the media text then? What is the significance of the actual dénouement of the media text?

Media audiences:

What is the target audience of the media text? Is it addressed to one or many types of audiences?

How does the choice of the audience affect the strategy, style and the plot of the media texts?

How do the strategy, style and the plot affect the audience's comprehension of them?

What stands for the primary/target audience in media production? How do the media attempt to affect it? What assumption of the audience do the media producers have? What characters does this or that agency want to associate you with? What ideology/philosophy do these characters advocate?

Why does the audience accept some stereotyped media representations as true and reject the others as false? What was the reaction of the audience of the 1960s on these media texts, do you think?

Can there be different interpretations of stereotyped media texts and their characters? Or does the stereotype character initially suggest similar interpretations of media texts?

Do the stereotyped media representations affect our opinion of certain social groups or problems?

What social groups are more liable to influence of media stereotypes? Why?

Is it possible to get rid of the influence of media stereotypes on the society? Give your arguments.

What types of enjoyment does the audience derive from media texts? What values, experience or perspectives are accepted by the audience? Do these common values, experience or perspectives affect the audience's comprehension and interpretation of media texts?

What is the role of gender, social status, age and ethnic origin in the audience's media perception?

How, in what way do we comprehend a media text? How can media information affect our decisions? How does your life experience influence your interpretation of media texts?

How (wherefore) does the audience usually choose/purchase media texts, in your opinion? What helps you choose a media text when you are going to read/watch/listen to a media text? What are the reasons for the popularity of the hits with the audience of late (genre, subject, the system of

emotional jump, usage of mythology, happy end, reckoning on maximum coverage of the audience's media preferences, etc.)

How is the audience' interest in the narrative of a media text supported and encouraged?

Can you see how our attention grows from episode to episode?

What aspects (political, social, moral, philosophical, artistic, etc.) should be taken into account when appraising media texts?

What is the typology of the media audience? What typical indicators of media preferences can help one differentiate the audiences?

What skills should one possess to properly analyze media texts?

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Filmography

The Heavens Call. USSR, 1959. Dovzhenko Film Studios. Film premiere: September 12, 1959.

Film Directors: A. Kozyr, M. Karyukov. Screenwriters: E. Pomeschikov, A. Sazonov, M. Karykov. Cameraman N. Kultchitsky. Composer Y. Maytus. Art director Y. Shvets. Actors: I. Pereversev, A. Shvorin, K. Bartashevitch, G. Tonuts, V. Chernyak and others.

Battle Beyond the Sun. USA, 1962.
Film director Francis Ford Coppola (under the pseudonym Thomas Colchart).
Actors: L. Barrett, F. Farley and the actors from the film *The Heavens Call*.
American version of the film *The Heavens Call* (1959).

Planet of Storms. USSR, 1961. Leningrad Film Studio of Science Films. Film premiere: April 14, 1962.

Film director Pavel Klushantsev. Scriptwriters: A. Kazantsev, P. Klushantsev. Cameraman Klimov. Composers: J. Admoni, A. Tchernov. Art directors: V. Aleksandrov, M. Tsybasov.

Actors: V. Yemeljanov, G. Vernov, G. Zhzhenov, K. Ignatova, Y. Sarantsev, G. Tajch and others.

Voyage to the Prehistoric Planet. USA, 1965 (the first American version of the film *Planet of Storms*). Film premiere in the USA – August 1, 1965.

Film director and scriptwriter Curtis Harrington (under the pseudonym John Sebastian). Producers: G. Edwards, R. Corman. The cameraman of the American additional scenes V. Lapenieks. Actors: B. Rathbone, F. Domergue, the leading actors from *Planet of Storms* under Americanized pseudonyms (except for K. Ignatova).

Voyage to the Planet of Prehistoric Women. USA, 1968 (the second American version of the film *Planet of Storms*).

Film director Peter Bogdanovich. Producers: Norman D. Wells, R. Corman. Scriptwriter H. Ney. The cameraman of the American additional scenes F. Olsen. Actors: M. Van Doren, M. Marr, P. Lee, the leading actors from *Planet of Storms* under Americanized pseudonyms (except for K. Ignatova).

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Appendix

Table 5. Comparative Plot Structure Analysis of the Basic Parts of the Film ‘Planet of Storms’ (1961) and Its American Screen Transformation

Basic parts of the plot	Planet of Storms. USSR, 1961	Voyage to the Prehistoric Planet. USA, 1965	Voyage to the Planet of Prehistoric Women. USA, 1968
1	Prologue: the report of TASS on the Soviet spaceships flight to	Prologue. The American space station. The spaceship is lost after its	Prologue: the chronicle of outer-space flights accompanied by the

	Venus. One of three Soviet spaceships on the way to Venus suffers a wreck catastrophe and is lost …	**collision with an asteroid.**	**speaker's text. The information about the failure of the maiden flight from the Earth to Venus in 1998: the spaceship was lost. Half a year later…**
2	The crews of the remaining two vessels decide to land on the surface of Venus. Takeoff and landing on Venus of the first spaceship in a special capsule (two astronauts and a robot). The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.	The crew **of the American** spaceship **and the administration of the space flight-control center** consider a possibility of landing on Venus. Some members of the crew (two astronauts and a robot) land on the surface of Venus. The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.	**The American space flight-control center 'Marcia'.** Takeoff and landing on Venus of the first spaceship (two astronauts and a robot). The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.
3	The contact with the first crew is lost. The second spaceship with three astronauts decides to land on Venus. Only one astronaut remains on the Venus orbit – Masha.	The contact with the first crew is lost. The second spaceship with three astronauts decides to land on Venus. Only one astronaut remains on the Venus orbit – Marsha.	Following the first crew the second spaceship with three astronauts decides to land on Venus. **All the members of the crews are men, there are no women aboard**.
4	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.
5	Landing of the second crew of the astronauts on the surface. Something like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.	Landing of the second crew of the astronauts on the surface. Something like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.
6	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.	Landing of the second crew of the astronauts on the surface. Something like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.
7	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way and take its blood sample.	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way and take its blood sample.	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. **They come across a gigantic dinosaur on their way, but they pass it by – they should not be sidetracked from the purpose….**
8	The crew of the first spaceship falls ill with a fever because of the damaged costumes. It	The crew of the first spaceship falls ill with a fever because of the damaged costumes. It	The crew of the first spaceship falls ill with a fever because of the damaged costumes. It

	starts raining. The astronauts and the robot hide themselves in a cave.	starts raining. The astronauts and the robot hide themselves in a cave.	starts raining. The astronauts and the robot hide themselves in a cave.
9	The captain of the second spaceship radios form the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.	The captain of the second spaceship radios form the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.	The crew of the spaceship hears strange sounds...
10	A flying reptile attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl. The go-anywhere vehicle sinks into the sea.	A flying reptile attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl.	**Young half-naked blondes sleep on the Venus sea coast. Then they wake up... they communicate non-verbally – by telepathy.**
11	**Astronaut Masha who is on the Venus orbit reflects on how to act: whether to stay or to fly in search of her colleagues. From the Earth comes the command to stay on the orbit.**	**Astronaut Marsha who is on the Venus orbit tries to contact the astronauts. Then she negotiates with the administration of the space station.**	The crew of the go-anywhere vehicle discusses the possibility of life on other planets and the existence of extra-terrestrial civilizations.
12	The astronauts of the second spaceship discover an octopus, a sculpture of a dragon with a ruby eye, and a rock in a cave underwater.	The go-anywhere vehicle sinks into the sea. The astronauts of the second spaceship discover an octopus, a sculpture of a dragon with a ruby eye, and a rock in a cave underwater.	**The blonds sail on the sea waves, catch fish by hand, and eat them straight away**... A flying reptile appears in the sky...
13	The astronauts of the first spaceship recovered. **The robot switches on its radio – American jazz sounds.**	The astronauts of the first spaceship recovered.	The captain of the second spaceship radios from the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.
14	The go-anywhere vehicle gets ashore. The astronauts light a campfire and discuss the possibility of life on other planets and the existence of extra-terrestrial civilizations.	The go-anywhere vehicle gets ashore. The astronauts light a campfire and discuss the possibility of life on other planets and the existence of extra-terrestrial civilizations.	A flying reptile appears in the sky... It attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl. The go-anywhere vehicle sinks into the sea.
15	The crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.	The crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.	**The blonds see the dead flying reptile ashore. It happens to be their Godhood. The blonds are determined to take revenge for their killed God.**
16	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.	The astronauts of the second spaceship discover a sculpture of a dragon with a ruby eye and a rock in a cave underwater.
17	The astronauts have a short talk. **One can hear a bravura Soviet song about the planet of storms.**	The astronauts have a short talk.	**The blonds mourn over the pterodactyl in front of its stone sculpture.**

18	The go-anywhere vehicle approaches the spaceship. The astronauts listen to Masha's radiogram in the spaceship. They suspect that she violated the order and decided to land on Venus.	The go-anywhere vehicle approaches the spaceship. The astronauts listen to Marsha's radiogram in the spaceship. They suspect that she violated the order and decided to land on Venus.	One of the astronauts sees an octopus underwater. **Two blondes watch it all from their hiding place unobserved.**
19	An earthquake and rain start. Masha radios that she is still on the orbit.	An earthquake and rain start. Marsha radios that she is still on the orbit.	**The blonds bury the pterodactyl in the sea. They learn that some odd creatures in strange costumes and headpieces were noticed underwater.**
20	One of the astronauts incidentally discovers a female bas-relief in the cracked rock (found by him earlier underwater).	One of the astronauts incidentally discovers a female bas-relief in the cracked rock (found by him earlier underwater).	The go-anywhere vehicle gets ashore. The astronauts light a campfire and talk about extra-terrestrial civilizations.
21	The space rocket with the astronauts flies away.	The space rocket with the astronauts flies away.	**The blonds seeking revenge use their magic to cause a volcanic eruption.**
22	**The camera shows the dull Venus surface. Unexpectedly a reflection of a young woman similar to the image in the stone bas-relief discovered by the astronauts appears in the water. Mysterious music sounds...**	**The camera shows the dull Venus surface. Unexpectedly a reflection of a young woman similar to the image in the stone bas-relief discovered by the astronauts appears in the water. Mysterious music sounds...**	The recovered crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.
23		**Epilogue. The voice-over sounds.**	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.
24			The astronauts have a short talk.
25			**Again the blonds sleeping on the seashore. Having woken up they discover the remains of the robot.**
26			The go-anywhere vehicle approaches the spaceship.
27			**The blonds pray and sand rain on the aliens to kill them.**
28			One of the astronauts incidentally discovers a female bas-relief in the cracked rock (found by him earlier underwater).
29			The space rocket with the astronauts flies away. **The blonds follow it with their eyes.**
30			**Having realized the uselessness of the former godhood that failed to kill the aliens with the longwall and rain the**

			blonds destroy the sculpture of the dragon and replace it by the remains of the robot – their new godhood.
31			Epilogue – an astronaut's monologue.

УДК 372

Герменевтический анализ жанра советской фантастики 1950-х – 1960-х и ее преобразование для американских экранов в медиаобучении студенческой аудитории

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Аннотация. Основной итог медиаобучения герменевтическому анализу жанра советской фантастики 1950–1960-х гг. и ее преобразование для американских экранов в медиаобучении в классах университета – это не только понимание аудиторией исторического, политического, социального и культурного аспектов и механизмов формирования стереотипов эпохи, но также развитие восприятия аудиторией медиакультуры, аналитических и интерпретационных умений в отношении медиатекста, развитие критического мышления.

Ключевые слова. герменевтический анализ; фантастические фильмы; жанр; медиаобучение; медиаграмотность; медиакомпетентность; университеты; студенты; советские фильмы 1950–1960-х гг.; США; СССР.

UDC 372

"The Hyperboloid of Engineer Garin": the Novel and its Adaptation to Media Education Lessons in the Student Audience

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ABSTRACT. The study of the media culture, the virtual world requires human knowledge and skills analysis of media texts of different levels of complexity. The article explains the technique of analysis of media texts detective-fiction genre as an example of the screen adaptations of A.N.Tolstoy (1883-1945) novel – "The Hyperboloid of Engineer Garin" (1927) in the context of media education. The author believes that the technology fits into the basic range of media education goals of higher education (especially in the training of future cultural studies, art historians, sociologists, linguists, psychologists, teachers).

Keywords: analysis; media texts; media competence; media education; media literacy; media culture; students; university; film; cinema; Alexey Tolstoy.

INTRODUCTION. As we know, the demand for this or that literary material for film adaptations depend on many political, social and cultural factors. In this regard it is curious to conduct a comparative analysis of screen interpretations of a popular novel by Alexey N. Tolstoy (1883-1945) "The Hyperboloid of Engineer Garin" (1927) in the context of media education. Here we shall use the methodology developed by U. Eco [Eco, 1998, p.209], A. Silverblatt [Silverblatt, 2001, p.80-81], L. Masterman [Masterman, 1985], C. Bazalgette [Bazalgette 1995], based on such key concepts of media education as media agencies, media/media text categories, media technologies, media languages, media representations and media audiences, because all these concepts are of direct relevance to value, ideological, market, structural and substantive, audio-visual, spatial and temporal aspects of the analysis of media products. It should be noted that this technology fits into the basic range of media educational goals of higher education, especially when training future culturologists, art historians, sociologists, linguists, psychologists and educators.

Author's ideology and moral principles in social and cultural context, market conditions that determined the concept and the process of creation of the media text (the dominant concepts: media agencies, media/ media text categories, media technologies, media representations, media audience).

After returning from a short emigration (1918-1923) "Red Count" A.N. Tolstoy apparently posed two main problems before himself: to earn positive reputation with the communist regime and significantly improve his financial situation in a fairly short period of time (and the NEP gave a lot of possibilities here). The trilogy "The Road to Cavalry", started in 1922, was being written for a long while. And it was necessary to urgently publish some less ambitious though commercially attractive things. That's how his fantastic story "Aelita" appeared (1923), quickly filmed by Y. Protazanov in 1924. The ideological function was indicated clearly – the communists are able to organize revolution not only on Earth but also on Mars...

Since the second half of 1925 A. N. Tolstoy began publishing another fiction adventure work in a magazine – the novel "the Hyperboloid of Engineer Garin" [Tolstoy, 1925-1927], which was apparently designed for the subsequent screen adaptation as well. The ideological background was similar to that of "Aelita": firstly the exposure of the bourgeois world of "yellow devil", and then the revolutionary uprising against the dictatorship of the technocratic maniac Pyotr Petrovich Garin. In 1927 the ending was remade: in the first version [Tolstoy, 1927] after the miners' revolt under the leadership of Shelga the beauty Zoya dies and Garin disappears without a trace, whereas in the second version after the revolutionary uprising Zoya and Garin meet on the yacht "Arizona" and sail towards new adventures...

Later A.N. Tolstoy repeatedly changed the novel with perseverance worthy of a better use: in 1934 he partially shortened the text (in the edition of 1925-1927 there were lots of technical terms and blueprints), in 1936 he released an adaptation for children (with no mention of a brothel on Garin's island and other "adult" details). In 1937 the novel was revised again with the radical changes in the ending: the yacht "Arizona" suffered shipwreck and Garin and Zoya found themselves on an uninhabited island...

It seems that from the ideological point of view A.N. Tolstoy did all he could: now after the uprising of the "working masses" Garin didn't sail away with his beloved, but in retaliation had to while away the rest of his life feeding of seaweed and fish on a small piece of land in the middle of the ocean. But no: in 1939 the final edition of the "The Hyperboloid" was published [this "canonical" text is preserved in the edition: Tolstoy, 2007], in which the author forced Garin to steal the idea of the "apparatus" from engineer Mantsev thus even more increasing the negative image of Garin...

Meanwhile despite all the efforts to adapt the novel to the ideological "agenda", the Soviet filmmakers of the 1920-1950s were not interested in it. It would seem that the plot of "The Hyperboloid..." is cinematic in Hollywood style: the colorful characters are depicted vividly and brightly, the action takes unfolds rapidly in a mixture of detective, science fiction and parody genres.

The time for screening "The Hyperboloid" came in the 1960-1970es, at the peak of interest of the national cinema to science fiction, when not only cosmic stories were screened ("Planet of Storms", "Andromeda Nebula" etc.), but also film adaptations of A. Belyaev's novels ("The Amphibian Man", "Air Seller"), and the collections of science fiction stories and novels were selling like hot cakes in bookstores. Science fiction as a genre significantly inhibited by the era of late Stalinism of 1940-es – the beginning of 1950-es once again became not only legitimate, but also officially approved (naturally subject to the rules of the ideological game of the time). So the first film adaptation appeared – "The Hyperboloid of Engineer Garin" (1965) by A. Gintsburg, and later the second one – "Failure of Engineer Garin" (1973) by L. Kvinihidze.

Of course, ideological clichés of Soviet times didn't spare A. Gintsburg's film as well: for example, the Americal billionaire Rolling is represented as an embodiment of the "yellow devil" of imperialism, while communist Shelga is a crystal-honest romantic of the Soviet country. However, despite this, the Soviet press of the 1960-s welcomed A. Gintsburg's film very skeptically. For instance, critic V.A. Revich specializing in fiction genre wrote: "In the novel "The Hyperboloid of Engineer Garin" A. Tolstoy perfectly reproduced the era of the 1920-es, the world-view of the writer who took the side of the young revolutionary country. In "The Hyperboloid" not scientific but social aspect is the most powerful: the mechanics of the bourgeois relations, stockjobbing, capitalist morality and economics. But this social aspect fell out of the film, with only simplistic detective aspect remaining [Revich, 1968, p.83]. After 16 years the same author returned to the analysis of this screen adaptation. This time he removed ideological pathos but once again stressed that "despite the eminent cast the film failed. The people who shot the screen version made a typical mistake. The desire not to miss the main story events leads to fluency – a character flashed, an event flew by – and on, and on, faster and faster; there is not enough screen time to peer into the facers, to understand the essence of the events" [Revich, 1984].

However the success with the audience (nearly 21 million people watched it during the first year of distribution) showed that the problems of "speed" of the media text didn't worry the audience. Moreover, perhaps the things that irritated V.A. Revich most in the first adaptation of "The Hyperboloid" served as an additional factor of attraction for the public drawn towards the rapidly developing action, detective intrigue and science fiction which is not burdened by ideology. Of course, at the same time we should keep in mind that the Soviet film market of 1960-es - 1970-es largely isolated the audience from spectacular Western films which gave the domestic entertaining films additional benefits.

Leonid Kvinikhidze's film "Failure of Engineer Garin" (1973) was shot in the format of TV series. Probably they were low on budget so the most expensive episodes (the construction of gold mines on the island, the destruction of the squadron of ships, etc.) were dropped out of the plot, and the fiction line of the novel was clearly in the background. Instead the ideological line of the Nazis who wanted to seize Garin's "apparatus" which was thought up by the scriptwriter S. Potepalov, was brought to the foreground.

It is difficult to judge the success of the "Failure..." because in the 1970-es in our country no "TV ratings" have been recorded. However, due to the fact that the number of TV series was extremely small at the time, there is no doubt that this film adaptation attracted no less viewers than A. Gintsburg's film.

Narrative structure in the media text (the main concepts: "media/media text categories", "media technologies", "media languages", "media representations")

During the discussion with the students we can conclude that the novel "The Hyperboloid of Engineer Garin" as well as its screen adaptations is built in the traditional structure of action (fiction, detective) media texts. The plot is clearly divided into the entanglement (in Soviet Russia on the 1920s a series of mysterious events and murders occur, connected with Garin's machine), the development of action (Garin transports the apparatus to the West, forces the billionaire Rolling to cooperate and meets his kept woman Zoya), climax (in various editions and screen adaptations of the novel it is either the destruction of European chemical plants by the deadly beam, or the construction of the gold mine on the island and destruction of the enemy squadron by the hyperboloid) and denouement (in various editions/adaptations: the rise of "revolutionary masses" on the island and the disappearance of Garin; his readiness for new adventures; the shipwreck of Garin's yacht near an uninhabited island; and Garin's death). Psychological and social motivations (in the novel as well as in its film adaptations) are given as a rule without deep nuances (exception – the original interpretation on Garin's role in "Failure..." by O. Borisov).

Schematically the peculiarities of genre modifications, iconography, character ethics, problems of the novel "The Hyperboloid of Engineer Garin" and its film adaptations can be represented as follows:

Historical period, scene of action. In general it is the second half of the 1920-es – Soviet Russia, Western Europe (mostly Paris), the seas, an island in the ocean.

The setting, household goods. Modest life, interiors and household goods in Soviet Russia, where the central object is an abandoned cottage near St. Petersburg, where Garin secretly conducts his experiments with the deadly beam. The rich office of billionaire Rolling. Luxurious setting of Garin's empire on the "golden island", comfortable yacht "Arizona"...

Audio-visual techniques, iconography. The visuals of color film "The Failure..." (1973) are rather standard, while the first black and white adaptation "The Hyperboloid of Engineer Garin" is remarkable for its exquisitely fine color performed in the spirit of film noir (American and French criminal films of 1940-es – 1950-es with its grim motives of doom, fatalism and the elements of expressionism): play with linear light and shade in night scenes; contrasting variations of black and white in daytime scenes, the use of wide-angle lens, unusual camera angles, etc. I believe that the director Alexander Gintsburg (1907-1972), the former cameraman himself, who shot the legendary film "Two Soldiers" (1943), intentionally set this task to the talented cameraman Alexander Rybin. The fast and nervous soundtrack composed by M. Vaynberg (1919-1996), who was already famous for his music to the films "The Cranes are Flying" (1957) and "The Last Inch" (1958), matches the visual style of the film. I suppose that namely the originality of audio-visual solution was evaluated by the jury of the International Fantastic Film Festival in Trieste (1966), which awarded the Grand Prize to A. Gintsburg's film.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. V.A. Revich justly noted that in the novel "The Hyperboloid of Engineer Garin" we can "clearly trace mockery, ridicule in relation to most characters. Thus Pyotr Petrovich Garin, a "superman", a dictator and a villain is a typical action adventure character, but his ambition, lust for power, resourcefulness and immorality are served with such excesses that he is perceived as a parody of such character" [Revich, 1984]. Brilliant actor Evgeny Evstigneev (1926-1992) why played the role of Garin in the film adaptation in 1965 removed these excesses making the main character a psychologically convincing fanatic of the idea of conquering the world: intelligent, prudent and persistent, not devoid of irony. His character's vocabulary, mimics and gestures are laconic and are subject to the pragmatics of plot circumstances. For the time being his clothes are purely functional, and only on the "golden island" Garin allows himself to realize his design fantasies...

Another outstanding master Oleg Borisov (1929-1994) painted his Garin (in the adaptation of 1973) with different colors, which gave rise to the following ironic passage of the critic: "The engineer rants about lust for power, but in the film he turns out to be rather a gentle lad. Thought

he killed two men, it was self-defense. He didn't blow up the plants. Yes, he took away the millionaire's mistress, but we must agree that this cannot be compared with delusional and truly fascist plans of Garin portrayed in the novel. The failure of this Garin and the failure of the small individualist who dreams to become rich with the help of his invention are, as they say, two big differences. Do you want us to see the novel's contemporization in such degradation of the protagonist?" [Revich, 1984].

In my opinion, O. Borisov's work received a clearly distorted assessment here. In "The Failure..." Borisov played not a "gentle lad", but a devilishly clever and shrewd cynic aspiring to conquer the world at any cost. No wonder his character has the ability to appear and disappear mysteriously, possesses the persistence of the tempter and the charm of seduction. Indeed the authors of "The Failure..." removed the "rough edges" of Tolstoy's interpretation of Garin from their adaptation. Not Garin, but Rolling directs the deadly beam at the plants. Garin doesn't abandon Mantsev to die in a distant expedition... Also Garin doesn't create his "golden empire". Facing the fierce and powerful Nazi organization, O. Borisov's character perishes with his apparatus in the ocean...

Playin the role of Garin, O. Borisov demonstrated his rich arsenal of facial expressions and gestures, his unique plasticity and the ability for transformation. Compared to him Garin played by Evgeny Evstigneev is more harsh, cruel and predictable...

As for the main female character, Zoya played by Nonna Terentyeva (1942-1996) from "The Failure..." (1973) looks more spectacular in all aspects than Natalya Klimova in the film adaptation from 1965. Moreover, Zoya in "The Failure..." is presented less schematically than in A. Tolstoy's novel. In L. Kvinikhidze's film the demonic fanatic of world domination Garin finds a decent girlfriend. This female adventurer puts everything at stake: the men she encounters – Rolling, captain Yanson, and Garin himself – are only pawns in her own big game. There is kind of a sinister charm in Zoya, which reminds of the charm of Milady from "The Three Musketeers" [Revich, 1984].

As for the "positive" character, the communist Shelga, it seems to me that both in the novel and in its film adaptations he remains a pale "walking function" of the plot...

Significant changes in lives of the characters. The lives of the main characters – Garin, Zoya, Shelga and Rolling – changes from the moment they meet and enter into a (voluntary/forced) alliance. The culmination of there events in the final version of the novel and in its first film adaptation falls on the creation of Garin's "empire" on the "golden island". In L. Kvinikhidze's film the culminating events occur on the yacht "Arizona", on which a Nazi agent Shefer acts.

Originated problem. In the main version of A. Tolstoy's novel and its 1965 adaptation the main problem for Garin is an uprising of "working masses" on the island. In 1973 adaptation a Nazi plot became the main danger for Garin's plans.

Searches for the solution of the problem. Using a small hyperboloid from the yacht "Arizona" Zoya destroys the big hyperboloid on the "golden island". Garin arrives to her on a zeppelin (later versions of the novel and 1965 film adaptation). In Leonid Kvinikhidze's version it seems that Garin relies only on luck...

The solution of the problem. In the first versions of the novel A. Tolstoy allows Garin to disappear or rush to new adventuries... In later versions of the novel and in A. Gintsburg's film adaptation the "solution" of the problem is the shipwreck of the yacht "Arizona", when Garin and Zoya end up on an uninhabited island. In "The Failure..." Garin's landing on the ocean shore ends with his death...

P.S. Despite the radical changes on political, social and cultural situation in Russia, the popularity of the novel "The Hyperboloid of Engineer Garin" has not declined. For instance, its "sequel", the novel "The Second Advent of Engineer Garin" was rather successful with the readers [Alko, 2001], also we can remember the unfinished attempt of Alexander Abdulov to make another film adaptation of the story about the failed ruler of the world ("Excommunicate", 2008). And who knows, maybe someday we will see a Hollywood version of "The Hyperboloid..."

Questions for the analysis of media texts in the student audience

Media agencies:

What is the main purpose of the given media text? To what extent is this purpose achieved? With what characters did the authors of the media text wanted to identify you? What ideology do these characters express?

Media/media text categories:

To what genre and thematic category can we attribute this media text?

Media languages:

Why did the author of the media text construct this or that episode in this way? Why are certain items (including clothing, characters, etc.) shown in this particular way? What do these items tell us about the characters, their life, their relations with each other? In what way are dialogues and the language of the characters important for the development of action?

From whose point of view are the events shown in this or that episode of the media text? How are people and things depicted in this or that episode? Are there moments in the media text in which the proposed point of view helps to create the sense of danger or surprise? What is the role of light, color, sound, music in the media text?

Media representations:

Think about social, moral and ideological problems raised in this media text. In what way are they related to the political, social and cultural situation contemporary to this media text?

With whom does the author of the media text sympathize? How does he make the audience understand it? Why did you come to this conclusion?

What are the key episodes of this media text? Why do you think they are the key ones?

What do you think was selected to make this particular frame?

Do you think it is possible to insert additional episodes into this media text? If so, what episodes? In what part of the media texts they could have been inserted?

How do the changes in the way the character or situation is shown help the development of action in the media text? Were some facts about the characters, things or places of action hidden from the audience at first? Was it done to force tension or to solve mysteries or crimes?

In what scenes are the conflicts revealed in this media text?

Are there scenes of violence in this media text? If so, what is the difference in the depiction of violence in other media texts known to you?

Could this plot have ended earlier? What would have changed in our perception of this media text? What is the importance of the actual finale of this media text?

Media audiences:

For whom is this media text meant? For one or more types of audience?

How do the style and the contents of the media text influence the audience's understanding?

What is the role or gender social class, age and ethnicity in media perception of the audience?

Do you understand the information put in the advertisement of this media text?

What are the reasons for the success of these media texts with the audience? (genre, theme, the system of emotional overfalls, reliance on mythology, happy ending, the calculation for the maximum coverage of the audience's media preferences, etc.)?

How is the audience's interest to the narration maintained? Is it possible to trace how our attention grows from episode to episode?

What are the parameters needed to assess media texts (political, social, moral, philosophical, artistic, etc.)?

What abilities and skills does a person need to competently analyze media texts?

Filmography

The Hyperboloid of Engineer Garin. Russia, 1965. Director Alexander Gintsburg. Scriptwriters: Alexander Gintsburg, Joseph Manevich. Cameraman Alexander Rybin. Artists: Evgeny Galey, Mikhail Karyakin. Composer Moses Vaynberg. Cast: Evgeny Evstigneev, Natalia Klimova, Vsevolod Safonov, Mikhail Astangov, Yuri Sarantsev and others.

Audience: 20,8 millions viewers.

Grand Prize "Golden Seal of the City of Trieste" at the International Fantastic Film Festival in Trieste (Italy, 1966).

The Failure of Engineer Garin. Russia, 1973. Director Leonid Kvinikhidze. Scriptwriter Sergey Potepalov. Cameraman: Vyacheslav Fastovich. Atrist: Boris Bykov. Composer Vladislav Uspensky. Cast: Oleg Borisov, Nonna Terentyeva, Alexander Belyavsky and others.

Excommunicate / Garin. Russia, 2008. Director Alexander Abdulov. Cast: Sergey Nikonenko, Sergey Stepanchenko, Elena Proklova, Evgenia Kryukova, Georgy Martirosyan and others.

Film shooting was interrupted by A. Abdulov's death.

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UDC 372

"The Hyperboloid of Engineer Garin": the novel and its adaptation to media education lessons in the student audience

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Abstract. The study of the media culture, the virtual world requires human knowledge and skills analysis of media texts of different levels of complexity. The article explains the technique of analysis of media texts detective-fiction genre as an example of the screen adaptations of A.N. Tolstoy (1883–1945) novel – "The Hyperboloid of Engineer Garin" (1927) in the context of media education. The author believes that the technology fits into the basic range of media education goals of higher education (especially in the training of future cultural studies, art historians, sociologists, linguists, psychologists, teachers).

Keywords: analysis; media texts; media competence; media education; media literacy; media culture; students; university; film; cinema; Alexey Tolstoy.

UDC 372

"The Little School Orchestra": a Sample of the Hermeneutic Analysis of Media Texts in Student Audience

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Abstract. The hermeneutic analysis of the cultural context is the investigation of the interpretation of media texts, cultural and historical factors influencing the views of the media agency / author and the audience's point of view. The hermeneutic analysis of media text comprehension involves a comparison of the cultural tradition and reality, insight into the logic of a media text, media text analysis through comparison of artistic images in historical and cultural contexts. Thus, the object of the analysis is the media system and its functioning in the society, the interaction with the person, the media language and its use. This article uses the film of Alexander Muratov and Nikolay Rasheev "The Little School Orchestra" (1968) as an example of the hermeneutic analysis of media texts in student audience.

Keywords: hermeneutic analysis; media text; film; media education; students; university; media competence.

Introduction. Umberto Eco reasonably asserts: "Any research of a work structures becomes *ipso facto* a development of some historical and sociological hypotheses, – even if the researcher himself does not or would not realize it. ... If one is aware of these basic principles of the research method the description of the work structures turns out one of the most effective means for detecting the interrelations between a work of art and its social-historical context (Eco, 2005, p. 208).

It needs to be reminded that the hermeneutic analysis of cultural context stands for study of the media text interpretation process, of cultural and historical factors that may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with media text comprehension by matching with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. The objective of the analysis is the media system and its functioning in the society, the interaction with the person, the media language and its use.

Let us take the film "The Little School Orchestra" (1968) directed by Alexander Muratov and Nikolay Rasheev as an example of the hermeneutic analysis of media texts in student audience. Following the methodology worked out by U. Eco, we highlight three "rows" or "systems" that are relevant to a media text: the author's ideology; market condition which affected the plot; narrative methods (Eco, 2005, p. 209).

This approach, in our opinion, fully correlates with the technology of media text analysis (Bazalgette, 1995; Fedorov, 2010; Fedorov, 2012) based on such key concepts of media education as *media agencies, media/media text categories, media technologies, media languages, media representations, media audiences*, since all of them are directly connected to ideological, market and structure-and-content aspects of media text analysis.

The authors' ideology in the sociocultural context *(dominant concepts: media agencies, media representations, media audiences).*

Under the authors we will mean its main creators – film makers, script writers, cameramen and composers. They conceived and created their film towards the end of the so-called "thaw" period when many people thought that the improved variant of "socialism with a human face" was still possible. However, unlike the majority of Russian films about schooling and youth of the 1960s "The Little School Orchestra" was highly improvised. There is no accentuated social aspect here, scrupulous description of living conditions, talks about politics or ideology and other attributes of Soviet "thaw" films...

The market conditions that contributed to the plot, creation of the media text (dominant concepts: media agencies, media/media text categories, media technologies, media audiences).

The Russian cinematograph of the 1960s was under the impact of the leading world filmmaking movements of those years – "cinema-variety", French and Czech "New Wave". At the same time, this influence (both stylistic, visual and plot, thematic) was adapted to the requirements of the Soviet censorship. In this aspect one should mention the film directed by G. Daneliya and G. Shpalikov "Walking the Streets of Moscow" (1965) where the so-called "current of life" devoid of any ideological pathos was created by the authors in the filigree manner at the joint of the drama and comedy genres...

The structure and narrative methods used in the media text (dominant concepts: media/media text categories, media technologies, media languages, media representations).

The structure, plot, representativeness, ethics, genre modification peculiarities, iconography, characters can be outlined in the following way:

Historical period, scene: Kiev of the late 1960s.

Setting: city streets, habitable rooms, a school gym used for arranging parties and orchestra rehearsals; a stadium. A room furnished in the fashion of that time, musical instruments.

Representation of reality: positive in relation to practically all the characters. Contrary to the established tradition of the Soviet cinematograph of the 1960s the protagonists (school leavers) are shown practically without any actuals of the "socialistic mode of life", and there are no teachers and parents among the characters. At the same time, there dominate image and music in the film but not words (the first word in the film is pronounced on the ninth minute of its action). A striking example is the scene where the major character of the film conducts an excursion in the cathedral: we do not here her words; we only see her inspired gestures and facial expression accompanied by music. As for the episode of the cycle race it was shot as a jazz improvisation – with freeze-frames, abstract lines of lights again accompanied by musical jazz melodies which sound in "The Little School Orchestra" nearly all the time...

Characters, their values, ideas, clothing, constitution, lexicon, mime, gestures: the characters are dressed in accordance with the "conservative" fashion of the late 1960s and are slim. Their mime and gestures are sometimes emotional and artistic. Their speech is plain. But they mainly communicate non-verbally – with jazz melodies.

Significant change in the characters' life: in June, 1968, the school leavers finish school and like many other young people they fall in love for the first time...

Incipient problem: choosing a future career, love peripetias.

Search for solution to the problem: an attempt to uphold one's own choice ("Why should I take up medicine?" – One of the characters exclaims. "I want to fly! Why not? This is an occupation for a man!")

Problem solution: the solution to the problem is given in the end only in an outline – in the form of collages: some characters are going somewhere; the others are seeing them off...

The famous researcher and media educator A. Silverblatt (Silverblatt, 2001, pp. 80-81) worked out a set of questions for the hermeneutic analysis of media texts in the historical, cultural and structural contexts. We will try to apply them to the analysis of "The Little School Orchestra" according to the basic aspects of this system:

A. Historical context

1. What does a media text tell about the time of its creation?

a) When did the premier of this media text take place?

The premier of the film could have taken place on one of the central TV channels but the film was banned by " higher authorities". The main reason for the ban was the accusation of the authors for "excessive" liberty. The film "was brought to Moscow in the autumn of 1968, but they said in Moscow: "Such musicians made the Prague Spring. Banned". The film had an extremely clear voice" (Margolit, 2010). As a result, "The Little School Orchestra" lay on the shelf for record 42 years: it was due to persistent search of film expert E. Margolit who managed to find the banned film in television archives, that the film was shown to Russian viewers in 2010.

b) How did the events of that time affect the media text?

The film was shot on the decline of the political "thaw" in the USSR, however, the media text does not reflect any political events of that time. Apparently, the media text got under the influence of the stylistics of "cinema-variety", the French and Czech "New Wave" of the 1960s.

c) How does the media text comment on the events of the day?

The principal feature of the film (which immediately put the censors on their guard) was its detachment towards political (school-Komsomol) and national contexts. In fact, the characters do not live either in the USSR or Kiev (though some aspects of Kiev are reflected in the film). They live in some "average European" city where extravagant ladies walk their pedigree dogs along the park avenues while a school orchestra is playing jazz at the school leaving ball. And one of the major sixteen-year-old characters falls in love with a beautiful thirteen-year-old neighbor (she is a restorer and a guide in St. Sophia Cathedral)...

2. Does the knowledge of the historic events contribute to the media text understanding?

a) media texts created during a certain historic event.

In the 1960s, a number of avant-garde films in point of content and film language concerning youth came out. The most outstanding films of the Czech "New Wave" were the pictures "Competition"(1963), "Black Peter" (1964), and "Loves of a Blonde" (1965) created by M. Forman. As for the French "New Wave", one can mark out "The 400 Blows" (1959), "Love at Twenty" (1962) and "Stolen Kisses" (1968) directed by F. Truffaut. Speaking of the Polish cinematograph, the most prominent films were "Innocent Sorcerers" (1960) by A. Wajda, "Knife in the Water" (1961) by R. Polanski, "Rysopis" (1964) and "Walkover" (1965) by J. Skolimowski. However, it is plausible to assume that the crucial influence on the film "The Little School Orchestra" was produced by the famous film of Alain Robbe-Grillet and Alain Resnais "Last Year at Marienbad" (1961, rewarded the Golden Lion of St. Mark at the Venice Film Festival).

If one concentrates exclusively on Soviet films about youth of the 1960s it is worth mentioning the films: "I am Twenty" (1961-1965) by M. Khutsyev and G. Shpalikov, "Walking the Streets of Moscow" (1965) by G. Daneliya and G. Shpalikov, "The Private Life of Valentin Kuzyayev" (1967) by I. Averbach and I. Maslennikov, "Not a Very Lucky Day" (1967) by Y. Yegorov, "Let's Live Until Monday" (1968) by S. Rostotsky, "Manlike Talk" (1968) by I. Shatrov, "Three Days of Viktor Chernyshov" (1968) by M. Osipyan, etc. Many of these films were notable for social bitterness ("Three Days of Viktor Chernyshov") which was not characteristic of those days but, nevertheless, they came out. But that's just the thing – the above-mentioned Soviet media texts (more or less) fitted into the sociocultural context of the "socialism with a human face", whereas "The Little School Orchestra" (1968) directed by A. Muratov and N. Rasheev breathed the air of freedom, improvised jazz lightness, the plot and image given in watercolours.

Vladimir Chinaev who played the role of the musician on drums in the film wrote forty odd years later: "A mass of reminiscences, feelings. Now, curiously enough, this film-mood is better received that in the 1960s. It is to be regretted that now it is black-and-white; it was a color film in the original. I remember S. Paradzhanov liked this film (Chinaev, 2010).

– *What events occurred when the media text was created?*

It was exactly in 1968 – the period when the film "The Little School Orchestra" was being made – when virtually at the same time in Prague and Paris there broke out militant actions of revolutionary-minded leftists.

The events which took place in the spring of 1968 in Paris are appropriately called an attempt of the "students' revolution". Having started with spontaneous student disturbances connected to the dissatisfaction of Paris cinema goers with Henri Langlois's dismissal from the post of the director (April, 1968), the events very soon - already in May of the same year – grew into a genuine social crisis – with large-scale demonstrations, mass riots and a general strike under political (Marxist, Trotskyist, Maoist and anarchist) slogans, with economic demands of a forty-hour workweek and increase in minimum wages. Eventually, it caused a change of government and a resignation of the most famous French president – Charles de Gaulle (he resigned on 28 April, 1969). That was also the reason for serious changes in the French and European society. So, the "revolutionary" closure of the Cannes Film Festival by leftists in May, 1968, turned out a local episode against such a large-scale background...

The reaction of the Soviet authorities (who were on good terms with France and Charles de Gaulle in the 1960s) to these events was mostly negative. At the same time, Soviet media especially underlined the negative aspects of the Maoist and anarchist disturbances of May, 1968...

The events in Czechoslovakia where the government began to actively follow the policy of the European integration since the mid-1960s were not less acute. On 5 January 1968 Alexander Dubček was elected the First Secretary of Communist Party of Czechoslovakia. Since his accession to power the state censorship (which was a most liberal one among the countries of the socialist camp before) noticeably slackened; the gateway for public debates was opened. It was even more often told about the usefulness of a multi-party system and private property, business activity; about the need for freedom of expression, meetings and movement, etc. (after twenty years it was voiced, almost word for word, already in the USSR during "Gorbachev's Perestroika"). Thus, 1968 was the culmination year of the endeavor to build "socialism with a human face" in a "separately taken state".

Naturally, unlike France, in the case of Czechoslovakia the Kremlin could afford much more than just criticism and denunciation of this or that event. At first the assault on "the Prague Spring" was led in a "peaceful way": in the spring of 1968 (on 23 March in Dresden and on 4 May in Moscow) the Soviet administration openly expressed their dissatisfaction with the democratic changes in Czechoslovakia. The political pressure on A. Dubček's team got intensified in July-August of 1968. Being convinced that the reforms concerning "socialism with a human face" are supported by broad masses (as well as in France – students and youth) in Czechoslovakia and it is impossible to "calm down" the rebellious with words, the Kremlin decided to apply to armed intervention – on the night of 20/21 August 1968, troops were brought into Czechoslovakia. Naturally, it led to mass protests (including armed) of Czechs and Slovaks against the occupation. But the forces were too unequal: in April, 1969, (almost simultaneously with Charles de Gaulle's resignation in France) A. Dubček was resigned from office and a long period of "crackdown" was launched in Czechoslovakia...

So, the angry and hard-line response of the cinematographic authorities to the free-flying improvisation of young characters of "The Little School Orchestra" in the humanistic spirit of "universal values" in the autumn of 1968 was quite predictable.

– How does the understanding of these events contribute to our understanding of the media text?

It stands to reason that the comprehension of the historical-political context enables one to better understand the audiovisual imagery of a film. It may be difficult for a person who is unaware of the historical-political context of the late 1960s to understand why "The Little School Orchestra" was banned in the USSR.

– What are real historical allusions?

The foreign historical-political background of the late 1960s has been stated above. As for the events that occurred in the USSR, the second half of the 1960s is known to be the end of the "thaw" when both timid attempts of economic reforms and anti-Stalinism rhetoric came to nothing but the censorial grip became more rigid (the most vivid examples are the prohibition of books written by A. Solzhenitsyn, A. Tarkovsky's film "The Passion According to Saint Andrew" (1966), S. Paradzhanov's film "Kiev Frescos" (1966), A. Alov and V. Naumov's film "A Bad Joke" (1966), A. Askoldov's film "Commissar" (1967) and the film "Intervention" (1968) by G. Poloka).

– Are there any historical references in the media text?

Being absolutely politically indifferent "The Little School Orchestra" precisely mirrored the "musical trends" of the late 1960s: the film characters live by music, their life seems to be dissolved in jazz tunes and beats of the remarkable music of M. Tariverdiev.

The talks though somehow concerning the social context (the episode in the workshop) are minimized. The main thing in the film is music and love, improvisation and freedom.

B. Cultural Context

1. Media and popular culture: how does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.

Namely in the second half of the 1960s the era of "recorded" music began in the USSR when broad masses of population for the first time gained an opportunity to secretly record and listen to western rock and jazz music which was almost eliminated from the official Soviet media (the radio, television, gramophone recording). Under the influence of the extremely popular western bands "The Beatles", "Rolling Stones", etc. the so-called "playing and singing groups" (professional and amateur) sprang up all over the USSR; jazz groups were revived.

"The Little School Orchestra" reflects it all very precisely – the major characters – school graduates of the 10th grade – play jazz with enthusiasm that in many respects defines their attitudes, values and behaviour. Music can be both a declaration of love and a momentary experience and a symbol of freedom...

2. Outlook: what world is shown in the media text?

a) What is the culture of this world? People? Ideology?

Contrary to the standards of the "Soviet society" there dominate the motives of jazz improvisation, love, the atmosphere of free flying and admiration for cultural/religious heritage of the past in this world (the scene presenting an excursion to St. Sophia Cathedral conducted by one of the characters of the film). The main characters are young – they are from 16 to 30, they are beautiful, charming, musical, and intelligent. There is neither ideological jabber nor Komsomol meetings, nor edifying speeches of their teachers and parents (the latter are altogether taken beyond the story).

b) What do we know about the people who belong to this world?

– are the characters shown in a stereotyped manner?

The characters of "The Little School Orchestra" are represented in contravention of Soviet film stereotypes on the "school-youth" theme of the 1960s: they do not reflect on the topic of the revolutionary heritage ("I'm Twenty"); they are not absorbed in social problems ("Three Days of Viktor Chernyshov") and/or family problems ("Manlike Talk"). Though the images of the characters are given in outline it does not prevent them from getting the viewer's sympathy.

– What does this representation tell us about the cultural stereotype of this group?

If the expression may be tolerated, the "cultural code" of the young characters of "The Little School Orchestra" is enthrallment with jazz music, love, inner freedom, detachment toward the "Soviet lifestyle".

c) What outlook does this world represent - optimistic or pessimistic?

– Are the characters of the media text happy?

– do the characters of the media text have a chance of being happy?

In spite of some minor notes connected to the characters' love peripetias the world of "The Little School Orchestra" is optimistic. And its characters hope to be happy (maybe in their illusions)...

d) Are the characters able to direct their own fates?

Yes, in a way, the collage epilogue of the media text testifies to that.

e) What is the hierarchy of values in this outlook?

– what values can be found in the media text?

– what values do the characters embody?

Music, improvisation, youth, friendship, love are the chief values of the film characters that are shared by the authors of the media text.

– what values prevail in the end?

– what does it mean to be a success in this world? How does a person succeed in this world? What behavior is rewarded in the world?

The world of "The Little School Orchestra" is not concerned about material values, the major characters are on the cusp of adulthood, success or failure. Actually, in the real Soviet world of the late 1960s one's success was associated not only with one's promotion up the Komsomol and the party ladder but also with one's progress in culture and sport, for example. So, the major characters' passion for music, perhaps, gave them a chance to advance...

Conclusions. It should be noted that A. Silverblatt's methodology corresponds to basic approaches of the hermeneutic analysis of audiovisual, space-and-time structure of media texts. There are some associative links between the screen and the viewer's experience (life and aesthetic); the emotional empathy with the characters and authors of the media text begins with intuitive, subconscious appreciation of the dynamics of the audiovisual, space-and-time artistic image of a scene. Then follows the process of its analysis and synthesis – ascertaining the meaning of frames, angles, shots, etc., their synthetics, combination, comprehension of ambiguity, expression of one's personal attitude...

For instance, it is possible to recall the space-and-time dynamics of the audiovisual image of one of the first scenes in "The Little School Orchestra" obviously shot in the style of a most famous masterpiece of the French "New Wave" – "Last Year at Marienbad" (1961) directed by A. Robbe-

Grillet and A. Resnais. At first we see figures geometrically put and placed in the interior space, and then – a picturesque city alley shot from the top view: it is full of elegant ladies with dogs strolling towards each other, one of the dogs carrying the owner's umbrella. The geometry of the figures placed on the landscape is again scrupulously adjusted and thought-out. The people sitting on benches seem to have stooped dead in the freeze-frame. A jazz improvisation is being played... In this way the authors boldly introduce the audience into the image world of their media text...

This is a sample of how one can verbally analyze a media representation of the seen and heard flow of sound-and-visual images which can be given in a more detailed way, including the light-and-color solution, mise-en-scène, actors' plastique and mime, use of certain details. Thus, one should interpret not only the psychological and emotional but also the audiovisual, space-and-time contents of the artistic image in this episode, its culmination meaning... In other words, from a more or less linear interpretation of the narrative scheme we proceed to an associational, polyphonic one. The events, characters, the artistic and musical solution are perceived as a unity, holistically.

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Filmography

The Little School Orchestra. USSR (Ukrtelefilm), 1968. 59 min. Directed by Alexander Muratov and Nikolai Rasheev. Script writers: Vladimir Zuev, Alexander Muratov, Nikolai Rasheev. Cameraman: Oleg Martynov. Composer: Mikael Tariverdiev. Art director: Galina Shabanova. Cast of actors: Galina Shabanova, Svetlana Smechnova, Sergei Vlasov, Victor Totski, Vladimir Khodzitski, Vladimir Chinaev and others.

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УДК 372

«Маленький школьный оркестр»: опыт герменевтического анализа медиатекста на занятиях в студенческой аудитории

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Аннотация. Герменевтический анализ культурного контекста (Hermeneutic Analysis of Cultural Context) – исследование процесса интерпретации медиатекста, культурных, исторических факторов, влияющих на точку зрения агентства/автора медиатекста и на точку зрения аудитории. Герменевтический анализ предполагает постижение медиатекста через сопоставление с культурной традицией и действительностью; проникновение в логику медиатекста; анализ медиатекста через сопоставление художественных образов в историко-культурном контексте. Таким образом, предмет анализа – система медиа и ее функционирование в обществе, взаимодействие с человеком, язык медиа и его использование. В качестве примера герменевтического анализа медиатекста в студенческой аудитории в статье использован запрещенный советской цензурой фильм Александра Муратова и Николая Рашеева «Маленький школьный оркестр» (1968).

Ключевые слова: герменевтический анализ; медиатекст; фильм; медиаобразование; студенты; вуз; медиакомпетентность.

Cultural Studies

Культурология

UDC 13

The Ideological, Structural Analysis of the Russian Image Representation in the Cold War Times' Film 'White Nights'

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Abstract. This article included the ideological, structural analysis of the Russian image representation in the "cold war" times' film 'White nights' (USA, 1985). Following the methodology developed by U. Eco the author selected three *systems* which are significant in a product: the author's ideology, market conditions which determined the plot, the creating process and success of media text (or, at least, promoted the first, the second and the third); narrative techniques, ideological and social trends, stereotypes.

Keywords: cold war; Western films; screen; image of Russia; USA; ideological confrontation; media studies; film studies; enemy.

Introduction. The modern society is characterized by a variability of norms, damage of traditions, social mobility, fragility of all standards and principles, — in other words, people in such a society are constantly under information pressure, sometimes even powerful information attacks which require continuous reorganization of perception, continuous adaptation of mind and continuous re-training of intellect (Eco, 2005, pp. 199-200). Perhaps, for this very reason the audience more strongly strives for media texts of the past what explains the increasing demand of such TV channels as "Nostalgia", "RetroTV" and the like. It is paradoxical, but the audience of these channels does not consist only of elderly people who willingly review the films of their youth but partially of young people too for whom such films become, per se, a premiere. Moreover, retro TV channels, as a rule, show again and again mainly entertaining, "genre", "consumer" media texts which were often disapproved of by ideologically engaged critics in the time of their creation...

But, I ageree with U.Eco: isn't it natural that even a quite educated person while relaxing and resting (both useful and indispensable) wants to take pleasure in the luxury of infantile laziness and refers to 'consumer goods' in order to find rest in a redundancy orgy? Should we approach the problem from this point of view, — and we are already inclined to treat the 'distracting entertainments' more indulgently... and to blame ourselves for applying acrid moralism (seasoned with philosophy) to what is actually innocent and, maybe, even beneficial. But the problem appears in a different light - if the pleasure derived from redundancy turns from a means of rest, from a pause in the intense pace of the intellectual life caused by information perception into *'the norm'* of the whole imagination activity (Eco, 2005, p. 200).

I also agree with U. Eco that any study of work structures becomes *ipso facto* a development of certain historical and sociological hypotheses — even if the researcher does not realize that or does not want to. And it is better to be aware of the fact in order to correct as far as possible the perspective distortions created by the chosen approach, and to derive the maximum advantage from the distortions that cannot be corrected. ... If a person realizes these basic principles of the scientific method the description of product structures turns out to be one of the most advantageous methods of finding the links between a product and its socio-historical context (Eco, 2005, p. 208).

T. Hackford's film "White Nights" as a case-study

Let me take T. Hackford's film *White Nights* (the USA, 1985) as a case-study of the ideological and socio-cultural analysis: though it was released at the height of a new round of the *Cold War*, it is still in demand on video/DVD and it is regularly shown on world TV screens. It will

enable us to trace not only the socio-historical context of the time when the media text was created but also to define its structure, plot, representativeness, ethics; also the peculiarities of genre modification, iconography, characters.

Following the methodology developed by U. Eco we shall select three *systems* which are significant in a product: the author's ideology, market conditions which determined the plot, the writing process and success of a book (or, at least, promoted the first, the second and the third); narrative techniques (Eco, 2005, p. 209). This approach, in my opinion, fully comports with the method of media text analysis suggested by C. Bazalgette (Bazalgette, 1995) which is based on such key concepts of media education as *media agencies, media/media text categories, media technologies, media languages, media representations, media audiences;* since all these concepts are closely related to ideological, market and structural-content aspects of media production analysis.

***The authors' ideology in the socio-cultural* context** *(dominant concepts: media agencies, media representations, media audiences).*

Here we should mention that under 'authors' we mean the main film creators – script writers J. Goldman, E. Hughes, film director Taylor Hackford and cameraman D. Watkin. They conceived and created the film in the epoch of active political confrontation between the USA and the USSR (see Table of key political events in the Appendix) which got aggravated with the beginning of the Afghani war, actions of the Polish 'Solidarity' movement crushed by the imposition of martial law, with the new arms race escalation (the so-called *Star Wars*) and President R. Reagan's accession to power. To crown it all, on September 1, 1983 a Soviet fighter shot down a passenger aircraft of the South Korean airline which had crossed the USSR border. Thereby, the film *White Nights* released in 1985 became a telling illustration in the ideological meaning of the legendary thesis of R.Reagan about the USSR as '*the Evil Empire*'.

Actually, the USSR is shown in the film as a grim, gloomy country where even majestic St. Petersburg looks like a hostile trap city. The miserable main characters are tortured by furious KGB agents - tireless fighters against Freedom and Democracy...

The market conditions which facilitated the plot, creation and success of the media text (dominant concepts: media agencies, media/media text categories, media technologies, media audiences)

The western media market of the 1980s quite often turned to the Russian topic – approximately 80 films about Russia/USSR and with Russian/Soviet characters were shot (half of them were made in the USA) from 1980 to 1985. Not all of them were a success with spectators; therefore it might be supposed that the studios were guided not only by commercial interest but also by political motives. Anyway, *White Nights* became a box-office hit due to the ideological tension, a skillful genre synthesis of a melodrama, a musical and a thriller, and also thanks to the involvement of well-known emigrant dancer Mikhail Baryshnikov starring in the film.

At first *Colambia* allowed the film to be shown in a limited number of cinemas of the USA and Canada where *White Nights* collected almost half a million dollars during the first weekend. During its *Big Weekend* on December 6-8, 1985 the film was shown simultaneously in 891 cinemas and its box-office receipts were 4,5 million dollars (it was the 3rd place on the weekend box-office receipts top list of Northern America). In total, *White Nights* collected 42 million dollars during the first year of its exhibition in the USA and Canada (it was the 17th place in American charts of 1985) leaving behind such famous action films as *Commando* ($35 million), *Silverado* ($32 million), and *Young Sherlock Holmes* ($20 million) which were also showing in cinemas at that period (http://www2.boxofficemojo.com).

Thus, the authors of the film achieved their main goal – tangible success with viewers caused not only by a felicitous synthesis of genres, excellent music and choreography, all-star cast (M. Baryshnikov, H. Mirren, I. Rosselini, G. Hines), but also by skillful usage of the ideological anti-Soviet conjuncture.

The structure and narrative techniques in the media text (dominant concepts: media/media text categories, media technologies, media languages, media representations)

In our opinion, the film *White Nights* is founded on simple dichotomies: 1) the hostile and aggressive Soviet world and the democratic world of the West; 2) positive characters (emigrant

dancer Rodchenko) and villains (KGB agents); 3) yearning for freedom and inderpendence (Rodchenko) and conformism (ballerina Ivanova); 4) plot and effect.

In outline, the structure, plot, representativeness, ethics, the peculiarities of genre modification, iconography, and characters can be represented in the following way:

Historical period, scene: *the USSR of the mid-1980s.*

Setting, household objects: *an air liner compartment, urban streets, living rooms, theatre, rehearsal halls. Ascetic living conditions in the USSR.*

Representation of reality: *pointedly favorable in relation to positive characters, especially towards famous ballet dancer Rodchenko; unambiguous grotesque in relation to the characters connected with KGB.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *former soloist of the Soviet ballet, and nowadays American citizen Rodchenko and his former sweetheart – Ivanova, the first Soviet ballet dancer. They are of a different ideological, social and material status. The characters are dressed in training or ballet costumes. Both the characters are well-built. Their speech is plain. The mime and gestures are emotional and artistic. The KGB colonel – a brutal, harsh, cruel character 'standing guard over the USSR national security' acts as a foil to them.*

Significant change in the characters' life: *1985. Emigrant Rodchenko quite unexpectedly appears on the Soviet territory and gets caught in KGB meshes as a result of the forced landing of a plane. The Soviet special services send Ivanova to Rodchenko: her task is to coax him into remaining in the USSR.*

Incipient problem: *the difference in their ideological views prevents the former lovers from finding a common language.*

Search for solutions to the problem: *unruly memories and feelings make Ivanova take a decision to help Rodchenko to run to the West through the Soviet-Finnish border.*

Problem solution: *Rodchenko manages to return to the West from the USSR.*

A. Silverblatt, an influential American scholar and media teacher (Silverblatt, 2001, pp. 80-81) developed a set of questions for media text critical analysis in a historical, cultural and structural context. Let us apply them to the analysis of *White Nights*:

A. Historical context.

1. What does a media text tell about the time of its creation?

a) When did the premier of this media text take place?

The premier of the film occurred in November-December of 1985 in the USA.

b) How did the events of that time affect the media text?

The aggravation of the confrontation between the USA and the USSR of 1979-1984 connected with the war in Afghanistan, political events in Poland, had an obvious impact on the media text. The world resonance of condemnation of the USSR after a Soviet fighter had brought down the South Korean passenger plane on September 1st , 1983 apparently provided the impulse for the plot development.

c) How does the media text comment on the events of the day?

The authors' treatment of events is in many respects under the influence of the *Cold War* stereotypes – it concerns the relations and personalities of the characters, images, etc. Russia/SSSR appears on the screen as a gloomy totalitarian country reigned by malicious KGB agents who torcher ordinary people...

2. Does the knowledge of the historic events contribute to the media text understanding?

a) media texts created during a certain historic event:

- What events occurred when the media text was being created?

The film was being made in 1984 when a new round of the *Cold War* between the USSR and the USA was at its height – there was a protracted war in Afghanistan. R. Reagan was the USA serving president who *played hardball* with the USSR. In February, 1984 the leader of the USSR of that time – Y. Andropov died of a serious malady; he was a hard-line supporter in relation to the USA. Then K. Chernenko, a terminally ill person, came into power: he ordered to boycott the Olympic Games in Los Angeles and lodged a protest against the American military program 'Star Wars'. However, after K. Chernenko's death in March, 1985 liberal-minded M. Gorbachev became the leader of the USSR. He restarted arms negotiations on March 12 of the same year in Geneva.

But by that time the shooting of the film *White Nights* was already over, and the beginning of the *warming* in the *Cold War* could not affect the general conception of the film.

- How does the understanding of these events contribute to our understanding of the media text?

Naturally, the understanding of the historico-political context helps to better understand both the peculiarities of the film's plot and its ideology. It may be very difficult for a person who is unaware of the historico-political context of the early 1980s to understand why the image of Russia/USSR is created in this particular way.

- What are genuine historical allusions?

Among real historical allusions one can mention the following: the dramatic events of September 1, 1983; KGB functions as a ramified apparatus for suppression of dissent in the USSR; real facts of the so-called dissidents' flight from the USSR (including M. Baryshnikov starring in *White Nights*); V. Vysotsky's status as a symbol of creative non-conformism...

- Are there any historical references in the media text?

The film is not based on real facts, the historical references are circumstantial, and the treatment of events contains a certain degree of grotesque, though all the above-mentioned political trends are revealed in the film.

- How does the understanding of these historical references affect our understanding of the media text?

Undoubtedly, the understanding of historical references ensures better perception of *White Nights* as a certain symbol of the ideological confrontation between the USA and the USSR.

B. Cultural Context

1. Media and popular culture: how does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.

Logically reflecting a negative stereotyped attitude of the West to Russia T. Hackford's film creates an image of a hostile, aggressive, militarized and economically backward totalitarian Russia – with a frigid climate, poor population deprived of civil rights and ruled by malicious, cruel, perfidious communists/special services. There is no place for democracy and human rights, freedom of expression and creativity here...

2. Outlook: what world is shown in the media text?

a) What is the culture of this world?

Generally speaking, the image of Russia/USSR in *White Nights* represents the 'Evil Empire'. This empire does not negate Culture but aims to bring it under control of the totalitarian Ideology.

- People?

People in this world are divided into three basic groups: 'evil forces' (administration, KGB agents, military men and so forth), 'suffering conformists' (the majority of ordinary people including those who belong to the world of culture, arts) and 'non-conformists' (outstanding ballet dancer Rodchenko played by M. Baryshnikov) – they are in minority, they are few and far between...

- Ideology?

The communist totalitarian ideology dominates in this world, and everyone is forced to obey it even if one does not approve of it...

b) What do we know about the people who belong to this world?

- are the characters shown in a stereotyped manner?

In general, the characters of *White Nights* are represented in a stereotyped manner without special undertones (especially it concerns villains), however the talents of outstanding dancers M. Baryshnikov and G. Hines enable them to 'tell' of the emotional-psychological experiences of the characters through choreographic etudes. Moreover, at the beginning of the film M. Baryshnikov gives a brilliant performance of a solo ballet part in which the authors' conception of the film is reflected in an allegorical form.

- What does this representation tell us about the cultural stereotype of this group?

The representation is based on the following cultural stereotype: the USSR is a totalitarian country flooded with KGB agents (whose leisure-time activity is drinking vodka) with gloomy, dark cities, official-looking interiors and people's clothes, communist ideology domination and with suffering ordinary people...

c) What outlook does this world represent - optimistic or pessimistic?

The authors of *White Nights* create a pessimistic image of the USSR; their optimism reveals itself only in giving the main character a chance of escaping from KGB clutches alive and intact...

- Are the characters of the media text happy?

A las, there are no happy characters in *White Nights*, each of them suffers anyhow (even the furious brutal KGB colonel played by J. Skolimowski is unhappy in his way as he failed to prevent Rodchenko from running to the West).

- do the characters of the media text have a chance of being happy?

The authors of *White Nights* make it clear that one can be happy only OUTSIDE *the Evil Empire...*

d) Are the characters able to direct their own fates?

Here the American pragmatism shows up – the absolute confidence that a person can control his fate if he does want to. Conformists (Ivanova) remain prisoners of the *Evil Empire.* Non-conformists (outstanding ballet dancer Rodchenko) are capable of changing their fate even under the most unfavorable circumstances for the better...

e) What is the hierarchy of values in this outlook?

- what values can be found in the media text?

According to the authors' conception the principal values in the world are freedom and democracy.

- what values do the characters embody?

Prominent ballet dancer Rodchenko is a symbol of Russian non-conformist yearning for freedom and democracy. The most vivid episode indicating it is M. Baryshnikov's choreographic etude to V. Vysotsky's song 'Fastidious Horses'. But the KGB colonel (J. Skolimowski) is not a less bright character of the totalitarian regime suppressing the human personality.

- what values prevail in the end?

The end of the film when M. Baryshnikov manages to run away from KGB agents through the Soviet-Finnish border can be considered as a triumph (local, of course) of the democratic values of the Western world, their attractiveness for positive representatives of the Russian nation.

- what does it mean to be a success in this world? How does a person succeed in this world? What behavior is rewarded in the world?

A ccording to the authors' conception only an 'ideologically staunch' personality who is an obedient and conscientious worker of the totalitarian regime can succeed in the USSR.

It should be noted that A. Silverblatt's methodology corresponds to basic approaches of the hermeneutic analysis of the audiovisual, space-and-time structure of media texts. It needs to be reminded that the *hermeneutic analysis of cultural context* is a process research of media text interpretation, cultural, historical factors which influence the viewpoint of the agency/author of a media text. The hermeneutic analysis consists in comprehending a media text through correlation with the cultural tradition and reality; penetration into the logic of a media text; a media text analysis through comparison of artistic images in the historical and cultural contexts. Thus, the object of analysis is the media system and its operation in the society, relationship with man, media languages and their usage.

Let us remember the dynamics of the space-and-time audiovisual image of one of the culminating episodes of *White Nights.*

...The protagonist – emigrant dancer Nikolay Rodchenko as fate has willed meets his former partner and lover ballerina Ivanova. They are standing on the stage. The house is empty, the hall is scarcely alight. Nikolay is speaking about conformism, about intellectuals who have sufficient courage only for listening to Vysotsky's *seditious* songs. And as for him, he is suffocating in the dead air. He needs Freedom – freedom of spirit, creation, life... Then Nikolay begins to dance to a tape recording of Vladimir Vysotsky's song 'Fastidious Horses'. The camera zooms in on Ivanova's face, tears suddenly flushing her eyes.

Rodchenko's dance is built on twists, jerks, attempts to overcome difficulties, dangers, counteractions. Thus following the disquieting, impulsive Vysotsky's music and verses he is dancing as if on the brink of a precipice. The character puts all his anguish into the dance which he felt after his separation from the motherland, because of slander, lies, human envy and malice...

In this episode the authors skillfully use choreography which metaphorically reflects the psychological condition of the character, his mental turmoil, breakdown, yearning for freedom by all means. And V.Vysotsky's song is not a random choice. Vysotsky did not wish to become an

emigrant (though he had many opportunities for it). However, the authorities failed to make him a time-server, an obedient seeker of official awards and honours ... Vysotsky's fate and Rodchenko's destiny serve as a reproach to outstanding ballet dancer Ivanova. After all, she preferred a silent and obedient life, thus having betrayed true freedom...

But that is not the only reason why the heroine cries. The point is that she used to be in love with Rodchenko. And it was difficult for her to put up with the fact that he had chosen freedom in America and actually sacrificed his love for her. That is why the conflict between one's yearning for freedom, independence and an abyss of falsehood and conformism is tinged here with the drama of irretrievable losses, loss of love... Though Ivanova is not dancing in the episode, her movements as well as Rodchenko's ones have their own musical plastic rhythm. Rodchenko's motions are a desperate, hysterical vortex of incoercible energy whereas Ivanova's movements are a sad melody of a love romance...

Certainly, it is important not to *pick out* the so-called *expressive means* from the context of a whole product while analyzing an audiovisual media text but to attempt to reconstruct more or less a complete picture of your own feelings and impressions, show the interrelationship of psychological states of characters, conflicts, dialogues, etc. with the artistic, musical solutions, with composition tasks and the whole image structure of a media text.

In particular, it is necessary to pay attention to the fact that the authors of *White Nights* create a tense, controversial atmosphere of the action by using purely visual, light-and-shade means: in the twilight of the empty hall a luminous flux highlights the dancer's figure and his whole dance is built on color contrasts (black, yellow, white) and light-darkness opposition...

There is so much energy, force, obstinacy in the frantic dance of Rodchenko that it gives one a feeling that he is able to escape from any pitfall of fate. It would seem that all the signs point to hopelessness and absence of any prospect: Rodchenko is in tenacious clutches of special services, his fair one preferred to surrender... From the window one can see ominous silhouettes of guards... The hero's hands are in close-up, clenching into fists... His whole figure is strained for a violent leap... And here the camera gives a feeling of his flight... Rodchenko seems to be hovering over the stage in a gorgeous leap...

Approximately in this manner one can practice an analytical *reconstruction* of the media representation of the seen and heard flow of sound and visual images including the light and color solution, mise-en-scène, actors' plastic movements and mime, usage of certain details. Thus, one should describe not only the psychological and emotional but also the audiovisual, space-and-time content of an artistic image in the given episode, its culmination, when the authors endeavor to express their feelings and thoughts concerning the purpose of human life, the price of independence, origins of creation, freedom which come to man through his overcoming of both outward Evil and his own pusillanimity.

It is also interesting to see the development of the audiovisual, space-and-time image dynamics (including a metaphorical nature of the choreographic composition to Vysotsky's music). Besides, a specific plot of *White Nights* (the main characters are actors, dancers, and the action for the greater part takes place in the theatre) makes you consider the interrelation between a media text and music, choreography, theatre. For instance, lack of montage and system of frames, camera movements in a performance (though there are some common features such as dialogues, a character's costume, music, and choreography) would most likely lead to intensified actors' mime, to verbal complement of dialogues, to bright and contrasting effects of lighting which would enable the producer to impart his creative concept to the audience...

Conclusions. Thus there appear associative relations between the screen and the viewers' experience (life and aesthetic). The emotional empathy with characters and the authors of a media text initially develops on the basis of intuitive, subconscious perception of the audiovisual, space-and-time artistic image dynamics of an episode. It is followed by the process of analysis and synthesis – reflection on the meaning of frames, angles, shots, etc.; their generalization and combination, contemplation of different interpretations, and expression of one's personal attitude...

As a result, contrary to the initially conceived concept of the Russian image, the image created in T. Hackford's film *White Nights* does not exactly fit in the stereotypic ideological framework of the *Evil Empire*. There are also talented, affectionate, suffering people in this country who strive for creative self-expression, who can resist conformism...

In other words, from more or less a linear interpretation of the initial narrative scheme we proceed to an associative, polyphonic one. The events, characters' personalities, the artistic and musical solutions are perceived all-in-one.

However, one should not forget that one and the same media text can provoke a variety of interpretations from different audiences. This fact confirms the correctness of U. Eco's statement: the text aimed at quite definite reactions from some definite circle of readers (children, fans of *soap operas*, doctors, law-abiding citizens, representatives of youth subcultures, Presbyterians, farmers, middle-upper class women, scuba divers, effete snobs, or representatives of any other imaginable socio-psychological category) who are actually open to various 'incorrect' decoding variants (Eco, 2005, p. 19). So, it would be improper to insist on one's own interpretation as the only correct treatment of any media text.

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Filmography

White Nights. USA, 1985. Director Taylor Hackford. Screenwriters: James Goldman, Eric Hughes. Actors: Mikhail Baryshnikov, Gregory Hines, Isabella Rossellini, Jerzy Skolimowski, Helen Mirren, Geraldine Page, etc.

УДК 13

Идеологический, структурный анализ образа России в фильме эпохи «холодной войны» «Белые ночи»

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Аннотация. В данной статье дается идеологический, структурный анализ трактовки образа России в фильме эпохи "холодной войны" «Белые ночи» (США, 1985). В соответствии с методологией, разработанной У. Эко, автор в своем анализе основывается на трех факторах, имеющих значение для анализа: идеология, рыночные условия, которые повлияли на процесс написания и успех медиатекста (или, по крайней мере, способствовали первому, второму и третьему); техника повествования, социальные тенденции, стереотипы.

Ключевые слова: холодная война; западные фильмы; экран; образ России; США; идеологической конфронтации; медийные исследования; враг.

Nazi Feature Films on the Russian Topic: Hermeneutic Analysis

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Abstract

In this article the author made an attempt to perform a hermeneutic analysis (investigation of media texts interpretation, cultural and historical factors influencing the views of the agency / author of a media text and the audience) of specific examples of Nazi feature films. The hermeneutic analysis of a media text comprehension involves a comparison with a historical, cultural tradition and reality; insight into its logic; comparison of media images in historical and cultural contexts combined with the historical, hermeneutical analyses of the structural, plot, ethical, ideological and iconographic / visual analyses of media stereotypes and media text characters.

Keywords: Nazi; German films; Russian topic; hermeneutic analysis; screen; media studies; film studies.

Introduction

The media texts under analysis have been disregarded by Russian culture experts, political scientists, historians and film experts for many decades. In the Soviet period it was not done to mention whatever feature films on the subject of Russia were shot in the Nazi Germany. Even N. Nusinova in her complete monograph devoted to the 1918-1930 Russian cinema abroad published in the 21st century avoids this topic [Nusinova, 2003]. It seems rather odd since the cinema of the Third Reich had a famous actress Olga Chekhova (1897-1980), producer Victor Turzhansky (1891-1976), actors Nikolay Kolin (1878-1966), Boris Alekin (1904–1942), etc. A. Vasilchenko, a well-known analyst of Nazi history, also neglected the Russian theme in German films of the period in his book about the Nazi cinema [Vasilchenko, 2010].

Materials and methods

In our earlier works [Fedorov, 2008; 2011; 2012, etc.] we referred to the ***hermeneutic analysis of media texts*** many times [Eko, 1998; 2005; Eco, 1976; Silverblatt, 2001, pp.80-81]. This time we shall take audiovisual media texts of the Nazi cinema on the theme of Russia as an example. The analysis of these media texts, in our opinion, is especially important for media education of future historians, culture experts, art critics, social scientists, philologists, psychologists and teachers.

Discussion and results

Hermeneutic Analysis of Audiovisual Media Texts of the Nazi Cinema on the Theme of Russia: Setting; Historical, Cultural, Political and Ideological Contexts

A. Historical Context

a) Setting. As a rule, the scene is laid in the remote past (*The Favorite of the Empress*, *Cadets, The Citadel of Warsaw, The Postman, It Was a Gay Ballnight*) and the recent past (*Double-Agent Asew*, *Battleship "Sebastopol" - White Slaves*), though the modern period cannot be excluded (*G.P.U. / The Red Terror*); Germany, Russia and other countries;

b) when did the premier take place? The films under analysis were created and shown on the western screen in the second half of the 1930s - in the early 1940s. On average one or two films on the theme of Russia were made per year in Nazi Germany.

c) how did the events of that time affect the media texts? d) what events occurred when the media texts were being created? How did the media texts comment on the events? How does the awareness of the historical background contribute to the comprehension of the media texts?

The appearance of these media texts was certainly caused by real events which took place in the 1930s – 1940s. When Hitler came to power the tendency of the Third Reich-USSR confrontation became apparent. That is why there were two conceptions of reflecting "the Russian world" in the Nazi cinematography: tsarist Russia, emigrant Russia could get a positive film interpretation (*The Favorite of the Empress*, *It Was a Gay Ballnight, From Midnight, etc.*), whereas Bolshevism and Soviet Russia would always look negative on the screen (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*). It should also be noted that after the German intervention on the USSR in 1941 both tsarist and emigrant Russia ceased to interest the cinematography of the Third Reich and was at best on the fringes of plots (for example, in the form of episodes with Russians) whereas the Nazi film, *G.P.U. / The Red Terror* shown in 1942 actively exposed "bolshevist spies' schemes"... Besides unlike the Soviet cinematography where from 1941 to 1942 there were shot over 70 short (including novels in "Battle Film Collections") and full-length films which directly reflected the events of the war with Germany, the Nazi cinema relied on reported war chronicles.

B. Ideological, Political Contexts.

How do media texts reflect, strengthen, instill or form this or that ideology?

One cannot but feel an obvious propagandistic message aimed at persuading the audience that:

- Russia used to be great when it was an empire where culture flourished (a comedy about the life of Russian aristocracy in the epoch of Empress Elisabeth - *The Favorite of the Empress,* a musical melodrama about the life of P.I. Tchaikovsky - *It Was a Gay Ballnight*);
- at the same time the imperial policy of Russia could be dangerous for other European countries (*The Citadel of Warsaw, Cadets*);
- after 1917 one can express sympathy only with Russians who suffered from Bolsheviks and those who emigrated to the West (*Battleship "Sebastopol" - White Slaves, From Midnight, etc.*);

Bolsheviks practice mass terror both towards representatives of aristocracy and civilian population, their aim is to turn Russian people into slaves (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*);

- armed resistance to Bolsheviks is justified and indispensable (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*).

In whole, the ideological and political contexts of the world outlook presented in Nazi feature films on the theme of Russia may be outlined in the following way (Table 1):

Table 1. Ideology and Political Context of the Outlook Represented in Nazi Feature Films on the Theme of Russia

Key Questions	Representation of the Russian Past World	Representation of the Soviet World
What is the ideology of this world?	Monarchist ideology	Communist aggressive ideology
What outlook does this world present - optimistic or pessimistic?	Optimistic world outlook prevails, though, in some cases there can be different variants	Mostly self-confident and optimistic; pessimism takes place only the negative end for Bolshevist characters

What is the hierarchy of values according to this outlook?	Patriotism - monarchy - culture - nation - family - love.	Communism - Bolshevism – aggression - inhumane treatment of victims, dismissive attitude to the inferior
What values can be found in this media text? What values dominate in the end?	Patriotic, monarchist, family values.	Communist, Bolshevist values
What does it mean to be a success in this world? What person succeeds in this world? What conduct is rewarded in this world? To what extent is it stereotyped?	It means to be a monarchist, patriot, a good family man. In this aspect positive characters are stereotyped, though they may possess some individual traits (beauty, humor, musical talent)	It means to be a bolshevist – communist who is cruel to his victims. In this aspect characters are stereotyped, though they may possess some individual traits (slyness, stupidity, cowardice)

C. Cultural Context

How do media texts reflect, strengthen, or form cultural: relations, values, and myths?

Being a product of mass/pop culture Nazi films on the subject of Russia are based on folk and mythological sources including the traditional notion of the Western world about the "mysterious Russian soul". In this respect it is interesting to analyze Karl Anton's (1898-1979) film *Battleship "Sebastopol" - White Slaves* (1937) in which the myth about the rebellious *Battleship Potemkin* (1925) brilliantly created by Sergei Eisenstein was apparently used.

And it is not accidental since as late as 1933 the then head of the Culture Department minister J. Goebbels said about the film *Battleship Potemkin* at the meeting with German filmmakers*:* "This is a wonderful film. From the cinematographic point of view it is unmatched. The one who has no firm political convictions could have become a Bolshevik after watching the film. It also proves that one can easily suggest some tendency in a masterpiece. Even the worst ideas can be propagandized with artistic means" [Vasilchenko, 2010, p. 5]. Thus it was a government order in its way to create a Nazi analog of S. Eisenstein's film. And in 1937 this order was completed by K. Anton. In the film *Battleship "Sebastopol" - White Slaves* the seaman as well as in S. Einstein's film stirred up a rebellion on shipboard. But this event was given with a reversed sign, i.e. the rebellion aboard the *Battleship "Sebastopol"* is fomented by malicious and fierce Bolsheviks who slaughter noble officers, priests, rape women, burn orthodox icons… But, God be thanked, there is a Russian officer, Count Konstantin Volkov who gathers true seamen devoted to Russia. He disarms the rebels and frees the captives. At the end of the film Count Volkov pronounces a conceptual phrase of the film *Battleship "Sebastopol"*: "This calamity doesn't concern only Russia. The enemies of civilization must be destructed. The struggle is pursued!" Then his thought is supported by one of his companions-in-arms: "Peoples don't see this danger yet…"

D. Genre Modifications: generally – a drama and melodrama. At the same time, not only Russian but also German actors were involved in the film.

F. Basic Drama Stereotypes of the Media Texts:

- love adventures of Russian aristocrats;
- sufferings of Russian emigrants who fled from Bolsheviks;
- Bolsheviks' destruction of a peaceful, tranquil and happy life of people; their occupation of the ship, city, mass communist terror (executions, tortures, etc.) towards the civilian population including women; the struggle of the best representatives of the Russian people with Bolsheviks.

In particular, in the film *G.P.U. / The Red Terror* directed by Karl Ritter (1888-1977) - one of the most famous Nazi filmmakers and a member of the national-socialist party since 192, the major positive characters - Irina and Peter get into an underground prison situated in the building of ... the Soviet consulate in Rotterdam. Their story would have had a tragic end if it had not happened in May, 1940. It was at this point that the Nazi army started their occupation of Holland. So, taking the advantage of the bombing and panic of Soviet "diplomats" Peter kills the torturer-Cheka officer, frees Irina from the cell who is more dead than alive, helps her get out into the street where Wehrmacht tanks are already rolling over it. Here is freedom, light, and a triumph of justice...

Techniques of reality representation (iconography) - setting, conditions of life, etc.

Simple dwellings and conditions of life of "ordinary" characters (of course if they are not in Soviet prison cells); luxurious apartments of the Russian aristocracy. Everyday life of Bolsheviks is shown with somewhat grotesque but in whole it is also verisimilar (there are portraits of leaders on the walls, etc.).

Typology of characters (their values, ideas, ethics, clothing, constitution, vocabulary, mime, gestures)

Character's age: 18-60 (men), 18-30 (women).

Character's race: white.

Character's appearance, clothes, constitution:

a) Russian characters of the tsarist time as well as the characters who emigrated from the Bolshevist regime to the west are dressed depending on their social status: luxury of the imperial palace (*The Favorite of the Empress*), modesty of the postmaster (*The Postman*), etc. The appearance of these characters is attractive as a rule, especially it concerns the representatives of aristocracy;

b) Bolshevist characters are normally dressed in a uniform with attributes of the time (a leather jacket, cartridge belts, a Mauser, etc.); they are robust though sometimes may have a commonplace physical constitution; in most cases they are physiognomically disagreeable.

c) victims of the Bolshevist terror are dressed in accordance with their social standing; their constitutions vary in a wide range and depend on the context of a certain film; female characters are rather attractive as a rule;

Educational attainment: higher education (officers, aristocrats), secondary education, illiterate people.

Social standing, profession: the social standing of Russian and Soviet characters (aristocrats, officers, emigrants, ordinary people, Bolsheviks, etc.) varies considerably depending on definite film plots.

Marital status of characters also depends on the film plots.

Character traits: cruelty, meanness, sexual concern, tenacity of purpose, hostility, slyness, power (Bolshevist characters); nobleness, power, purposefulness, courage (positive characters - aristocrats, emigrants, the intelligentsia, etc.). Bolshevist characters are shown as malicious, rude and cruel fanatics with a primitive speech, active gesticulation and rough voice timbres. Positive characters, on the contrary, are gallant and soft-voiced. In whole the characters of all Nazi media texts on the subject of Russia are given only in an outline without a psychological insight.

Value orientations (ideological, religious, others) of a character: in the films about Bolsheviks (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*) communist values together with atheism, terror and violence are clearly revealed. The values of positive characters are close to "all-European" ones.

Conduct of a character, his strategy of conflict resolution: the characters' behavior is motive by the development of the above-mentioned stereotyped media text plots. Bolshevist characters in most cases behave cruelly and mercilessly but their victims either suffer from a feeling of doom and

dread or show determination to stand up to the end. The actions of Russian characters from Nazi films about the time before 1917 depend on certain plots and genres and can vary in a wide range - both negative (Russian characters in the war drama *Cadets*) and positive (P.I Tchaikovsky in the musical melodrama *It Was a Gay Ballnight)*

Significant changes in the media text plot and characters' lives, the incipient problem, search for solutions to the problem

In the films with Bolshevist characters a peaceful and happy life of positive characters is broken by aggressive actions of revolutionary seamen, Cheka officials and other negative personalities. The incipient problem: as a result of Bolshevist extreme violence the lives of positive characters are under threat. And there is only solution to the problem, i.e. struggle against Bolshevism. In the films about the time before 1917 (for instance, films about the life of Russian emigrants) the plots are more varied and are not so much stereotyped.

Conclusions

Thus we made an attempt to perform a hermeneutic analysis (investigation of media texts interpretation, cultural and historical factors influencing the views of the agency / author of a media text and the audience) of specific examples of Nazi feature films. At the same time we mean that the hermeneutic analysis of a media text comprehension involves a comparison with a historical, cultural tradition and reality; insight into its logic; comparison of media images in historical and cultural contexts combined with the historical, hermeneutical analyses of the structural, plot, ethical, ideological and iconographic / visual analyses of media stereotypes and media text characters.

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Selected Filmography

Double-Agent Asew / Lockspitzel Asew. Germany, 1935. Film director: Phil Jutzi. Script writer: At. Timann. Cast of actors: Fritz Rasp, Olga Chekhova, Hilde von Stolz and others.

The Favorite of the Empress / Der Favorit der Kaiserin. Germany, 1936. Film director: Werner Hochbaum. Script writers: Charles Amberg, Hans Martin Cremer and others. Cast of actors: Olga Chekhova, Anton Pointner, Heinz von Cleve, Ada Chekhova and others.

Battleship "Sebastopol" - White Slaves / Panzerkreuzer "Sebastopol" - Weisse sklaven. Germany, 1937. Film director: Karl Anton. Script writers: Charlie Roellinghoff, Karl Anton, Arthur Pohl, Felix von Eckardt. Cast of actors: Camilla Horn, Karl John, Werner Hinz, Theodor Loos, Fritz Kampers and others.

The Citadel of Warsaw / Die Warschauer Zitadelle. Germany, 1937. Film director: Fritz Peter Buch. Script writers: Gabriela Zapolska, Fritz Peter Buch. Cast of actors: Lucie Hoflich, Werner Hinz and Claire Winter.

From Midnight / Ab Mitternacht. Germany, 1938. Film director: Carl Hoffmann. Script writers: Joseph Kessel, I. Ermoljev. Cast of actors: Gina Falckenberg, Peter Voss, Rene Deltgen, N. Kolin and others.

It Was a Gay Ballnight / Es war eine rauschende Ballnacht. Germany, 1939. Film director: Carl Froelich. Script writers: Jean Victor, Jean Victor and others. Cast of actors: Zarah Leander, Aribert Wäscher, Hans Stuwe and others.

The Trip to Tilsit / Die Reise nach Tilsit. Germany, 1939. Film director: Veit Harlan. Script writers: Curt Johannes Braun, Veit Harlan, Hermann Sudermann. Cast of actors: Anna Dammann, Frits van Dongen, Heiner Dugal and others.

Cadets / Kadetten. Germany, 1939. Film director: Karl Ritter. Script writers: Felix Lutzkendorf, Karl Ritter. Cast of actors: Mathias Wieman, Carsta Lock, Andrews Engelmann and others.

The Postman / Der Postmeister. Germany, 1940. Film director: Gustav Ucicky. Script writer: Gerhard Menzel (based on A.S. Pushkin's story "The Postmaster"). Cast of actors: Heinrich George, Hilde Krahl, Siegfried Breuer and others.

G.P.U. / The Red Terror. Germany, 1942. Film director: Karl Ritter. Script writers: Andrews Engelmann, Felix Lutzkendorf, Karl Ritter. Cast of actors: Laura Solari, Will Quadflieg, Marina von Ditmar and others.

UDC 372

Analysis of the Soviet Military-Utopian Films of the Second Half of the 1930-es at the Media Studies in Students' Audience

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Abstract. The main media educational outcome of hermeneutical analysis of Soviet military-utopian films of the second half of the 1930-es at the media studies in students' audience is not only the students' understanding of historical, political, social and cultural context and the mechanisms of formation of stereotypical representations of Soviet propaganda, the "military-offensive" films of this era, but also the development of the audience's perception of media, skills of analysis and interpretation of media texts, the development of critical thinking.

Keywords: Hermeneutical analysis; Soviet military films; media education; media literacy; media competence; analysis; universities; students; 1930s years; war.

Introduction. The leading theorists of modern media education (Buckingham, 2002; 2003; Masterman, 1997; Potter, 2001; Silverblatt, 2001; Worsnop, 1994; Usov, 1989 and others) have repeatedly drawn attention to the priority importance of critical analysis of media texts in different age groups. Within the framework of integrated media education such analysis can be successfully combined with hermeneutical analysis, for example it can be integrated into lectures, lessons, practical classes of history.

Hermeneutical Analysis of Cultural Context – the research of the process of interpretation of media texts, cultural and historical factors influencing the point of view of the agencies/authors of media texts as well as the audience. Hermeneutical analysis presupposes comprehension of media texts through their comparison with historical and cultural traditions and reality; insight into their logic; the analysis of media texts via comparison of media images in historical and cultural context.

The technology of such lessons presupposes a combination of historical, hermeneutical analysis with structural, plot, ethical, ideological, iconographic/visual analysis and the analysis of media stereotypes and characters of a media text.

As an example we will use an integrated media education lesson on the historical material, based on media texts of the Soviet military-utopian films of the second half of the 1930-es. The works of historians (Golubev, 2008; Grigorieva, 2008; Kuznetsova, 2005; Margolit, 2002; Nevezhin, 1999: Tokarev, 2006 etc.), as well as the series of DVDs "Cinema Collection "The most important of the arts..." the 1930-es" released in 2010 by "Olimp-tel", LTD. and "Disk pro plus" may help with this task (viewing these films might be a preliminary homework for students).

Technology of hermeneutical analysis of media texts by A. Silverblatt

The American researcher and media educator A. Silverblatt (Silverblatt, 2001, p.80-81) proposed the following series of questions for the hermeneutical analysis of media texts in historical, cultural and structural context.

In accordance with these questions we developed a technology of construction of media education classes in students' audience.

A. Historical context (Silverblatt, 2001, p.80-81).

1. What does the media text tell us about the period of its creation?
a) when was the premiere of this media text?
b) how did the events of that time influenced the media text?
c) how does the media text comment on the events?
2. Does knowledge of historical events help to understand the media text?
a) media texts created within a certain historical period:
- what events occurred in the time the given work was created?
- are there any historical references in the media text?

- how does awareness of these events and references enrich our understanding of the media text?

- what are the real historical references?

At the beginning of the integrated media education class the audience gets acquainted with the filmography of soviet military-utopian films of the second half of the 1930-es. The lecture course provides a brief historical overview of the context of their creation. In particular it is said that the appearance of a series of soviet "defensive-offensive" films was connected not only with the establishment of the aggressive Nazi regime in Germany (since 1933), but also with internal changes in the Soviet Union. Within a few years after the Constitution of USSR was adopted in 1936 Stalin held an undisputed victory over his real and imaginary internal political opponents ("individual peasants", the opposition, the military elite, "the rotten intelligentsia"). The Soviet system has officially lost the features of the transitional period on the way to the world revolution and became a kind of a "socialist canon". Thus the "hostile capitalist encirclement" became antithesis of this Stalinist canon, and the state frontier turned into the symbol of "the barrier between the two worlds, not just antagonistic, but namely antithetical worlds. ... The hostile antithetical world is built on the Soviet screen like and inverted double of the ideal world. While the Soviet reality is the world of eternal sunshine and perpetual holidays, the hostile world is the world of eternal night and dark dungeons, in full accordance with the traditional mythological constructions. On the one hand there's the world in the golden age of human personality, conscious feats, the great Soviet democracy, on the other – the world of militarism and barracks" (Margolit, 2002). Let's not forget that the Soviet Union and Germany (on different sides) were involved in the Spanish Civil War (July 1936 – April 1939).

Virtually throughout the years of the creation of military-utopian films of the second half of the 1930-es massive repressions were carried out in the USSR, also in relation to statesmen and military leaders of high ranks. This explains the obvious caution of the filmmakers: except the portraits and the names of Stalin and Voroshilov there's no mention of the real political/commanding Soviet figures of those years. But on the other hand in all the "defense" films the doctrine of the future war is clearly seen: at lightning speed, with small losses, and on enemy territory. "The military-utopian films were shot to prepare the contemporaries morally for the future ordeals; to cultivate all the needed qualities necessary for the future war" (Tokarev, 2006, p.112).

Certainly the real political events significantly affected the concrete interpretation of "enemy image". The war in Spain (1936-1939), German annexation of Austria and a part of Czechoslovakia (1938) gave a real occasion to provide the on-screen enemies of the USSR with open or a little veiled German coloration. But after the nonaggression treaty between the USSR and Germany had been concluded (August, 23, 1939, that is four months after the end of the war in Spain and a few weeks before the allotment of Poland between Germany and the USSR), the hypothetical European on-screen opponent acquired (until June, 22, 1941) abstract western features.

B. Cultural context (Silverblatt, 2001, p.80-81).

1. How does the media text reflect, strengthen, suggest or form cultural: a) attitudes; b) values; c) behavior; d) concerns; e) myths.

Communist values and attitudes in their Stalinist interpretation, patriotically and ideologically ideal behavior of the Soviet characters of military-utopian films of the 2nd half of the 1930-es were visually supported by the depiction of the Soviet Union in bright colors and the established mythology of the two confronting titans of the total "good" and the total "evil". The historical and political context presented above was complemented by the meaningful topography: the grim enemy outpost ("Tankers") or an "underground fortress where the enemy forces are concentrated ("Squadron Number 5") as well as the battle with the enemy on the sea bottom, where the Soviet submarine fakes its own wreck to strike the final blow and then to surface victorious ("Sailors", "The Fourth Periscope") excite the direct associations with the realm of death. All these motives one way or another vary the main image of Germany as the kingdom of the night. "Night in Germany", "the darkness of the Middle Ages", etc., the constant linguistic clichés of the Soviet press of those years, find their literal embodiment in the cinematic image of Germany of the 2nd half of the 1930-es" (Margolit, 2002).

Although some of the Soviet media texts still maintain the mythology about the strong support of the communist ideas of the Western working (see for example "Squadron Number 5",

1939) in general by the end of the 1930-es "the developers of the myth about the victorious war abandoned the thesis about the dependence of the Soviet defense on the foreign proletariat's support". The Red Army was considered self-sufficient. (Tokarev, 2006, p.101). Of course the forceful Soviet mythology ("Destroy the enemy on his territory") didn't foresee neither retreats, nor evacuation of citizens, nor the destruction of cities and villages, nor casualties among the civilians...

At the same time it is interesting to mention that some of the contemporaries didn't accept these military-utopian films enthusiastically. For example in 1939 the reviewer of the newspaper "Pravda" indignantly wrote that in the film "Tankers" "the battle goes on without any losses of the Red Army, petrol in our tanks won't explode even when they are ignited, and the tankers don't get fire burns. Such lacquering of reality, underestimation of the enemy's strength, knowledge and sharpness reduces the merits of the film" (Morov, 1939).

The "little brothers" of the films about massive enemy invasions in 1939-es were the films about spies and saboteurs, inevitably liquidated by the brave Soviet frontier guards ("On the Border", 1936; "Border under Lock", 1937, etc.). The plot scheme and typology of the characters were roughly the same, but of course there were less enemies, troops and skirmishes.

2. World outlook: what kind of world is depicted in the media text? (Silverblatt, 2001, p.80-81).

When responding to this question the students may be asked to fill the following table (Table 1):

Key question to media texts of the Soviet military-utopian films of the 2nd half of the 1930s	**The image of the world of the Soviet Union**	**The image of the enemy world.**
What's the ideology of this world?	The Communist "peaceful" ideology in its Stalinist interpretation.	Imperialist/Nazi aggressive ideology.
What outlook does this world represent – pessimistic or optimistic?	Solely optimistic during the whole action.	Optimistic at the beginning of the action, pessimistic after the defeat in the ending.
What is the hierarchy of values according to this world outlook?	Patriotism – the Communist party – Stalin – people – hatred for the enemy – family	Aggression – imperialism/Nazism – the leader – contempt for the enemies.
What values can be found in this media text? What values prevail in the ending?	Patriotic and communist values (throughout the whole media text)	Imperialist, Nazi values. In the ending (after the defeat) – fear for their lives.
What does it mean to be successful in this world? How does a person succeed in this world? To what degree is it stereotypical?	It means to be a communist, a faithful Leninist-Stalinist, a patriot, a brave and skilful warrior, ruthless to the enemies, a good family man. All the characters with no exception are happy and stereotyped, their individual features a poorly represented.	It means to be an imperialist/Nazi, a professional soldier, ruthless to the enemies. All the characters with no exception are stereotyped; their individual features a poorly represented. They might be called relatively happy only before the beginning of the aggression.

Table 1: Ideology and outlook of the world depicted in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

It is also possible to conduct an iconographic analysis of the typical scene of action of the media texts using Table 2.

Conventional code of a typical scene o action in media tex	**The visual characteristics of the manifestation of these codes in media texts**
The enemy's dwelling	Deliberately not revealed to the Soviet audience so that they could not compare it with their own.
The dwelling of soviet characters	Modest, but well-made. There's a phone and a piano in the officers' apartments.
The army headquarter	Functional furnishing – table, chairs/armchairs. In the Soviet variant everything is well-made, but simple, without excesses (though the portraits the leaders are always present). In the enemy's camp the furniture is more expensive, but somber. Often it's situated somewhere underground, in a bunker. Contrary to the Nazi traditions, there's no portrait of the leader on the wall (to avoid the involuntary placement propaganda; it's no accident th from 1934 till November 1940 the photos of Adolf Hitler never appeared in the Soviet press (Grigoryeva, 2008, p.19)..
Aircraft, ship, submarine	Strictly functional furnishing – the cabin, levers and control instruments, weapons, compartments, etc. Trenches are never shown and that fully meet the overall Soviet military doctrine – do not defend, do not dig in, but quick attack and destroy the enemy.

Table 2: Typical iconographic codes of the scene of action in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

Filling the Table 2 will help students to analyze the typology of the characters of media texts of the Soviets military-utopian films of the 2nd half of the 1930-es and to substantiate their answers.

In recent decades the following generalized scheme of the key concepts of media education based on the works of C.Bazalgette (Bazalgette, 1995, p.48), J.Bowker (Bowker, 1991) and A.Hart (Hart, 1997, p.202) has been gaining importance for the consolidation of actions of media educators all over the world.

As a result taking into consideration these key concepts (*Media Agencies, Media Categories, Media Technologies, Media Languages, Media Representations, Media Audiences*) the students may single out the generalized structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es on the basis of the material watched and studied.

	The description of representation of category in media texts:								
Gender characteristics	***Age of the character***	***Race of the character***	***Appearance, clothing, build of the character***	***Level of education, profession***	***Marital status of the character***	***Social status of the character***	***Traits of character***	***Value orientations (ideological, religious, etc.) of the character***	***The character's deeds, his ways of resolving conflicts.***

Female characters	***Male characters***
20-60 years old (in all the films only Soviet female characters are present).	20-50 years old
Generally white.	Generally white (except the few films about the Japanese
The characters tend to have average statistical constitution, dressed in plain, simple civilian clothes, more rarely in uniform.	The characters tend to have strong constitution, dressed in military uniform, or plain civilian clothes.
Primary and secondary.	Higher education (commanders), primary and secondary (soldiers, civilians).
Women 18 years or older are usually married.	Commanders are married, their subordinates are single.
Generally – the workers of various peaceful professions, more rarely – military pilots.	Generally – the military, more rarely – the workers of various peaceful professions.
Quick wit, activity, loyalty, optimism, courage, commitment.	Strength, quick wit, activity, loyalty, optimism, courage, commitment (Soviet characters), hostility, cunning, cruelty, commitment (enemy characters).
Patriotic, communist values.	Patriotic and communist values (Soviet figures), imperialist, Nazi values (enemy characters), religious values are not present.
The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet women show their best professional/military qualities.	The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet characters show their best professional/military qualities, brilliantly design and implement the plan of defeating the enemy. The enemy characters initially develop a logical plan of a surprise attack, but fail later due to power and might of the Soviet army.

Table 3: The typology of the characters in media texts of the Soviet military-utopian films of the 2nd half of the 1930-es

The structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es

Historical period, scene of action, genre: the second half of the 1930-es, USSR, other countries, mainly a kind of an imperialist enemy country which resembles Germany. Genre – military action adventure (sometimes with drama elements). Typical examples: "Homeland Calling" (1936), "Deep Raid" (1938), "If the War Is Tomorrow" (1938), "Tankers" (1939), "Squadron Number 5" (1939) etc.

The setting, household goods: modest dwellings and household goods of Soviet characters, unified character of Soviet and enemy military sites – bases, headquarters, airfields, aircraft and tank cabins, warship decks, submarine compartments.

Methods of representation of reality: the life of Soviet people (mainly the military) is shown as a rule relatively realistically and always favorably, hostile countries are shows solely under martial law, their image is also relatively realistically, though often somewhat grotesque.

Details: In the films "Homeland Calling", "Squadron Number 5" the Nazi swastika on the wings of enemy planes and the distinctive military uniform allow to make a definite conclusion about their national origin. In the films "Deep Raid", "Tankers", "If the War is Tomorrow" the enemy uniform is more relative but indirectly (gothic font, behavior) everything indicates that they are Germans. In "Sailors" (1940), shot after the signing of the treaty of friendship between the USSR and Germany (august 1939), the enemies are the Japanese. For the same reason in "The Fifth Ocean" (1940) the Western opponents of the Soviet Union are deprived of national features (though we can assume that they are Finns). In all the films practically no losses of Soviet troops (and especially civilians) are shown. One of the few exceptions is the death of the son of a Soviet pilot in "Homeland Calling". The portraits of Stalin and Voroshilov hang on the walls of the Soviet headquarters and institutions. As a rule in the soundtrack of the films vigorous marches and songs are present ("If the war is tomorrow, if the campaign is tomorrow, we are ready to march today...").

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures: good characters (Soviet military men, peaceful citizens) are bearers of communistic ideas; the aggressors (military men, saboteurs, terrorists) are bearers of inhuman ideas. Divided by ideology and world outlook (Nazi/imperialist and communist) the characters as a rule have strong constitution, they are dressed in military uniform and look as imposed by the source of the media text: enemy characters (soldiers, officers, spies) are shown wicked, rude and violent fanatics with primitive vocabulary, active gesticulation and unpleasant voices (though sometimes they seem like clever opponents); Soviet characters (soldiers, officers, their relatives) on the contrary are depicted purely positively – they are purposeful, honest fighters for their homeland and communist ideas, with business or pompous vocabulary, restrained gestures and mimics. Of course in all cases their characters are drawn sketchily, without going deep into their psychology. Enemy characters speak Russian (for the audience to understand) or sometimes with a German accent. Rarely some phrases are in German.

Significant changes in the plot of the media text and in the lives of the characters: The good soviet characters live a peaceful life (from 7 to 30 minutes of the screen time). The bad/foreign characters (as a rule in summer at night) commit aggression/crime (treacherous military attack, sabotage, murder). Thanks to intelligence the Soviet command usually learns about the imminent attack.

Originated problem: violation of law – the lives of the good characters or (most often) the whole Soviet country is under threat.

Details: In "Tankers" (1939) before the attack on the Soviet Union an enemy general says the following, a kind of a prophetic monologue: "The offensive doctrine of the Red will do them an ill turn. They preach the offensive, a strong blow, and impetuous attacks. Napoleon's tactics! But the battle will be where we want it to be...".

Searches for the solution of the problem: the armed struggle of the good characters with enemy aggression. The most typical plotline: the Soviet people unite to fight the invaders; the Soviet High Command orders an air/tank/naval attack.

Details:

In the film "Homeland Calling" (1936) a military commander says the mobilization speech interrupting a theatrical performance: "The wolf threw off sheep's clothing. The enemy has just crossed the border without declaring war, without warning! But he miscalculated, he failed to break through. The enemy encroached upon the revolution and communism! He will be defeated, crushed, destroyed!". People in the hall begin the unanimous singing of "Internatsional".

In the film "If the War Is Tomorrow..." (1938) Marshal Voroshilov says a fiery speech which fully reflects the official military doctrine of the USSR: "Workers' and Peasants' Red Army is only the vanguard of our valiant people. It must take the first blow, but behind us there are millions of our people! Numerous times we repeated our statement that the war forced on us will take place not in our Soviet lands, but in the lands of those who dared to raise the sword. This statement remains constant, unchanged, it is in force today. Comrades, these words would have been a mere air rending, if they didn't have the real strength of the Workers' and Peasants' Red Army and our powerful and great Soviet people behind them!".

Only one plotline fall out of the list, it is A. Room's "Squadron Number 5" (1939), where German anti-fascist underground workers become allies of the Soviet pilots behind enemy lines.

The solution of the problem: elimination/capture of the aggressors, the Soviet army's crushing victory.

Details: The final world of a Soviet commander: "If needed Soviet tanks fly!" ("Tankers", 1939). Soviet airplanes which have just defeated the enemy form the letters of the leader's surname in the sky: "Stalin" ("Squadron Number 5", 1939).

The influence of this kind of media stereotypes on the audience was so strong that for a while those stereotypes continued to have effect (at least in the rear) after the real attack in 1941. These are memories of a contemporary about the demonstration of a propagandistic film "If the War Is Tomorrow" in one of the Soviet schools in the rear in November, 1941: "there was a solemn silence, not only the evacuated children but also the adult teachers stared at the screen, their faces enlightened. It was the real war promised by Stalin, victorious and proud, not the inexplicable nightmare that rang in horrible reports "from the Soviet Information Bureau" with a long list of abandoned cities" (German, 1989, pp.481-482).

Conclusions. As a result of the integrated historical and media education class by the examples of the Soviet military-utopian films of the 2nd half of the 1930-es students can realize the correctness of the opinion of the historian O. Grigorieva: "during the period of 1933-1939 Soviet propaganda shaped the image of Nazi Germany as an enemy whose actions are directed on the one hand against the Germans and German culture, and on the other hand (by means of the aggressive anti-soviet ideological and foreign policy doctrine) - against the USSR. At the same time within the framework of the ideology of internationalism the people of Germany were shown victims of the Nazi authorities (such motive can be distinctly seen in A.Room's "Squadron Number 5" – A.F.) and separated from the fascist leaders of the country" (Grigorieva, 2008, p.15). A short-term deviation from this kind of ideological concept observed during the period of "friendship" between the USSR and Germany (August, 1939 – June, 21, 1941) didn't change the existing attitude of Soviet audience to its new frontier neighbor. Although all the "defense" films mentioned in our article which somehow hinted at Germany as the enemy had been withdrawn from distribution (autumn 1939 - June 1941), the external propagandistic "mobilization readiness" was preserved to a great extent.

The main media educational result of the class is not only the audience's understanding of historical, political, social and cultural context and mechanisms of the formation of stereotyped propagandistic ideas of the Soviet military-utopian films of the 2nd half of the 1930-es about future events, but also the development of the audience's perception of media, the skills for analysis and interpretation, the development of critical thinking.

Questions for hermeneutical analysis of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930-es at the media studies in students' audience (Berger, 2005; Fedorov, 2004, pp.43-51; Fedorov, 2005; Fedorov, 2006, c.175-228; Buckingham, 2003, p.54-60, Silverblatt, 2001, p.107-108 etc.):

Media agencies:

Who created media texts? Who is responsible for the creation of media texts? What is the purpose of the creation of media texts? Does the creation of media texts have a hidden function?

What path does a media text follow from the author's intention to the audience?

What is the main purpose of this media text? To what extent is this purpose achieved? What reaction do the creators expect from the audience? Does this media text answers the questions raised or the questions remain unanswered?

Who controls the production and distribution of media texts?

Can you name the stereotypical functions of media agencies (in this case - film studios) of the Stalinist era (the 2nd half of the 1930-es)?

Media/media text categories:

Are there any other ways of classifying media texts except genre classification? If yes what are they? (for example thematic, stylistic).

What is the difference between fictional and documentary films?

How do conventions and codes work in media texts of the Soviet military-utopian films of the 2nd half of the 1930-es?

Is there a predictable genre formula? How does the understanding of this formula help your perception of a particular media text?

What is the function of genre formula of the media text?

How do genres of media texts affect cultural attitudes and values, cultural mythology, world outlook of men?

Is it possible to trace the evolution of a specific media genre, theme?

What do those genre/thematic changes tell about the transformations in culture of society?

What stereotypical plots and plot conventions are characteristic of specific genres/themes?

What does the beginning tell us about the media text? Does the beginning predict the following events and themes of the media text? What is the impact of this beginning on the media text?

Can you formulate the stereotypes of the beginnings for stereotypical genres/themes of the Soviet military-utopian films of the 2nd half of the 1930-es?

Media technologies:

How do technologies influence the creation of media texts?

How can stereotypical character of technological solutions manifest itself in these media texts?

Media languages:

Why did the authors of the given media text constructed this or that episode exactly this way? Why are certain things (including the characters' clothes, etc.) represented exactly this way? What do these things tell us about the characters, their lifestyles, their relations? How important for the development of the action are the dialogues, the language of the characters?

From whose point of view (who is the narrator) is a particular episode shown? Are there moments in the media text when the proposed point of view helps to create a sense of danger or unexpectedness?

What is the role of light, color, sound, music in the media text?

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Can you name the stereotypes of visual codes in the Soviet military-utopian films of the 2nd half of the 1930-es?

Media representations:

Is there a specific world view in media texts? Is there any moral or political values?

How can the media aggravate social and political problems or vice versa, contribute to their solution?

How do media represent certain social groups? Are these representations accurate? What political, cultural and social stereotypes are reflected in the Soviet military-utopian films of the 2nd half of the 1930-es?

Was this media text meant to be realistic? Why do some media texts seem more realistic than others? How do media prove that they inform of the truth about the world? How do media texts try to seem real?

What did the authors include/exclude from the context of this media text? Why?

In what way family, class, sex, race, life in other countries etc. are represented?

What are the key episodes of this media text? Why do you think so?

What do you think was selected to produce exactly this frame? What is the correlation between different objects seen in the frame?

Do you think it is possible to add some episodes in the media text? If so which ones? In what part of the media text they could be added?

How do changes in representation of the character and situation help the development of action in the media text?

In what scenes and how exactly are the conflicts revealed in the media text?

Who does the author of the media text sympathize with? How does he let the audience understand it? Why did you make this conclusion?

Are there any scenes of violence in this media text? If so, what is the difference between the representations of violence in other media texts you know?

Are there events in the media texts which mirror each other?

Could this plot have ended sooner? What would have changed in our perception of the text? What's the importance of the real ending of the media text?

Media audiences:

For whom was this media text created, for one or more types of audiences?

How does the choice of the audience influence strategy, style and content of media texts?

How does the strategy, the style, the content of media texts influence the audience's understanding?

What is the target audience in the sphere of media? How do media try to influence it? What assumptions about the audience do the creators of media texts have? With what characters does this or that agency want to identify you? What ideology do these characters express?

Why does the audience take some stereotypical media representations as true and other as false?

What do you think was the reaction of the Soviet mass audience of the 2nd half of the 1930-es to the above mentioned military-utopian films?

Is it possible to give different interpretations of stereotypical media texts and their characters? Or their stereotyped character initially assumes identical interpretations of media texts?

Do stereotyped media representations influence your point of view about the particular social groups or problems?

Which social groups are most strongly affected by media stereotypes? Why?

Is it possible to get rid of the influence of media stereotypes on society? Justify your point of view.

What kind of pleasure does the audience get from media texts? What values, experiences or perspectives does the audience get? Do these values, experiences or perspectives influence the audience's understanding/interpretation of media texts?

What is the role of gender, social class, age and ethnic origin in the media perception of the audience?

How do we understand media texts? How can media information influence our decisions? How does your life experience affect the interpretation of media texts? How (for what reasons), in your opinion, does the audience usually choose/but media texts? What helps you in choosing a media text you want to read/watch/listen?

What are the reasons for the success of the most famous recent media texts with the audience (genre, theme, жанр, тема, the system of emotional extremes, the reliance on mythology, happy ending, etc.)?

How is the audience's interest maintained in the media text? Is it possible to trace how our attention grows from episode to episode?

On what factors (political, social, moral, philosophical, artistic, etc.) should the media texts be evaluated?

What is the typology of the media audience? By what typical indicators of media preferences the audience can be differentiated?

What abilities and skills does a man need to analyze media texts competently?

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Motherland is calling. USSR, 1936. Mosfilm. Premiered: April 29, 1936.

Directed by Alexander Macheret (second director – K.Krumin). Script writers: Valentin Kataev, Alexander Macheret. Cameraman: Nikolai Renko. Composers: Valerian Bogdanov-Berezovsky, Gavriil Popov. Artists: Pyotr Beitner, Vasily Rakhals. Cast: Mikhail Kedrov, Elena Melnikova, Alexandra Popova, Alesha Goryunov, O. Shakhet, Pyotr Berezov and others.

Border under lock. USSR, 1937. Soyuzdetfilm. Premiered: February 23, 1938.

Directed by Vasili Zhuravlev (second director – K.Kogtev). Script writers: Mikhail Dolgopolov, Ilya Bachelis. Cameraman: Nikolai Prozorovsky. Composer: Nikita Bogoslovsky. Artits: Yakov Feldman. Cast: Konstantin Nassonov, Semyon Svashenko, Galina Mogilevskaya, Konstantin Gradopolov, Viktor Arkasov, Fedor Seleznyov, Mikhail Viktorov, Viktor Shepel, Lev Prozorovsky, Pavel Massalsky and others.

Deep raid. USSR, 1938. Mostekhfilm. Premiered: February, 23, 1938

Directed by Pyotr Malakhov. Script writer: Nikolai Shpanov. Cameraman: Alexander Pulin. Composers: Nikolai Budashkin, Vladimir Yurovsky. Artist: Alexei Utkin. Cast: Georgy Lyubimov, Elena Stroeva, Nikolai Golovin, Konstantin Bartashevich, Alexander Cheban, Nikolai Gladkov, Georgy Muzalevsky, Sergei Komarov, N. Belyaev, Sergei Tsenin, Nikolai Kutuzov, Andrei Fait and others.

If the war is tomorrow. USSR, 1938. Mosfilm. Premiered: February, 23, 1938.

Directed by Yefim Dzigan (second directors: Lazar Antsi-Polovsky, Georgy Berezko, N.Karamzinsky). Script writers: Georgy Berezko, Yefim Dzigan, Mikhail Svetlov. Cameraman: Y.Yefimov. Composers: Daniil and Dmitry Pokrass. Artist: Mikhail Tiunov. Cast: Vsevolod Sanaev and others.

On the border. USSR, 1938. Lenfilm. Premiered: December 2, 1938.

Director, script writer: Alexander Ivanov. Cameraman: Vladimir Rapoport. Composer: Venedikt Pushkov. Artist: Pavel Zaltsman. Cast: Elena Tyapkina, Zoya Fedorova, Nikolai

Kryuchkov, Stepan Krylov, Nikolai Vinogradov, Erast Garin, Yuri Lavrov, Nikolai Michurin and others.

Naval post. USSR, 1938. Odesskaya film studio. Premiere: February19, 1939.

Directed by Vladimir Gonchukov. Script writer Lev Linkov. Cameraman: G. Shabanov. Composer: Nikolai Kryukov. Artist: Nikolai Valerianov. Cast: Ivan Novoseltsev, S. Yumasheva, Nikolai Ivakin, I. Rozhnyatovsky, Alexander Lutsenko, Vasily Lyudvinsky, Vladimir Uralsky, Maria Yarotskaya, Ivan Yudin and others.

Tankers. USSR, 1939. Lenfilm. Premiered: February 21, 1939.

Directed by: Zinovi Drapkin, Robert Mayman. Script writers: Zinovi Drapkin, Robert Mayman, Georgy Seliverstov. Cameramen: Alexander Sigaev, Moisey Magid. Daniil and Dmitry Pokrass. Artists: Dmitry Rudoi, Pyotr Yakimov. Cast: G.Gorbunov, Mikhail Volsky, Alexander Kulakov, Vladimir Chobur, Ivan Kuznetsov, Vasily Merkuriev, Dmitry Dudnikov and others.

Squadron number 5. USSR, 1939. Kievskaya film studio. Premiered: June 7, 1939.

Directed by: Abram Room. Script writer: Josef Prut. Cameraman: Nikolai Topchii. Composer: Konstantin Dankevich. Artists: Alexei Bobrovnikov, Mikhail Solokha. Cast: Yuri Shumsky, N.Garin, Boris Bezgin, Sofia Altovskaya, Andrei Apsolon, Viktor Gromov, Sergei Tsenin, Nikolai Bratersky, Yakov Zaslavsky, L.Novikov and others.

The fourth periscope. USSR, 1939. Lenfilm. Premiered: December 25, 1939.

Directed by Viktor Eisymont. Script writers: Georgy Venetsianov, G.Blaustein. Cameramen: Vladimir Rapoport. Composers: Boris Goltz, Venedikt Pushkov. Artists: Abram Veksler, Ivan Znoynov. Cast: Boris Blinov, Vladimir Chesnokov, Maria Domasheva, Konstantin Nassonov, Valentin Arkhipenko, Vladimir Lukin, Sergei Morshchikhin, Pavel Volkov, Lev Shostak, Georgy Kranert, Alexander Nezhdanov, Vladimir Chobur, Ivan Dmitriev, Nikolai Kryukov and others.

Sailors. USSR, 1939. Odesskaya film studio. Premiered: February 21, 1940.

Directed by Vladimir Braun. Script writer Johan Zeltser. Cameramen: Mikhail Kaplan, Grigory Aizenberg. Composer: Yuri Milyutin. Artist Mikhail Yuferov. Cast: Vladimir Osvetsimsky, Antonina Maksimova, Sergei Stolyarov, S. Timokhim, Alena Yegorova, Mikola Makarenko, Arkadi Arkadiev and other.

The fifth ocean. USSR, 1940. Kievskaya film studio. Premiere: November 15, 1940.

Directed by Isidor Annensky. Script writers: Aleksei Speshnev, Alexander Filimonov. Cameraman Vladimir Okulitch. Composer: Sergei Pototsky. Artists: Solomon Zaritsky, Valentina Khmeleva. Cast: Andrei Abrikosov, Evgenia Gorkusha, Petr Aleinikov, Anton Dunaisky, Vasily Zaichikov, Anastasia Zueva, Aleksei Maksimov, Ivan Novoseltsev, Alexandra Popova and others.

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Анализ советских военно-утопических фильмов второй половины 1930-х годов на занятиях в студенческой аудитории

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Аннотация. Главный медиаобразовательный итог герменевтического анализа советских военно-утопических фильмов второй половины 1930-х годов на занятиях в студенческой аудитории – не только понимание аудиторией историко-политического, социокультурного контекста и механизмов формирования стереотипных пропагандистских представлений советских «оборонно-наступательных» фильмов этой эпохи, но развитие у аудитории медийного восприятия, умений анализа и интерпретации медиатекста, формирование критического мышления.

Ключевые слова: виртуальная война; герменевтический анализ; медиаобразование; медиапедагогика; медиаграмотность; медиакомпетентность; студенты; вуз советские фильмы 1930-х годов; война.

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Hermeneutic Analysis of Soviet Feature Films of 1941-1942 on the Military Theme

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Abstract. In the article the author performs a hermeneutic analysis of the cultural context (i.e. investigation of media texts interpretation, cultural and historical factors influencing the views of the agency / author of a media text and the audience) of Soviet feature military films of 1941-1942. The author bears in mind that the hermeneutic analysis of a media text comprehension involves a comparison with a historical, cultural tradition and reality; insight into its logic; comparison of media images in historical and cultural contexts combined with the historical, hermeneutical analyses of the structural, plot, ethical, ideological and iconographic / visual analyses of media stereotypes and media text characters.

Keywords: media text; analysis; media culture; media education; media competence; Soviet movies of 1941-1942 about the war.

Introduction. In our earlier works [Fedorov, 2008; 2011; 2012, etc.] we referred to the ***hermeneutic analysis of media texts*** many times [Eko, 1998; 2005; Eco, 1976; Silverblatt, 2001, pp.80-81]. This time we shall take media texts of Soviet feature films on the military theme made after the German aggression against the USSR in the second half of 1941 - 1942s as an example. The analysis of these media texts, in our opinion, is especially important for media education of future historians, culture experts, art critics, social scientists, philologists, psychologists and teachers.

Technology of the media text hermeneutic analysis of soviet feature films of 1941-1942 on the military theme Setting; historical, cultural, political and ideological contexts

A. Historical Context

What does the media text tell us about the time when it was created?

a) setting: June, 1941 - December, 1942; USSR, other countries.

b) when did the premier take place?

The analyzed films were created during the most difficult period for the USSR when the country was at war with Germany (the second half of 1942 and 1942), in the same years they were shown.

c) how did the events of that time affect the media texts?

The real historical events which took place during the pre-war period destroyed the virtual stereotypes of "wars with small losses and in the enemy's territory" which dominated in "defensive" films of the second half of the 1930s (*If Tomorrow Brings War, The Motherland Calls, Tankmen* and others). None of the Soviet films shot during the two years after 22 June 1941 showed the war in the enemy's territory (except for bombings of German cities and guerrilla warfare). Moreover, contrary to the stereotypes of military-utopian films of the second half of the 1930s Lubov Orlova's heroine says in *War Collection of Films №4* (1941) that "we know that the victory will be hard".

d) what events occurred when the media texts were being created? How did the media texts comment on the events? How does the awareness of the historical background contribute to the comprehension of the media texts?

Not only Germany (that had conquered the greater part of Europe by then) and the USSR were involved in the world war of 1941-1942 but also Great Britain, Japan, Italy, Hungary, Romania, Slovakia and the USA. At the same time, Soviet audiovisual media texts of 1941-1942, contrary to the hardest realities of the war (millions of killed, wounded and captured Soviet citizens, Nazi occupation of vast territories of the USSR, etc.), commented (especially in *War Collection of Films №1-5, 1941*) on the current events in the most positive tone.

Evacuation and intensive development of the Soviet armaments industry, military re-equipment of many plants at the cost of incredible toil of manpower resources and defense of front-line towns were extremely important for the period of 1941-1942. This historical context found reflection in films of that epoch (*To You, Front; The Unconquerable*).

B. Ideological, Political Contexts.

How do media texts reflect, strengthen, instill or form this or that ideology?

With the dominating communist ideology and allusions to fidelity to Stalin and the party (*War Collection of Films №1: We'll Knock the Enemy Soon, Be Sure! The Party and Stalin Call Us to Protect Our Motherland! For the Motherland! For Stalin!*) one can detect an adaptation of the communist ideology to patriotic slogans, an ideological orientation towards historical examples of military valor (Alexander Nevsky, Suvorov, Chapaev), and, on the other hand, a reminder of defeated foreign conquerors in Soviet films of 1941-1942. For example, in *War Collection of Films №1* caricatured Hitler is warned about the inevitable defeat from the Russian army by a German knight who got out of Lake Chudskoe, Napoleon and a keiser general of 1918; and in *War Collection of Films №2* Buonaparte sends a telegram to Hitler that runs: "Not advised. I tried and failed".

But the main thing is that one can easily become aware of the anti-Nazi message aimed to convince the audience that:

- Germans resort to mass terrorism against the civilian population and seek to enslave Russians and the Slavs (a short story "100 for One" from *War Collection of Films №2,* some stories from *War Collection of Films №12,* etc.);
- retaliatory terrorism against the German invaders is justified and required for the victory in the war (a short story "A Meeting" from *War Collection of Films №2,* a short story "A Feast in Zhirmunka" from *War Collection of Films №6* in which an elderly woman poisoned the German occupants, a war collection of films "Young Partisans", a short story "At the Old Nurse's" from *War Collection of Films №2,* a short story "The Lighthouse" from *War Collection of Films №9,* a short story "Vanka" from *War Collection of Films №9*);
- one ought to be on the alert as Nazi agents and saboteurs may operate alongside and they must be exposed and annihilated ("The Secretary of the District Committee ", a short story "At the Old Nurse's" from *War Collection of Films №2, War Collection of Films №4,* a short story "One Night" in *War Collection of Films "Our Girls"*);
- USSR is not alone in its struggle against Nazi Germany. This statement is very obviously reflected in *War Collection of Films №4* when the reanimated character of the film "Volga-Volga" - postwoman Dunya gives the following inflammatory speech which was quite impossible to imagine before June 22, 1941: "The leading powerful nations of the world - America and England are with us! The mighty British fleet is fighting against Hitler with us!" A more radical voice-over text can be heard in *War Collection of Films №5:* "The two greatest democratic states of the world rose in defense of the mankind against fascism - USSR and Great Britain!"

The same goes with the plots of films about the struggle of eastern-European partisans (a short story "100 for One" from *War Collection of Films №2,* a short story "At Seven Sharp" from *War Collection of Films №7,* a short story "A Night at Belgrade" from *War Collection of Films №8,* a short story "Blue Cliffs" from *War Collection of Films №9,* "Yan the Elusive"). Here one should give credit to the efficient reaction of the Soviet film production industry to the current political situation. In the short stories "Block 14" (*War Collection of Films №9,* March, 1942) and "The Priceless Head" (*War Collection of Films №10,* 1942) the authors sympathize with the Polish anti-Nazi Resistance movement that was inspired, if the authors are to be trusted, by the support of "the Red Army and Stalin, the leader of working people". In the story "The Priceless Head" the authors also sympathetically show a character from a Jewish ghetto in Warsaw...

We would remind you that two decades ago (1920-1940) Poland was regarded both in the realistic politics and in the then mediatexts (the press, radio, and cinema) as one of the chief opponents of the USSR. And the territorial division that took place in September, 1939, according to a collusive treaty between Germany and the USSR inspired, for example, an extremely significant film "The Wind from the East" directed by A. Room (1940) that described the Polish establishment as malicious and cruel oppressors of common people of Western Ukraine who enthusiastically welcomed the Soviet troops at the end of the film…

Moreover, though not only German but also Italian, Rumanian, Hungarian and Slovakian divisions fought against the Soviet Army in real life the Kremlin apparently considered it politically important to inform a general audience about the existing resistance even in these countries allied with the Nazi regime. A short story "Young Wine" from *War Collection of Films №10* (1942) describing the activity of Rumanian partisans is an example of the fact.

In whole the ideological and political world outlook contexts depicted in Soviet feature film media texts of 1941-1942 on the military theme can be represented in the following way (Table 1):

Table 1. Ideology and political context of the outlook represented in soviet feature films of 1941-1942 on the military theme

Key questions to media texts	Representation of the USSR world	Representation of the enemy's world
What is the ideology of this world?	Communist ideology in Stalin's interpretation	Imperialistic / Nazi aggressive ideology
What outlook does this world present - optimistic or pessimistic?	Optimistic throughout the action (a typical phrase from *War Collection of Films №2* addressing the enemy: "You won't eat our lard, bastards! And you won't eat our bread either!")	Presumptuous -optimistic, pessimistic
What is the hierarchy of values according to this outlook?	Patriotism - communist party - Stalin - people - hatred for the enemy - family	Aggression - imperialism / Nazism - enrichment; Aggression – cruel treatment of enemies - scornful of the inferior
What values can be found in this media text? What values dominate in the end?	Patriotic, communist values (during the whole action)	Imperialistic, Nazi values, fear of death (the latter especially prevails in media texts of 1942)
What does it mean to be a success in this world? What person succeeds in this world? What conduct is rewarded in this world? To what extent is it stereotyped?	It means to be a communist, Leninist-Stalinist, a patriot, a brave soldier who has no mercy on the enemy, a good family man. These are common stereotypes for positive characters who can also possess some individual traits (humor, vocal talent)	It means to be an imperialist/Nazi, a professional warrior who has no mercy on the enemy. These are common stereotypes for characters who can also possess some individual traits (wit, calculation, ruse, stupidity, cowardice, irony, sarcasm)

C. Cultural Context *How do media texts reflect, strengthen, or form the cultural context: relations, values, and myths?*

Mass culture media texts were a success due to multiple factors. These include: reference to folk and mythological sources; constancy of metaphors; successive introduction of the most durable plot schemes; synthesis of the natural and the supernatural; appeal not to the rational but to the emotional through identification (imagined transformation into personages, immersion in the text atmosphere), "the magic power" of the characters, standardization (replication, unification, adaptation) of ideas, situations, characters, etc., mosaic and serial character, compensation (illusive realization of cherished but unfulfilled wishes), a happy end, use of the rhythmic text organization where, for example, the audience's emotions are affected by the order of the frames change alongside with the plot; intuitive prediction of the audience's subconscious wishes, etc.

And here the Soviet films on the military theme of 1941-1942, a product of the mass/pop culture also rely on folk and mythological sources. In this connection both Alexander Nevsky, and Napoleon, and Chapaev with Shveik are referred to in *War collections of films*, in the first place, not as characters of historical and/or literary origin but as folk-mythological figures familiar to the public at large.

Practically all Soviet films of 1941-1942 on the military topic are characterized by serial character (for example, a *prequel* to a story about heroic Rybkin in *War Collection of Films №3* of 1941 and its further basic variant "Antosha Rybkin" shot in 1942 is a *sequel* of 1941 - "Chapaev is with Us"), standardization of ideas, situations, characters, etc. The compensatory factor of cherished dreams realization become apparent in the majority of Soviet films of 1941-1942 where regardless of the real situation at the front positive characters would beat the Hitlerites.

D. Genre Modifications: drama (64 films), detective (2 films). Taking into account the genres of feature short stories of *War Collections of Films* they shot 33 dramas, 7 comedies and 1 detective in 1941; 31 drama, 3 comedies and 1 detective in 1942. The overwhelming majority of these films were short due to the understandable necessity for fast response to current events. For instance, in 1941 only one feature film on the war theme with a length time longer than 60 minutes was created, but in 1942 there were five films.

Though the best scriptwriters, film makers and actors of that time (see the filmography) were involved in creating of films on the war theme in 1941-1942 the stylistics of such films did not differ much from the film stylistics of the previous decade except for more realistic representation of military life.

The dramatic stereotype: Nazis destroy a peaceful, tranquil and happy life of people; after occupying a town or a village they start a mass terror (shootings, executions, tortures, etc.) against the civilian population including women and children, drive away Russian people as captives to work in Germany, etc. The nation rises to fight with the enemies: in the regular army, in partisan detachments, clandestine organizations (subversive acts of partisans and spies, shootings of Nazis, etc.). At the same time, spies, saboteurs and traitor of the country are unmasked...

Techniques of reality representation (iconography) - setting, living conditions, etc.

Simple dwellings, offices and households of Soviet characters; apparently a more prosperous standard of life of German characters, unified Soviet and German military facilities, equipment.

Life of Soviet people (mainly, military men) and/or partisans from Eastern European countries is shown as a rule conditionally truly and always positively; a well-to-do mode of life of German characters in Germany is depicted with some grotesque but in general it is also quite true; the lifestyle of German characters at the front or in the occupied Russian territories is rather poor (in particular, in winter when Germans get frozen from extreme cold).

Details: Soviet war losses and especially the losses in civilian population - in films shot in 1942 are shown with moderation. In films of 1942 heavy human losses of the USSR are no longer concealed, on the contrary, casual episodes of documentary films about Nazi victims call for ruthless revenge on the hated enemy. The films soundtracks contain both encouraging marching 'offensive' songs ("Rise, our vast country...") and lyric melodies.

Generally, the representation of reality in Soviet feature films of 1941-1942 on the war topic can be presented as in Table 2.

Table 2. Typical iconographic setting codes in soviet feature films of 1941-1942 on the military theme

Codes of typical setting in media texts	Visual characteristics of these codes realization in media texts
Dwelling place of the enemy	Looks more prosperous than dwelling places of Soviet characters, but according to the plot this treasure is ill-gotten.
Dwelling place of the Soviet character	Poor but of good quality. The officers' quarters are nearly equal to the dwelling conditions of German burghers.
Army premises (headquarters, dugouts, etc.), trenches	Functional furniture - tables, chairs/armchairs, etc. In the Soviet variant everything is of good quality but very simple (though, the portraits of leaders on the walls are obligatory). The interior in the enemy premises is similar but grim (if the premises are located in Germany), dirty, untidy (if the premises are located in the front-line area and in the occupied territories)
Aircraft, tank, ship	Only functional articles of furniture - a cabin, levers and control device, weapons, partitions, etc.

Typology of characters (their values, ideas, ethics, clothing, constitution, vocabulary, mime, gestures)

Male Characters

Character's age: 10-70 years old (though sometimes very small children are in picture)

Character's race: white.

Character's appearance, clothes, constitution:

a) military men: Soviet characters are dressed in a uniform of good quality and are, as a rule, very robust; Nazis, on the contrary, are very feeble and look battered in most cases (especially in films with the winter nature of 1942), for example, they can go with woman's shawls or scarves tied round their heads; in whole, two basic variants of Nazi constitution are underlined - either overweight or, vice versa, thinness; foreign partisans (Polish, Yugoslavian, Czech, Rumanian) are dressed in accordance with the European "middle-class" fashion of the early 1940s;

б) civilian population: Soviet characters are modestly dressed (especially the rural community), the Germans look obviously richer; the constitution both of Soviet and German characters varies and depends on the film context; at the same time, physiognomically the enemy characters unlike the Soviet characters look disagreeable.

Educational attainment: higher education (officers), secondary and elementary education, more rarely - higher (civilian population, soldiers).

Social standing, profession: the social status of Soviet characters is approximately similar (though the living conditions of commanding officers are much more comfortable); the social status of foreign characters is different; a wide range of professions dominating with military men.

Character's marital status: has no special significance, both positive and negative characters can be either married or single.

Character traits: power, quick wit, activity, loyalty, optimism, bravery, tenacity of purpose (Soviet characters, characters of the countries conquered by Nazis), hostility, slyness, cruelty, cowardice, meanness, purposefulness (German characters). Soviet characters are honest fighters for their Motherland and communist ideas with businesslike or pathos vocabulary, reserved gestures and mime. German characters (soldiers, officers, spies) are shown as malicious, rude and cruel fanatics with primitive vocabulary, active gesticulation and annoying timbres of their shrill yells. However, already in films made in 1942 the Nazis were depicted sometimes as vicious but clever enemies as for example in the following short stories: "Spiders" and "102nd Kilometer" from *War Collection of Films №11* or in the film about pilots "The Way to the Stars" directed by E. Pentslin. N. Okhlopkov and M. Strauch in *War Collections of Films №7* and *№11* "went beyond the scope of caricature. N. Okhlopkov played a German officer with a monocle who went into ecstasies

at seeing a harmonium. He enchanted a Dutch family with his courtliness of conduct, gentle modulations of his baritone in order to efficiently rob their house the following day. The story was called "The White Crow". M. Strauch played a philosopher-killer dressed in a white overall with a syringe in his hand in the story "Spiders". These were expressive figures: they were not characters yet but they were no longer simple caricatures" [Zak, 1975, p. 41].

However, generally speaking, the characters of the personages - both Soviet and German - are given only in outline without a deep psychological insight. Enemy characters speak Russian (for the viewer's convenience) but sometimes with a German accent. In rare instances one can hear some German remarks.

Character's value orientations (ideological, religious, others): patriotic, communist values (Soviet characters), imperialist, Nazi values (German characters), religious values, as a rule, go beyond the scope of media texts.

Conduct of a character, his strategy of conflict resolution: acts of characters are determined by the development of the media text plot. Soviet characters demonstrate their best professional/military qualities, brilliantly work out and realize plans for enemy liquidation. German characters either stand on the defensive or attack but all the time suffer a defeat. Cruelty and ruthlessness towards even civilian population dominate in Nazis' behavior. In films shot in 1942 Wehrmacht soldiers and officers do not conceal their despair and lack of fighting spirit.

Female Characters

Character's age: 10-70 years old (though sometimes very small girls are in picture).

Character's race: white.

Character's appearance, clothes, constitution: Soviet characters, as a rule, have average constitution, are dressed in plain civilian attire, more rarely - in military uniform. Foreign characters can be divided into two distinct categories - women of the countries occupied by Nazis are shown with compassion, but the German women are always negative characters (the latter are obviously more richly dressed but are physiognomically repulsive)

Educational attainment: secondary and elementary education.

Social standing, profession: the social status of Soviet characters is approximately alike; the social status of foreign characters differs; women-workers of various professions are represented, more rarely - nurses, women-partisans.

Character's marital status: women over 18 are usually married.

Character traits: power, quick wit, activity, loyalty, optimism, bravery, firmness of purpose (Soviet characters, characters of the countries conquered by Nazis), hostility, slyness, cruelty, cowardice, meanness, purposefulness (German characters).

Character's value orientations (ideological, religious, others): patriotic, communist values (Soviet characters), bourgeois, Nazi values (German characters), religious values, as a rule, go beyond the scope of media texts, however, sometimes they are emphasized (an elderly peasant woman in "A Feast in Zhirmunka").

Conduct of a character, his strategy of conflict resolution: characters' behaviour is determined by the plot of a media text. Soviet characters demonstrate their best professional/military qualities, their ability to drastically resolve conflicts.

Significant changes in the media text plot and characters' lives, the incipient problem

Positive Soviet characters either live a peaceful life in the beginning (it takes the minimum film time) or immediately find themselves in the wartime and do their best to repel the Nazi aggression. Negative characters commit aggression/crime and despite some local initial successes they inevitable suffer defeat at the end of the film. Their remarks are often full of pessimism.

Details: a German ace (ironically played by N. Volkov) from "The Way to the Stars" grumbles at seeing their fresh reinforcement: "How old are you? - Forty-three, - And you? - Forty-five, - I need pilots but not bats". It is also he who says another sarcastic phrase: "Can't sleep, lieutenant? Then think of the Russian pilot who will shoot you down"...

Incipient problem, search for solutions to the problem

Incipient problem: violation of the law - the life of positive characters is under threat because of the Hitler aggression. The only solution is the armed struggle of positive characters against the enemy aggression.

Solution to the problem: liquidation/capture of aggressors, victory of Soviet soldiers/partisans.

Conclusions. Thus we performed a hermeneutic analysis (investigation of media texts interpretation, cultural and historical factors influencing the views of the agency / author of a media text and the audience) of specific examples of Soviet feature films of 1941-1942 on the military theme. At the same time, we mean that the hermeneutic analysis of a media text comprehension involves a comparison with a historical, cultural tradition and reality; insight into its logic; comparison of media images in historical and cultural contexts combined with the historical, hermeneutical analyses of the structural, plot, ethical, ideological and iconographic / visual analyses of media stereotypes and media text characters.

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Filmography:

Part 1. War Collections of Films (1941-1942)

War Collection of Films №1. USSR, 1941. Premier: 2 August 1941. Directors: I. Mutanov, Ye. Nekrasov, A. Olenin, S. Gerasimov. Script writers: B. Laskin, L. Leonov, L. Lench, G. Kozintsev, L. Trauberg. Cameramen: N. Naumov-Strazh, Yu. Fogelman, V. Yakovlev. Composer: N. Kryukov. Cast: B. Chirkov, N. Petropavlovskaya, P. Pepnin, V. Kantsel, M. Troyanovsky, N. Bubnov and others.

Three short films: "A Meeting with Maxim", "A Dream Come True", "Three Men in a Shell Hole".

War Collection of Films №2. USSR, 1941. Premier: 11 August 1941. Directors: Ye. Chervyakov, V. Eisymont, L. Arnshtam, G. Rappaport, G. Kozintsev, V. Feinberg. Script writers: Yu. German, V. Voevodin, I. Zeltser, L. Arnshtam, V. Belyaev, Ye. Ryss, A. Shtein, M. Rosenberg. Cameramen: A. Ksenofontov, Ye. Velichko. Composer I. Dunayevsky. Cast: Ye. Chervyakov, T. Sukova, B. Blinov, L. Yemelyantseva and others.

Three short films: "A Meeting", "One Among Many", "At the Old Nurse's, "100 for One", "An Accident at the Telegraph".

War Collection of Films №3. USSR, 1941. Premier: 22 August 1941. Directors: B. Barnet, Peter Baylis, K. Yudin. Script writers: I. Boldin, L. Shiffers. Cameraman: K. Vents. Composers: N. Krykov, G. Milyutin. Cast: V. Arkasov, V. Shishkin, N. Trofimov, B. Chirkov and others.

Three short films: "English Anti-Aircraft Gunners" (British Newsreel), "Courage", "Antosha Rybkin".

War Collection of Films №4. USSR, 1941. Directors: G. Aleksandrov, E. Aron, V. Pronin. Script writers: A. Raskin, K. Isaev, Ye. Pomeschikov, G. Fish, N. Rozhkov. Cameramen: K. Nazariants, A. Galperin, V. Pronin, A. Shelenkov. Composer: L. Schwarz. Cast: L. Orlova, Z. Fedorova, V. Volodin, Ye. Kuzyurina, P. Springfeld, A. Baranov, A. Fait and others.

Three short films: "British Fleet" (British Newsreel), "A Patriot Woman", "The Order Is Executed".

War Collection of Films №5. USSR, 1941. Director M. Slutsky. Script writer A. Kapler. Cameramen: I. Veynerovich, M. Glider, K. Kutub-Zade, O. Reisman, V. Solovyov, V. Frolenko. Composers: G. Milyutin, A. Aleksandrov.

Two documentary short films: "London Does Not Give Up" (British Newsreel), "Our Moscow".

War Collection of Films №6. USSR, 1941. Directors: M. Doller, V. Pudovkin, V. Winestock. Script writers: L. Leonov, N. Shpikovsky, V. Winestock. Cameramen: A. Golovnya, T. Lobova, A. Galperin. Composer N. Kryukov. Cast: Z. Fedorova, A. Danilova, N. Kryuchkov, V. Uralsky, A. Zueva and others.

Three short films: "Women of the Air Fleet" (Newsreel), "Hatred", "A Feast in Zhirmunka".

War Collection of Films №7. USSR, 1941. Premier: 5 December 1941. Directors: A. Gendelstein, K. Mints, S. Yutkevich, A. Rou, L. Altsev, R. Perelstein. Script writers: M. Vituchnovsky, M. Volpin, K. Mints, A. Sazonov, N. Erdman, D. Eremich, Jo. Manevich. Cameraman Jo. Martov. Cast: E. Garin, P. Olenev, N. Okhlopkov, V. Vladislavsky, K. Zubov, I. Lyubeznov, N. Plotnikov, N. Barskaya, G. Georgiu, V. Lepko, S. Martinson, A. Shatov, V. Kantsel, V. Popov, M. Yanshin and others.

Six short films: "At Seven Sharp", "Elixir of Courage", "Acceptor of Catastrophes", "The Boldest Man", "A Real Patriot", "The White Crow".

War Collection of Films №8. USSR, 1941. Premier: 7 February 1942. Directors: L. Lukov, N. Sadkovich. Script writers: V. Ivanov, Jo. Sklyut. Cameramen: A. Lavrik, N. Kulchitsky. Composers: N. Bogoslovsky, A. Philipp. Cast: T. Okunevskaya, N. Gitserot, O. Abdulov, I. Novoseltsev, P. Aleynikov, L. Masokha, V. Zaychikov, S. Kayukov, A. Khvylya, B. Andreyev, M. Bernes and others.

Two short films: "A Night over Belgrade", "Three Tankmen".

War Collection of Films №9. USSR, 1941. Premier: 4 May 1942. Directors: V. Braun, M. Donskoy, I. Savchenko. Script writers: Yu. Olesha, S. Lazurin. Cameramen: A. Mishurin, D. Demutsky, Yu. Yekelchik,. Composers: Yu. Meitus, Ya. Stollyar. Cast: V. Mironova, B. Runge, N. Komissarov, N. Bubnov, L. Kmit, Ya. Andzheyevskaya, M. Bernes and others.

Three short stories: "Block 14", "Blue Cliffs", "The Lighthouse".

War Collection of Films №10. USSR, 1941. Premier: 10 June 1942. Director B. Barnet. Script writers: B. Petker, K. Isayev. Cameraman K. Vents. Composers: N. Kryukov, L. Stepanov. Cast: V. Orlova, N. Cherkasov, V. Shishkin, V. Uralsky, M. Goldblat, M. Astangov, N. Bogolyubov, M. Kuznetsov and others.

Two short films: "The Priceless Head", "Young Wine".

War Collection of Films №11. URRR, 1942. Premier: 7 August 1942. Directors: V. Braun, A. Macheret, N. Sadkovich, I. Trauberg. Scrip writers: B. Fayans, M. Berestinsky, B. Laskin, Jo. Sklyut. Cameramen: Ya. Kulish, G. Eisenberg. Composers: D. Block, D. Klebanov. Cast: S. Martinson, I. Pereverzev, I. Novoseltsev, N. Volkov, O. Abdulov, P. Aleynikov, I. Bobrov, A. Lukyanov, M. Strauch and others.

Four short films: "In the Circle of Hate", "Spiders", "'102nd Kilometer", "The Career of Lt. Gopp".

War Collection of Films №12. USSR, 1942. Premier: 12 August 1942. Directors: G. Rappaport, V. Stroyeva. Scrip writers: S. Mikhalkov, S. Polotsky, Jo. Prut, M. tevelev, M. Bolshintsov, G. Musrepov. Cameramen: V. Rappaport, S. Sheynin. Composer V. Velikanov. Cast: Ya. Zheimo, Yu. Bogolyubov, O. Zhakov, K. Badyrov, M. Zharov, B. Blinov, Ye. Nemchenko, L. Yemelyantseva, N. Cherkasov, M. Sobolevskaya, K. Sorokin, A. Danilova and others.

Two short films: "The Son of a Soldier", "Vanka".

War Collection of Films "Our Girls". USSR, 1942. Directors: A. Room, G. Kozintsev. Script writers: B. Brodyansky, A. Olshansky. Cameramen: B. Brodyansky, A. Olshansky. Cameramen: L. Kosmatov, A. Moskvin. Composers: G. Popov, S. Prokofyev. Cast: V. Karavayeva, S. Stolyarov, L. Shabalina, L. Yemelyantseva, B. Bibikov, Yu. Korshun, A. Yachnitsky, Yu. Bogolyubov, B. Olenin, M. Kuznetsov, N. Petropavlovskaya and others.

Two short films: "Tonya", "One Night" *(was not released).*

War Collection of Films "Forest Brothers". USSR, 1942. Directors: V. Zhuravlev, Ye. Shneider. Script writers: V. Zhuravlev, Ye. Pomeschikov, N. Rozhkov. Cameramen: G. Garibyan, G. Yegiazarov. Composer A. Lepin. Cast: A. Ivanov, S. Svashenko, M. Kovaleva, B. Tenin, P. Sukhanov, A. Fait, S. Troitsky, A. Gretchany, M. Troyanovsky and others.

Two short films: "Forest Brothers", "Dad's Death".

War Collection of Films "Young Partisans". USSR, 1942. Premier: 12 August 1942. Directors: L. Kuleshov, I. Savchenko. Script writers: V. Vasilevskaya, L. Kassil, Ye. Pomeschikov, N. Rozhkov, G. Tasin. Cameramen: Yu. Yekelchik, M. Kirillov. Composer S. Pototsky. Cast: G. Stepanova, P. Galadzhev, A. Dunaysky, H. Klering, S. Martinson, A. Fait and others.

Two short films: "Levko", "Teacher Kartashova".

Part 2. Other soviet feature films of 1941-1942 on the war theme

1941

In the Sentry Box
In the Black Mountains
Blood for Blood
Mother
Sea Hawk

We'll Win. 1941.
To the Call of the Leader. 1941.
Fire in the Forest. 1941.
Brave Friends
The Last Turn
Prokhorovna
Good Morning
A Family of Patriots
The Old Guard
The Son of the Motherland
Lessons of the Soviet Language
The Outpost
Chapaev is with Us
1942
Antosha Rybkin
Bakhtiar
Belorussian Novels
Battle of Sokol
In Underwater Captivity
Mittens
The Way to the Stars
Daughter
Timur's Oath
Bridge
The Unconquerable
Yan the Elusive
A Fellow from Our Town
The Partisans in the Ukrainian Steppes
Secretary of the District Committee
The Son of Tajikistan
To You, Front

Герменевтический анализ советских фильмов 1941–1942 годов на военную тему

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Аннотация. В статье автор делает герменевтический анализ культурного контекста советских фильмов на военную тему 1941-1942 годов. Автор имеет в виду, что герменевтический анализ понимания медиатекстов включает сравнение с исторической, культурной традицией и действительностью; понимание его логики, сравнение медиатекстов в историческом и культурном контексте в сочетании с историческим, структурным, сюжетным, этическим, идеологическим и иконографическим/визуальным анализом медийных стереотипов и персонажей медиатекста.

Ключевые слова: медиатекст; анализ; медиаобразование; компетентность; советские фильмы 1941-1942 годов о войне.

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Positive Image of the USSR and Soviet Characters in American Films in 1943–1945

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Abstract

In the article the author performs a hermeneutic analysis of cultural context, i.e. investigation of media texts interpretation, cultural and historical factors influencing the views of the agency / author of a media text and the audience, on specific examples of positive image of the USSR and soviet characters in American films in 1943-1945. The author bears in mind that the hermeneutic analysis of a media text comprehension involves a comparison with a historical, cultural tradition and reality; insight into its logic; comparison of media images in historical and cultural contexts combined with the historical, hermeneutical analyses of the structural, plot, ethical, ideological and iconographic / visual analyses of media stereotypes and media text characters. The analysis of these media texts, in the author's opinion, is especially important for media education of future historians, culture experts, art critics, social scientists, philologists, psychologists and teachers.

Keywords: Russian Image; Film Studies; Media Text; Hermeneutic Analysis; Russia; USA; Media Education; Media Literacy; Media Competence; Movie.

Introduction

In one of my previous books [Fedorov, 2010] I analysed a rather adverse image of the USSR on the western screen in the epoch of ideological confrontation (1946-1991). However there was a short period in the history of Soviet-American relations, when the image of the Soviet country and its citizens on the American screen was positively charged: 1943-1945, the time when Americans and Russian were allies in the WWII.

Materials and Methods

During that period of time 7 feature films (and several documentaries as well) were produced in the USA, which main characters were "good" Soviets: *Mission to Moscow* (1943), *The boy from Stalingrad* (1943), *North Star* (1943), *Three Russian Girls* (1943), *Song of Russia* (1944), *Days of Glory* (1944), *Counter-Attack* (1945). Meanwhile majority of these films were directed by prominent directors, an Oscar winner, the author of a legendary *Casablanca* (1942) Michael Curtiz (1988-1962) and the author of the drama *All Quiet on the Western Front* (1930) Lewis Milestone (1895-1980) among them. Moreover, such Hollywood actors as R. Taylor and G. Peck starred in some of them. Soviet cinema only answered this unprecedented "film-goodwill" gesture with documentary films, positively evaluating American and British participation in the fight against Nazi Germany. Feature cinema industry of the USSR didn't take part in that, due to the inevitable need of presenting the lifestyle in allied countries.

The first step in the series of oversees allied friendship was *Mission to Moscow*, premiered in the USA at the end of April, and in the USSR - on the 26th of July of 1943. The only European country that ventured to screen this pro-Soviet film in the war years, was neutral Sweden, where in November and December of 1944 (when the outcome of the war was already clear) were screened two American films about the USSR - *Mission to Moscow* and *Days of Glory*.

Mission to Moscow was somewhat an order of the state, a screen adaptation of the book by an ex-ambassador to the USSR (1936-1938) Joseph E. Davies. However while the book was rather positive about presenting events in the USSR and Stalin's policy on the whole, its screen version was only concentrated on the rosy view of the Soviet lifestyle. Not only were the Soviet achievements in industry and agriculture, but also “demonstrative” lawsuits against enemies of the state shown in *Mission to Moscow* in a really advantageous way for Kremlin. The screen features a bright, prosperous Moscow. The film also justifies the USSR's attack against Finland in 1939, as well as the August 1939 Pact between Germany and the USSR.

This is why of all pro-Soviet Hollywood films it was *Mission to Moscow* that was honoured to be shown on Soviet screens. It is worth noting that later on it was for such a clear positive support of the Soviet regime that the authors of the film were accused of during the 1947 House Un-American Activities Committee, investigating anti-American activity.

Meanwhile the authors of *Mission to Moscow* flattered the Soviet authority. The minister of foreign affairs M. Litvinov proves his point to the American ambassador Joseph E. Davies that "there is no security for any of us as long as there is no security for all". M. Kalinin jokingly mentions that "his favourite sin is American cigarettes". V. Molotov, Marshal Timoshenko and prosecutor Vyshinsky are portrayed favourable as well. J. Davies in one of the final episodes of the film calls Stalin as "the great builder for the benefit of mankind"...

A considerable part of the screen time is dedicated to the travel of J. Davies across the USSR: Kharkiv, Odessa, Donbas, Dneproges, Baku..."Tractors, coal, electricity, steel, amazing, astonishing, wonderful!" Mr. Davies is speechless. "I can't find another example in the history of mankind, when so much was done in such a short period of time", - Davies says to Molotov. "What great people! Patriots! And women! They work in the mines - because they have equal rights with men, they drive trains, assemble tractors. The work is humming, tractors are being assembled, but in case of the war, in case of the military actions, the same plant will produce tanks. Amazing, astonishing, wonderful! " [Lemkhin, 2012].

Inherently, *Mission to Moscow* was a kind of a diplomatic tool for the USA, the tool that was supposed to bribe a military ally.

Certainly, the screening of Mission *to Moscow* (which by the way was a box-office failure in the USA) raised not only favourable reviews but also critical ones in American press. Bennet [Bennet, 2001] cites numerous opinions of that kind.

On the other hand, judging by the reviews in Soviet papers such as *Komsomolskaya Pravda, Vechernyaya Moskva, Izvestia,* this film was an act of friendly gratitude of the USA to the Soviet Union and Red Army.

However for American policy the fact that by demonstrating a high standard of living in the USA, "Hollywood started to compete with the communist party for hearts and minds of the Soviet audience... *Mission to Moscow* became a weapon of "soft power", its public release opened the way to previously banned in the Soviet Union legions of Hollywood films" [Bennet, 2001].

Another pro-Soviet Hollywood film of 1943 was *The North Star* (it was shown in Sweden in March 1945). June 1941. A quiet Soviet village is attached by Nazi aviation. Soon it is occupied by its army. A Nazi doctor (played by legendary Erich Oswald Stroheim) decided to use local children for blood transfusion for German soldiers. But Soviet men able to hold weapon in hands, become partisans and do everything to hinder him.

Indeed, a rural life is depicted on the screen in a grotesque way, but on the whole the story is told with a great deal of compassion and sympathy for the USSR and Soviet people. Therefore, no wonder that after the end of the war, both *Mission to Moscow* and *The North Star* were declared as pro-Soviet propaganda by the House Un-American Activities Committee.

A sympathetic pathos was characteristic of the film *The Boy from Stalingrad* (1943) where country teenagers start the fight against occupants, along the way saving Tommy, the son of the British consul, who lost his parents during the evacuation attempt from Stalingrad, attacked by the Nazis.

The main stake of the pro-Soviet Hollywood in 1944 was a melodrama *Song of Russia*. The leading male role of an American band-master was played by a famous American actor Robert Taylor (1911-1969) who had to explain himself and find excuses for this work in front of the same Committee after the war.

This film turned out to be a fatal one for him. According to the plot, Taylor's character comes to Moscow on tour in 1941 and falls in love with a pretty Russian girl Nadya, a talented country pianist. As it sometimes happens on film sets, Taylor (who was married to an American star Barbara Stanwyck at the time) really had an affair with a charming actress who played Nadya - Susan Peters (1921-1952). However unlike the film characters, actors didn't reach the happy ending: not being able to divorce, Taylor went to serve in the army. S. Peters married another man, in 1945 was wounded accidentally during the hunting, paralyzed and died in 1952.

Like *Mission to Moscow* and *The North Star, Song of Russia* was also full of grotesque idealization of life in the USSR. Having graduated from the country music school, Nadya comes to Moscow to see the concert of an American conductor, and impresses him with her piano performance. Everyone in her village is keen on classical music! Mikhail Chekhov who played Nadya's father, a tractor driver and a musician, did not manage to make this melodramatic popular print more realistic...

In a very favorable to the USSR melodrama *Days of Glory* (1944) the leading male role was played by a Hollywood star Gregory Peck (1916-2003). His brave character is the leader of partisans. He hides in the woods and commits acts of sabotage against Nazis. Naturally all women partisans, one played by a Russian ballet dancer Tamara Tumanova, were in love with such a handsome and courageous man.

Almost on the eve of the Nazi's Germany defeat – in the end of April, 1945- American screens featured another pro-Soviet film – a drama *Counter-Attack*, where Soviet and Nazi soldiers find themselves in one vault.

Conclusion

Accessibility of the majority of the above mentioned films due to their DVD and Internet releases, makes it possible to analyse media stereotypes of the positive image of the USSR and Soviet characters in American films of 1943-1945 at the media literacy classes with students according to the following scheme.

Structure of the stereotypes of the positive image of the USSR and Soviet characters in American films of 1943-1945

Structure of the stereotypes of drama genre films (as exemplified in *Mission to Moscow*, the USA, 1943)

Historical period, location: relatively short period of time between the 1930s-1940s; the USSR, the USA, Germany, some other countries.

Environment, everyday objects: impressive Soviet plants and electrical stations, war parades and diplomatic receptions, rather decent houses and possessions of Soviet characters, comfortable housing and possessions of western characters.

Means of representation: quasi-realistic, only advantageous portrayal of Soviet lifestyle.

Characters, their values, ideas; clothes, appearance, lexis, body language:

- good characters - Americans who believe in democracy, and find themselves in the USSR (the Ambassador and his family in the first place), Soviet state leaders (Stalin, Kalinin, Molotov) and common Russian people, aimed at creating the new society, patriotism and struggle for peace. They look nice, speak with pathos, Soviet women look pretty, they are well-dressed and even go shopping for perfume;
- villains - have anti-humane, military ideas (Nazis), traitors and terrorists (arrested Trotsky's supporters and other enemies of Stalin regime).

The characters are divided by both social and material status. Villains are on the whole portrayed as unpleasant people with appalling voice timbre. However some of the Soviet negative characters (for example, Tukhachevsky) at first look rather presentably.

A crucial change in characters' life: villains are going to implement their anti-humane ideas (Nazis are preparing to attack the USSR, and oppositionists - Trotsky's supporters are plotting a scheme).

A problem occurred: life of good characters as well as life of whole nations and countries are in danger.

Searching for the problem solution: struggle of good characters with bad ones (American ambassador and good Soviet state leaders are doing their best to prevent the war by diplomatic means; open for foreign visitors Soviet court convicts Trotsky's followers and other plotters).

Solving the problem: condemning villains; armed struggle of the USSR troops against Nazi army; anti-Nazi alliance between the USSR and the USA.

Structure of stereotypes of melodrama genre films

(as exemplified in *Song of Russia,* the USA, 1944)

Historical period, location: short period of time between the 1941 and 1944; the USSR, the USA.

Environment, everyday objects: modest but decent dwelling and possessions of Soviet characters, even rural ones (although the set where the main female character lives looks rather unusual for the Russian eye as it contains elements of American architecture); spacious concert halls.

Means of representation: quasi-realistic, only favourable view of Soviet lifestyle.

Characters, their values, ideas; clothes, appearance, lexis, body language: male and female characters have contrasting ideological and social status. He is a famous American conductor. She is a beautiful country girl, brilliantly playing the piano. All characters in the film are only shown in positive light. Main characters look slim, attractive, they're dressed in good taste. They are emotional, their gestures are sometimes expressive, lexicon is rich.

A crucial change in characters' life: the meeting of the man and the woman, love between them.

A problem occurred: ideological and social misalliance, start of the war, temporary separation of characters.

Searching for the problem solution: characters overcome ideological and social barriers between them.

Solving the problem: the wedding/love harmony (noticeably, the two main characters are getting married in Russian orthodox church), the final reunion after the separation, caused by the war, mutual decision to move to the USA in order to give concerts together, performing Russian classical music.

Structure of the stereotypes of comedy genre films (as exemplified in *Three Russian Girls,* the USA, 1943)

Historical period, location: short period of time from 1941 to 1943; the USSR.

Environment, everyday objects: modest housing and possessions of Soviet characters, war hospital, located in an old mansion.

Means of representation: quasi-realistic, only positive portrayal of Soviet lifestyle.

Characters, their values, ideas; clothes, appearance, lexis, body language: American pilot who voluntary decided to go to the USSR during the war and Soviet citizens with contrasting ideology and social status. All characters are portrayed in a favourable light. Main characters look attractive, especially girls. Their clothes are tasteful. They're optimistic, patriotic, emotional, sometimes expressive gestures, facial expressions and lexis.

A crucial change in characters' life: American pilot John, wounded in battle with Nazis, finds himself in a Soviet hospital, and naturally, falls in love with the beautiful Natasha.

A problem occurred: culture shock, mutual misunderstanding, German troops' attack threat.

Searching for the problem solution: after a series of funny/eccentric situations characters overcome communication and understanding barriers.

Solving the problem: love harmony.

Certainly, the cold war of the second half of the 1940s-1950s crucially changed the orientation of the western screen towards the USSR. However even in 1948 thriller *Berlin express* the Soviet officer was shown rather with compassion than with suspicion.

A true mass western film attack against the USSR was yet to come...

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Cultural studies

Культурологические науки

Analysis of Media Stereotypes of the Russian Image in Media Studies in the Student Audience (example: the screen versions of Jules Verne's Novel “Michael Strogoff”)

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Abstract

As a result of the analysis students come to the conclusion that the screen adaptations of Jules Verne's novel "Michael Strogoff" create, though an oversimplified and adapted to western stereotypes of perception, but a positive image of Russia – as a stronghold of European values at the Asian frontiers, a country with a severe climate, boundless Siberian spacious areas, manly and patriotic warriors, a wise monarchy. At the same time, both Jules Verne's novel and its screen adaptations contain clear-cut western pragmatism – the confidence that if a man has a proper will he can rule his destiny.

Keywords: media stereotypes; Russian image; media studies; media literacy education; film studies; students; screen; film; Michael Strogoff.

Introduction

The last bright *Cold War* movie peak fell on the early 1980s when Russians as part of the monolithic and aggressive system were portrayed as products of their environment – malicious, potent, highly revolutionary in the whole world. Nearly all Russian characters were represented definitely as agents of destruction: they were men who hated and usually threatened the American life-style. This message contained an unceasing and crystal pure demand addressed to advocates of liberty calling for their vigilance in relation to the evil Soviet system and its evil representatives (Strada, Troper 1997, 170).

But not all western films of the last century as well as the present century cultivated a negative image of Russia. Particularly, only during the last 50 years of the 20th century not less than 200 screen versions of Russian classical literature were filmed in the west that made up a fourth of the total number of films about Russia and with Russian characters. It is logical, as already since the second part of the 19th century the works of Russian classical literature produced a significant influence on the western spiritual culture. Many characters of Russian classical literature have become signs, emblems of the Russian national character, Russian soul, and

marked to a large extent the image of Russia. Generally, the western (and later, eastern) national cultures discovered ideas, images, problem collisions keeping with the times, definite circumstances and demands of these cultures in the Russian novel and the Russian culture, especially acute there proved to be the feelings of spiritual deficiency, desacralization of the world, estrangement and anonimity of the human personality... The western culture found major spiritual values; search for absolute truth, tragic depths of the human personality; opened for itself the wealth of Russian-eastern traditions in the Russian culture (Mosejko 2009, 24).

A.P. Chekhov's works have remained mostly screened in the west – his works were adapted for the screen for about 200 times. Also foreign filmmakers turned to the prose of F.M. Dostoevsky and L.N. Tolstoy – each of them inspired more than a hundred of western screen adaptations. They are followed by screen versions of A.S. Pushkin's, N.V. Gogol's, N.S. Turgenev's works (more than 50 screen adaptations for each one). With A.P. Chekhov – his plays were most often translated to the screen. With F.M. Dostoevsky – the novels *Crime and Punishment, The Idiot*, *The Brothers Karamazov and 'The Possessed*. With L.N. Tolstoy – the novels *Anna Karenina* and *War and Peace*. With N.V. Gogol – the plays *The Inspector-General* and *The Marriage* A.S. Pushkin's literary heritage is presented on the western screen in the form of the operas *Eugene Onegin* and *The Queen of Spades*.

It is logical to say in this context that the western culture sees a positive image of Russia generally in retrospect. If media images of the USSR (and now – of contemporary Russia) are apparently negative, then the virtual tsar Russia looks much more positive.

However, the western media culture is not content only with works of Russian classical literature with its deep "view from within". The West needs its own image of Russia that corresponds to the stereotyped notions of mass mentality of the "enigmatic Russian soul". In this regard, Jules Verne's novel *Michael Strogoff* (1875) is an ideal adaptation of the positive image of Russia for the western audience. The novel is set in the epoch of Alexander II. There is only one Jules Verne's novel - "20 000 Leagues Under the Sea" that can compete with *Michael Strogoff* in the number of screen adaptations. If taken together, western screen versions with plots about Russia cannot be compared with *Michael Strogoff* except for *Anna Karenina* (currently, there are more than twenty foreign screen adaptations).

It appears that the analysis of this phenomenal positive image of Russia adapted for the mass western audience will be of great benefit to students of many qualifications – future historians, political scientists, culture experts, art critics, and teachers.

Materials and methods

For the analysis of numerous screen versions of Jules Verne's novel *Michael Strogoff* I will follow the methodology worked out by U. Eco (Eco 2005, 209), A. Silverblatt (Silverblatt 2001, 80-81), L. Masterman (Masterman 1985; 1997), C. Bazalgette (Bazalgette 1995) and I will rely on such key concepts of media education as media agencies, media/media text categories, media technologies, media languages, media representations, media audiences, since all these concepts have a direct relevance to value, ideological, market, structure and content aspects of media text analysis.

It's essential to note that U. Eco's (Eco 2005, 209) and A. Silverblatt's (Silverblatt 2001, 80-81) methodology completely satisfies the basic approaches of the hermeneutical analysis of audiovisual, space-and-time structure of media texts.

It needs to be reminded that the *hermeneutic analysis of cultural context* stands for study of the media text interpretation process, of cultural and historical factors that may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with the comprehension of a media text by matching with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. So, the subject of the analysis is a system of media and its functioning in the society, interaction with the man, media language and its usage.

Discussion and results

The authors' ideology in the sociocultural context, market conditions that contributed to the plot, creation and success of a media text (dominant concepts: media agencies, media categories, media technologies, media representations, media audience).

Here by authors we mean both Jules Verne himself and the main creators of screen adaptations of the novel *Michael Strogoff* – Screenwriters and film directors. Jules Verne conceived the novel during the reign of Alexander II, in the short interval of 1874-1875, when Germans became most evident enemies for the French after the war between France and Germany (1870-1871). Russia looked quite positive against this background. A tough confrontation of the Crimean War (1853-1856) in which Russia confronted the coalition of the British, French and Ottoman Empires and the Sardinian Kingdom became a thing of the past, and there were still two years before the Russo-Turkish war (1877-1878).

Besides, a sustained war in Turkestan (the Bokharan khanate and the adjoining areas) waged by Russia in 1865-1881 was not regarded by the western world as a direct threat to their geopolitical interests. Moreover, Russia was seen as a certain outpost against the hostile Asian tribes that tallied with the media context of Chingis Khan's legendary raids.

Thereby, the novel *Michael Strogoff* (see one of the latest editions: Verne, 2010) was to a significant degree a response to the political and sociocultural context of 1872-1876. The novel related the adventures of an imperial courier sent by Alexander II (apparently, in the 1870s) from St. Petersburg to Siberia with an urgent message addressed to the Irkutsk governor (who was the czar's brother, in the great French novelist's version). Michael Strogoff was to warn the governor of the plot of former czar officer Ogareff who went over to the enemy – Tatars (?!) and schemed to occupy Siberia…

At the same time, J. Verne created a distinct positive image of Russia and Russian people (including the Russian Emperor and his brother) in his novel. It especially concerns the protagonist - Michael Strogoff: he is thirty, strong and vigorous, a man with a heart of gold who has coolness and courage (Verne 2010).

As for the fictional war between Russia and Tatar tribes in Siberia it was probably brought about by the author's misgiving that the western reader would have no time for looking into the cobweb of Russian relationships with numerous Central Asian countries and nations whereas the word "Tatars" - the embodiment of the aggressive and perfidious East – was known to everybody in Europe as well as the word "Siberia" which a Parisian or any other European associated with the words "Russia", "Asia", "severe frost", etc.

In 1875, the novel *Michael Strogoff* was first published piecemeal in a journal, and in 1876, it was published as a book. It had such a tremendous success that in 1880 it was staged under the same name in the Parisian theatre "Odeon" and was welcomed by the public. Then the novel was republished dozens of times in many countries including Russia (except for the Soviet period). But to tell the truth, Russian readers with their "view from within" were much less impressed by the novel: it was regarded as a primitivistic fairy-tale rather than a reflection of real Russian life (by the way, *Michael Strogoff* has never been screened either in the UUSR or in Russia). The Russian audience would always prefer other Jules Verne's novels narrating of Captain Nemo's adventures, or of a fantastic moonflight…

The first screen adaptations of *Michael Strogoff* appeared in the age of silent movies. They were short American films made in 1908, 1910 and 1914. At that time the American perception of Russia fully correlated with the French one (1874-1876) - the mass consciousness of Americans pictured it as gigantic empire with snow-covered Siberian spacious areas inhabited by wild bears where courageous Russian aristocrats fought with hostile Asians…

The events of the World War I, the Bolshevist military coup of 1917 and the subsequent civil war in Russia of 1918-1920 accompanied, as is known, by the military intervention of western countries, made *Michael Strogoff* less attractive for the media. But Russian emigrants Victor Tourjansky and Ivan Mozzhukhin who lived in Paris became authors of the most well-known screen version of *Michael Strogoff* in the epoch of silent movies. This French-German screen adaptation that stuck to the main plot of Jules Verne's novel was highly popular with the public. On the one hand, there were thousands of Russian emigrants among them who crowded European capitals in the 1920s and felt nostalgic about the epoch of the Imperial Russia. On the other hand, there were native citizens of Paris, Berlin, Vienna and London among them to whom the previous Russian epoch of the 19th century was much more appealing than the Communist "sovietdom" which ruined the centuries-old way of life. Frankly speaking, that was why none of the screen versions of *Michael Strogoff* was shown in the Soviet Union. In fact, it was impossible to see a film

on the Soviet screen with the main character who served the condemned-by-all-school-textbooks "tsarist regime" with good faith and fidelity.

The following screen adaptations of *Michael Strogoff* were made in the epoch of sound movies – in France, Germany and the USA in 1936-1937. A famous actor Akim Tamiroff – expatriate Russian – starred in the American version. It is interesting, that Nazi authorities in 1936 did not object to the positive treatment of the Russian image in the plot of *Michael Strogoff*. Being in confrontation with the USSR, especially owing to the civil war in Spain, Germany managed to release a romantic adventure story about the czar's messenger, the more so because the fictional enemies of Russia in *Michael Strogoff* had nothing to do either with western Europe, nor with the German allies of that time – Turkey and Japan.

In whole, due to the establishment of the allied coalition of the USSR, USA and Great Britain during the World War II the Russian theme in the foreign cinematograph was increasingly full of sympathy. That explains the pathos of the Mexican screen version of *Michael Strogoff* (1944).

Interest in screen adaptations of Jules Verne's novel *Michael Strogoff* was revived in the era of the Cold War. Practically together with obviously anti-Soviet films *The Girl in the Kremlin, 'The Iron Petticoat, Jet Pilot and Beast of Budapest* a French colored screen version of *Michael Strogoff* (1956) was released on western screens with Kurt Jurgens starring in the film and famous USSR emigrant Valeriy Inkizhinov (*Chingis Khan's Offspring* directed by V. Pudovkin) acting as the Tatar sovereign who contrives to conquer Siberia. And five years after there was a sort of sequel invented by Viktor Tourjansky, - *Michael Strogoff's Triumph* (1961), practically with the same cast of actors.

One should think that the events of the Soviet political "thaw" of the second half of the 1950s and the space progress of the USSR in the 1950s-1960s somehow affected the new interest in the plot of *Michael Strogoff* and actualized the Russian theme.

At the same time, the Cold War went on and, naturally, it was absolutely impossible to imagine a movie about good Russians of the Soviet period in the west. That was why the Russian theme in the positive meaning was present only in the historical subject area (we would remind you that exactly in this period Hollywood released two high budget movies with famous actors - *War and Peace* and *Anastasia*).

Still in the 1970s filmmakers of France, Italy and FRG twice screened this Jules Verne's novel, and in 1975 *Michael Strogoff* was already a television serial.

In spite of the sudden change of the political and sociocultural situation caused by the USSR downfall the western treatment of *Michael Strogoff* did not undergo any changes in the Italian-German serial of 1999 either. It was the same romantic adventure story about the Russians of the remote past…

The popularity of *Michael Strogoff* in the West was confirmed by all the three French animation versions (of 1997 and 2004) as well as by the Parisian musical (2011) based on the novel.

The structure and narrative techniques in the media text (dominant concepts: media/media text categories, media technologies, media languages, media representations)

In the course of the group discussion with students one can draw a conclusion that both the novel *Michael Strogoff* and its screen adaptations are based on simple dichotomies: the hostile and aggressive Asian world, on the one hand, and the Russian world, - exotic, but still resembling Europe, on the other hand (there is the railroad and the telegraph there, after all); 2) positive characters (officer Michael Strogoff, Emperor Alexander II and his brother, beautiful Russian girl Nadya, and many other Russians) and villains (Tatars and traitor Ivan Ogareff); 3) a desire to protect Russia from wanderers' raids (Michael Strogoff and other positive Russian characters) and aggressive schemes (Tatars, Ogareff); 4) plan and result.

Schematically, the structure, plot, representativeness, ethics, genre modification peculiarities, iconography, character sketches of the screen adaptations of *Michael Strogoff* can be represented in the following way:

Historical period, scene: the Russia of the 1870s.

Setting, household objects: luxurious chambers of St. Petersburg palaces and the khan's marquee, comfortable train compartments, modest lifestyle of Siberian victualing-houses and taverns, Russian spacious areas, forests and rivers. The household objects correspond to the social status of the characters.

Representation of reality: an emphasized positive representation of positive characters, especially of romantic czar's messenger Michael Strogoff; a subtle grotesque towards negative characters.

Characters, their values, ideas, clothing, constitution, lexicon, mime, gestures: officer Michael Strogoff and his beloved – a Siberian professor's daughter, they have common patriotic values, though their relations are not without differences in the beginning. Dictatorial and cruel Tatar khan and more cruel and perfidious traitor Ivan Ogareff have a common desire to conquer Siberia. And who can imagine Russia without bears and gypsies! In one of screen adaptations *Michael Strogoff* beats a fierce Siberian bear in a hand-to-hand fight, in another screen version a gypsy instigates the Tatar executioner not to approach very close Strogoff's eyes with a red-hot sabre in order to save his eyesight... Michael Strogoff changes gowns depending on the situation. The czar's and khan's palaces are attired with the proper luxury; military men are dressed in smart outfit, and the gypsy wears exotic clothes. Western correspondents (a Frenchman and an Englishman) are dressed in field and convenient clothes of the European style. Male characters (regardless of their nationality) are robust. Female characters are shapely and graceful. The characters' speech is plain. Their facial expression and gestures are emotional. Naturally, the voices of the negative characters are far from being pleasant unlike the voices of the positive characters.

Significant change in the plot of the media text and the characters' life: the year of 187... Emperor of All Russia Alexander II charges valiant officer Michael Strogoff with an important mission – to pass to his brother – governor of Irkutsk – a package with an important message informing him of the sinister designs of Tatars and traitor Ivan Ogareff to conquer Siberia. Michael Strogoff goes on a long journey straight away (in one of the screen versions he travels from the very beginning with the Siberian professor's daughter named Nadya, in another screen adaptation he encounters her on his way).

Incipient problem: owing to Ogareff's crafty designs Michael Strogoff is taken prisoner by the Tatar khan and is condemned by him to blinding with a red-hot sword. The realisation of Emperor's task as well as Michael Strogoff's life are under threat...

Search for solutions to the problem: in Jules Verne's novel Michael Strogoff manages to avoid blinding thanks to... tears ("at the moment of the execution, Marfa Strogoff was present, stretching out her hands towards her son. Michael gazed at her as a son would gaze at his mother, when it is for the last time. The tears, which his pride in vain endeavored to subdue, welling up from his heart, gathered under his eyelids, and volatilizing on the cornea, had saved his sight. The vapor formed by his tears interposing between the glowing saber and his eyeballs, had been sufficient to annihilate the action of the heat" (Vern 2010). In the screen adaptations Michael Strogoff is rescued not due to the scientifically substantiated laws of moisture evaporation but owing to beautiful women (the khan's concubine and the gypsy) who instigate the Tatar executioner not to press the red-hot sabre very close to Michael Strogoff's eyes.

Problem solution: Michael Strogoff manages to escape, he hands the package over to the emperor's brother and kills betrayer Ogareff. The Russians defeat Tatars...

Conclusions

Thereby, as a result of the analysis students come to the conclusion that the screen adaptations of Jules Verne's novel "Michael Strogoff" create, though an oversimplified and adapted to western stereotypes of perception, but a positive image of Russia – as a stronghold of European values at the Asian frontiers, a country with a severe climate, boundless Siberian spacious areas, manly and patriotic warriors, a wise monarchy. At the same time, both Jules Verne's novel and its screen adaptations contain clear-cut western pragmatism – the confidence that if a man has a proper will he can rule his destiny. The conformists (Ogareff's gypsy mistress) remain prisoners of the Evil Spirit. The real heroes (Michael Strogoff) are able under seemingly desperate circumstances to change their fate (and the fate of their Motherland) for the better...

The discussion is summed up with a problem-solving question checking the audience's level of the acquired skills in the hermeneutic media text analysis: "What famous media texts can one compare this work with? Why? What do they have in common?"

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Filmography

***Michael Strogoff*. USA, 1908.**

***Michael Strogoff*. USA, 1910.** Director: J. Searle Dawley. Screenwriter: J. Searle Dawley. Cast: Charles Ogle, Mary Fuller, Marc McDermott, Harold M. Shaw, et al.

***Michael Strogoff*. USA, 1914.** Director: Lloyd B. Carleton. Screenwriter: Benjamin S. Kutler. Cast: Jacob P. Adler, Daniel Makarenko, Eleanor Barry, Betty Brice, et al.

***Michel Strogoff*. France-Germany, 1926.** Director: Victor Tourjansky. Screenwriters: Boris de Fast, Victor Tourjansky, Ivan Mozzhukhin. Cast: Ivan Mozzhukhin, Nathalie Kovanko, Jeanne Brindeau, et al.

***Michel Strogoff. Der Kurier des Zaren*. France-Germany, 1936.** Directors: Jacques de Baroncelli (French version), Richard Eichberg (German version). Screenwriters: Hans Kyser, Jean Bernard-Luc. Cast: Anton Walbrook, Colette Darfeuil, Armand Bernard, et al.

***The Soldier and the Lady*. USA, 1937.** Director: George Nichols Jr. Screenwriters: Mortimer Offner, Anthony Veiller. Cast: Anton Walbrook, Elizabeth Allan, Akim Tamiroff, Margot Grahame, et al.

***Miguel Strogoff*. Mexico, 1944.** Director: Miguel M. Delgado. Screenwriters: Joseph N. Ermolieff, Mauricio Magdaleno. Cast: Julien Soler, Lupita Tovar, Julio Villarreal, et al.

***Miguel Strogof*. Brazil, 1955.** Director: Luiz Gallon. Screenwriter: J. Silvestre. Cast: Percy Aires, David Neto, Josy Parisi, Geny Prado, et al.

***Michel Strogoff*. France-Italy, 1956.** Director: Carmine Gallone. Cast: Curd Jurgens, Genevieve Page, Jacques Dacqmine, Sylva Koscina, Valery Inkijinoff, Francoise Fabian, et al.

***Le triomphe de Michel Strogoff*. France-Italy, 1961.** Director: Victor Tourjansky. Cast: Curd Jurgens, Valery Inkijinoff, et al.

***Strogoff*. Italy - France - FRG - Bulgaria, 1970.** Director: Eriprando Visconti. Screenwriters: Giampiero Bona, Ladislas Fodor. Cast: John Phillip Law, Mimsy Farmer, Hiram Keller, et al.

***Michel Strogoff*. France - Austria - Switzerland - Germany, 1975. TB.** Director: Jean-Pierre Decourt. Cast: Raimund Harmstorf, Lorenza Guerrieri, Pierre Vernier, Vernon Dobtcheff, et al.

***Michel Strogoff*. France, 1997.** TV, animation. Director and Screenwriter: Bruno-Rene Huchez.

***Michele Strogoff, il corriere dello zar*. Italy - Germany, 1999. TV.** Director: Fabrizio Costa. Screenwriters: Enrico Medioli, Patrizia Pistagnesi. Cast: Paolo Seganti, Lea Bosco, Hardy Kruger Jr., et al.

***Michel Strogoff*. France, 2004.** TV, animation. Director: Alex de Rauz Chen.

***Les aventures extraordinaires de Michel Strogoff*. France, 2004.** Directors: Alexandre Huchez, Bruno-Rene Huchez. Screenwriter: Bruno-Rene Huchez.

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Grigory Rasputin in the Mirror of Western Screen

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Abstract

The article argues the approaches to the analysis of Western screen stereotypes of Grigory Rasputin as a kind of a metaphor of Russia's image in Western interpretation. Thus, as a result of the analysis it can be concluded that the Western film interpretations using Grigory Rasputin's image construct an extremely simplistic image of the country. Consequently, a barbaric, unpredictable, rebellious, mystical, and most importantly – a strange, not compatible with the normal US-European way of life, image of Russia is created.

Keywords: screen; film; USA; France; Europe; Russia; Rasputin; media education; media literacy; media competence; analysis; stereotype.

Introduction

I have already observed that Russian classical literature, with its deep "intimate glimpse", is not enough for Western media culture. The West needs its own image of Russia, corresponding to the stereotypical representation of mass mentality about "a mysterious Russian soul" [Fedorov, 2012]. While an ideal adaptation of the positive image of Russia for Western audience was the novel by Jule Verne "Mikhail Strogov" (1875), which takes place in the epoch of Alexander the Second reign, the image of barbarian, unpredictable, mystic, rebellious Russia was on a large scale featured on the screen in numerous versions of Western biopics of Rasputin (1869-1916). Grigory Rasputin, who was called a spiritual advisor, "a holy man", as it's known, had a big influence on Tzar's family and was assassinated on the 16th of December 1916 as a result of a plot by Duke F.Yusupov and other nobility, eager to change the course of Russian history.

I have to say that it is most unrewarding in this case to try and look for the historical truth in Western films about Rasputin. It does not make much sense to point out numerous absurdities and incongruities in them.

Western cinema first addressed the story of Rasputin in 1917, then, again and again (totally, about 30 times) they created a television/feature film image with a certain agenda. Certainly, the commercial success was important. However, the intention to reinforce a stereotypical interpretation of the riotous nature of "the Russian soul" in the Western society, was much more important. The Western screen needed not a historical portrait, but an image of G. Rasputin as a kind of a metaphor for a dangerous and disturbing image of Russia.

It seems that the analysis of this phenomenon of G.Rasputin as an image of barbaric Russia, adapted to a mass audience of the West, will be very useful for students of many branches of study – future historians, political scientists, culture, art historians, and teachers.

Materials and Methods

Applying methodology, developed by Umberto Eco [Eco, 2005, p. 209], Art Siverblatt [Silverblatt, 2001, p. 80-81], Len Mastermann [Masterman, 1985; 1997], Cary Bazalgette [Bazalgette, 1995], in my analysis of films dedicated to life and death of Grigory Pasputin, I will draw upon such key aspects in media literacy as media agencies, media categories, media technologies, media languages, media representations and media audiences, since all these aspects

should be considered when analyzing the values, ideology, market, structure and contents of a media text.

Let me note that the methodologies of U.Eko [Eco, 2005, p.209] and A. Silverblatt [Silverblatt, 2001, p. 80-81] are fully consistent with the basic approaches of the hermeneutic analysis of audiovisual, spatial and temporal structure of media texts. Let us remember that the hermeneutical analysis of the cultural context (Hermeneutic Analysis of Cultural Context) is a study of the process of interpretation of a media text, cultural and historical factors influencing the viewpoint of the agency / author of the work and the point of view of the audience. The hermeneutical analysis suggests the comprehension of a media text through comparison with the cultural tradition and reality; penetration into the logic of the work; relationship of artistic images in the historical and cultural context. Thus, the object of analysis is the media system and its operation in society, human interaction, language, and use of media.

The ideology of authors in the social and cultural contexts, market conditions which contributed to the concept, process of production and success of a media text (dominant aspects: media agency, media category, media technologies, media representations, media audience).

Europe was in the state of the World War I for four years (1914-1918). In 1916–1917 protracted military actions had already lost its popularity in Russia. The murder of G.Rasputin, the overthrow of the monarchy and the rise to power of the Interim Government could not overcome a total crisis in society, which led first to the Bolshevik revolution, and later to a civil war. Naturally, with this state of affairs the Russian authorities in 1917 did not care much about cinema art. Cinemas showed dozens of commercial pictures of extremely poor artistic quality. For example, in 1917 the Russian short-lived films were overflowing the screens, the films which constructed unfavorable images of G.Rasputin and the royal family ("The drama of the life of Grigory Rasputin," "Washed in blood", "Dark forces – Grigory Rasputin and his associates "Holy demon – Rasputin is in hell","People of sin and blood – Tsarskoe Selo sinners","Love affairs of Grishka Rasputin","Rasputin Funeral","Mysterious murder in St. Petersburg on December 16, "The royal guardsmen "and others.).

Since Western press had already paved the way for "Rasputin film series", the same year of 1917 almost simultaneously the U.S.A. and Germany featured films picturing Rasputin as a demonic image of Russia, mysterious and hostile to Western civilization.

Media interest in G.Rasputin did not vanish in the 1920s–1930s: firstly, one could quite easily explain to the "masses" on both sides of the Atlantic the main reason for the fall of the Romanov dynasty and the Bolsheviks' rise to power by Rasputin intrigues; secondly, the legends of the mystical and sexual rites of Rasputin allowed Western filmmakers use them for media influence; thirdly, for Russian immigrants who worked in the Western film industry, it was a great opportunity to prove themselves as "experts on Russian history and Russian soul."

It is worth noting that the insatiable passion of filmmakers for the subject matter sometimes brought them not only profits, but also losses. For example, after the release of the American film "Rasputin and the Empress» (the USA, 1932) Princess I. Yusupova, who was in emigration then, demanded from Metro-Goldwyn-Mayer to compensate her moral damage (as she was outraged by a slanderous interpretation of her image as a raped mistress of "the holy man"), and after a lawsuit, she received 750 thousand dollars of compensation from the studio.

The Second World War ousted Rasputin theme for a while, however, since the 1950s the interest in this kind of metaphoric image of Russia once again captured the imagination of foreign studios and authors who were non-indifferent to Russia.

Among the "Rasputin series" of the1950s – 1960s there was a spot of historic credibility – Robert Hossein film "J'ai tué Raspoutine" (France, 1967). "I Killed Rasputin" was based on the memoirs of Prince Felix Yusupov. But on the whole, the storyline and character traits of the protagonist were correlated with the established tradition: wildly rolling eyes, a giant with a beard fascinates the royal family and beautiful women, heals the young prince, drinks gallons of vodka, prophesies and desperately fights for his life in the final scene of his murder.

In 1970s-1980s similar things happened to Rasputin character on the Western screen. Sometimes ("Nicholas and Alexandra", the USA, 1971) the authors strained for some minimal likelihood. Sometimes they placed their stake on sexual accents ("Rasputin - Orgien am Zarenhof", Germany, 1984). On the whole, there was a well-adjusted conveyor of commercial interest.

Curiously enough, this tendency has not changed after the collapse of the USSR. Western films of the 1990s and the beginning of the XXI century, even with famous Russian actors starring ("Raspoutine", France, 2011), in my opinion, are made in a similar vein.

By the way, in the last 20-25 years previously banned in the USSR, Western movies about Rasputin became quite available to the Russian public, however, unlike in the West, they have not caused mass interest. Even such an ambitious project as French "Raspoutine" (France, 2011) starring Gerard Depardieu failed the box office in most film theatres, and was soon released on DVD and broadcast on television. Most likely, the reason for Russian mass audience's rejection of the Western "Rasputin stories" is simple: even not evaluating the artistic features of films, the Russian audience does not accept them as a "raspberry" degree of approximation (i.e. unlikelihood) to Russian realities and characters.

However, released in 1985 Soviet film distribution (previously banned for a dozen years) "Agony" by E.Klimov featuring G.Rasputin character, attracted 18 million viewers only for the first year of screening. In "Agony" the Russian crisis of 1916 was shown with the intrinsic E.Klimov's synthesis of irony and psychological depth. Farcical, eccentric scenes alternated terrible naturalistic visions. In the center of the picture is a figure of Grigory Rasputin, powerfully performed by Alexei Petrenko, who managed to achieve amazing results, switching between volcanic temperament, animal fear, superhuman strength, humiliated weakness, corruption and religiosity. It was a very challenging task, but the actor was able to embody the ambiguous character.

Structure and techniques of storytelling in a media text (key aspects: media categories, media technologies, media language, media representation).

During the group discussion the students come to conclusion that on the whole Western cinema "Rasputin series" is based on simple dichotomies: 1) barbarian world of G.Rasputin vs. somewhat European world of the Tzar family and nobility of the Russian Empire; 2) good characters (royal family, noble beauties, Prince Yusupov and his friends) vs. "crazy monk" Rasputin; 3) intention to protect Russia from Rasputin's harmful influence (Yusupov and his friends) vs. Rasputin's boundless lust for power.

Schematically, a structure, a plot, representation, ethics, peculiarities of genre modification, iconography, and characters in Western film texts about Rasputin can be presented in the following way:

Historical period, location: Russia in 1905-1916 (most often, 1916, the year of Rasputin's assassination). Sometimes as a postscript there is a scene of the royal family assassination in 1918, too.

Environment, everyday objects: luxury palace chambers of St. Petersburg and noble mansions, modest life of the poor, Russian open fields, forests and rivers. Household items correspond to the social status of the characters, although many look too "western" (which, incidentally, is not surprising, because until the 1990s, foreign films about Rasputin due to ideological reasons, could not be filmed on the Russian territory).

Techniques of depicting reality: positive with respect to the positive characters, grotesque (sometimes even comedian, as in the British film "Rasputin: The Mad Monk" (the United Kingdom, 1966) regarding "demonic" G.Rasputin.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:

The royal family, noble elite (including young pretty ladies), united by monarchy values and patriotic ideas.

Wildly rolling eyes, a bearded giant G.Rasputin is a religious messiah, the hypnotist, the fortuneteller who gains the trust of the royal family and the beautiful women, heals the young prince, drinks gallons of vodka and has excellent appetite.

The royal court is dressed with corresponding luxury, military men wear beautiful uniform. Characters of noble descent are endowed with graceful physique – especially women. Their vocabulary is exquisite. Facial expressions and gestures are emotional. Naturally, the tone of voice of "good" characters (in sound films) is pleasant and smooth.

Rasputin is dressed in a rural merchant-folk style, always with an Orthodox cross. He is characterized by powerful physique, simplicity and "simple folks" language, facial expressions and gestures are big, he speaks in bass voice, and inspires awe with his sententious intonations.

A significant change in the lives of the characters: 1905. "A holy man" appears at the Russian royal court – G. Rasputin, which wins the hearts of the imperial couple and beautiful

noblewomen with his mystical prophecies, healings and charisma (alternatively, a film begins in the 1910s, when Rasputin had already become an influential figure at the royal court, or even in 1916).

A problem: patriotic nobles, led by Prince F.Yusupov, become aware of Rasputin's negative impact on the royal family and the fate of Russia.

The search for solution: Prince Yusupov and his friends plot a scheme to murder G.Rasputin.

Solution: Yusupov manages to lure Rasputin into a trap and kill him.

Conclusions

Thus, as a result of the analysis it can be concluded that the Western film interpretations using G.Rasputin's image construct an extremely simplistic image of the country. Consequently, a barbaric, unpredictable, rebellious, mystical, and most importantly – a strange, not compatible with the normal US-European way of life, image of Russia is created.

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UDC 008

The Image of Russia on the Western Screen in the Ideological Confrontation Epoch (1946-1991): From the Late Stalinism to the “Thaw”, from "Détente" and "Stagnation" to the "Perestroika"

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Abstract. This article included the analysis of evolution Russian image representation on the Western (USA, UK, Germany, Canada, France, Italy) screen - of the period of ideological confrontation (1946-1991): ideological and social trends, myths, stereotypes, illusions, classification of the contents' models and modifications of genres. The main conclusion: the image of Russia in the majority of the Western fiction films of 1946-1991 is treated as an image of something “enemy”, “alien”, “different”, often hostile...

Keywords: cold war; Western films; screen; image of Russia; USA; ideological confrontation; media studies; film studies; spy; enemy.

Introduction.
Five Media Myths of Ideological Confrontation Times

The epoch of the *Cold War* and ideological confrontation between the West and the USSR spawned many myths.

Myth 1: The anti-Soviet, anticommunist orientation was principal for western cinematographers in the 'ideological struggle'

Certainly, the western screen anti-Sovietism played a crucial role in the Cold War, however, one should not forget that at all times the West policy in many respects was anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This trend can also be traced in many western works of art – both before the appearance of the USSR and after its disintegration. In the same way, the anti-bourgeois / anti-capitalist orientation of Soviet films about foreign countries naturally combined with some anti-western motives conventional for Russia...

Myth 2: Famous masters tried to be above 'the ideological struggle'; therefore the ideological confrontation was the lot of ordinary handicraftsmen

Even a superficial glance at a filmography (see Appendix) of the screen confrontation times (1946-1991) refutes this thesis completely. Both on the West side and on the Soviet side such known film makers as Costa-Gavras, J. Losey, S. Lumet, S. Peckinpah, B. Wilder, P. Ustinov, A. Hitchkock, J.Huston, J. Schlesinger, G. Alexandrov, A. Dovzhenko, M. Kalatozov, M.Romm and, certainly, dozens of well-known actors of different nationalities were involved in the process of the *ideological struggle*.

Myth 3: The Soviet censorship prohibited all films of western authors involved in creating at least one anti-Soviet media text

In practice the Soviet censorship usually prohibited films of those figures of the western culture (for example, Y. Montand and S. Signoret after the release of their joint work in the film *L'Aveu*) who, besides being involved in *confrontation* films, openly and actively took an anti-Soviet position in real political life.

Shooting in anti-Soviet films of B. Anderson, R. Barton, I. Bergman, K.M. Brandauer, Y. Brinner, L. Ventura, A. Delon, M. Caine, S. Connery, F. Noiret, P. Newman, L. Olivier, G. Peck, M. Piccoli, Max von Sydow, H.Fonda and many other celebrities did not at all affect the showing of *ideologically neutral* films with their participation in the Soviet Union.

Moreover, some of these masters were even invited to take part in joint Soviet-western film productions. It is another matter that their ideological *pranks* were not mentioned in the Soviet press. Probably, the Kremlin administration of that time realized that prohibition of all films, books

and articles of *faulty* western prominent people of culture would induce a super-deficit of foreign media texts as a whole in Soviet libraries and cinemas...

Myth 4: Western anti-Soviet media texts were always more truthful than Soviet anti-western opuses

Here media texts do differ. On the one hand, the films *Nicholas and Alexandra* directed by F. Shaffner and *The Assassination of Trotsky* directed by J. Losey look much more truthful and convincing in comparison to some anti-western movies (for example, *Silver Dust* by A. Room or *The Plot of the Doomed* by M. Kalatozov). However, the anti-Soviet action films *Red Dawn* or *Amerika* look, to put it mildly, improbable even in comparison with the Soviet militarist action movie *Solo Voyage* which became a kind of a counter-response to the victorious pathos of American *Rambo*...

Myth 5: 'Confrontational' media texts are of low artistic value and deserve neither attention nor critical analysis

On the one hand, there are not many media products of the *Cold War* period that are of any significant artistic value (*I am Cuba* directed by M.Kalatozov, *Dead Season* by director S. Kulish, *The Assassination of Trotsky* directed by J. Losey, *Reds* by W. Beatty, *1984* by M. Radford, et al.). But on the other hand, no method can be declared exhaustive for analysis, "since even the most primitive film is a multilayer structure containing different levels of latent information which reveals itself only in cooperation with the socio-political and psychological contexts. ... No matter how tendentious – or, on the contrary, unbiased – the filmmaker might be, he depicts much more aspects of the time than he thinks and knows himself of, beginning with the performance level of his work and ending with the ideological myths which he reflects" (Turovskaya, 1996, p. 99).

Brief History of the 'Ideological Struggle' on the Screen (1946-1991)

Under a *Cold War* we usually understand "a total and global confrontation of two superpowers within a bipolar system of international relations. The preconditions for the Cold War consisted in the principal difference in the socio-economic and political systems of the leading world powers after the defeat of the aggressors' block: a totalitarian political regime with elements of personal dictatorship and a super-centralized plan-based economy on the one hand, and the western liberal democracy and market economy on the other hand" (Narinsky, 2006, p. 161). To a considerable degree the Cold War was caused by the political and social development of the so-called *Third World* (decolonization, revolutions, etc.) (Westad, 2007, p. 396), and each of the antagonists aspired to broaden its zone of influence in Africa, Asia and Latin America by all means.

At the same time, the opposition between ***Russia*** (at all times and under any regimes) and the ***West*** (also at all times and under any regimes) was also connected with much deeper reasons.

Here we fully agree with J. Shemyakin: "the civilization status inconsistency of Russia is directly reflected in the way it is perceived in the West: there is direct evidence of the collision of different values turned into the invariant dynamics factor of such perception. In whole, Russia always both attracted and repelled the West. One of the attraction factors is the historic community reflected in Indo-European language roots, an ancient Indo-European mythological background and Christian origins. All these reasons taken together, undoubtedly, create a common symbolic field of diverse Russia-West contacts. But the influence of this factor was often overlapped in the history by a sharp feeling (and very often consciousness) of the Russian civilizational alienation from the West, its otherness, and that surely was a strong factor of rejection. ... The most irritating aspect was its *alienation in spite of resemblance* which was perceived as an outward form that concealed something different, non-European" (Shemyakin, 2009, pp. 19-20). At the same time, the stronger and more influential Russia became the stronger became its ideological confrontation (and media confrontation in this century) with the Western world (what actually occurred after 1945 when everyone realized the Soviet Union that had defeated the Nazi empire possessed the most powerful military force in Europe).

The concept of *Cold War* is closely associated with such concepts as *informational and psychological war, ideological struggle, political propaganda, propaganda* (hereafter we shall mean under *propaganda* an intentional regular media mass consciousness inoculation of this or that ideology to achieve a calculated social effect), and *the enemy concept*. According to the reasonable definition given by A. Fateyev, "*the enemy concept* is an ideological expression of social antagonism, a dynamic symbol of the powers hostile to the state and the citizen, a political instrument of the ruling social group. ... the concept of the enemy is an important element of a

psychological war which is a goal-directed and regular use of propaganda by political opponents among other means of pressure for direct or indirect influence on the views, moods, feelings and conduct of the opponent, allies and their own population in order to make them act in the direction preferable for the government" (Fateyev, 1999).

There is an opinion that "in the *Cold War* period (evidently, the initial period of 1945-1955 is meant – A.F.) the Russian question was avoided by men of art, but in the 1970-1990s many films on the Russia subject were shot" (Moseyko, 2000, p. 30). We cannot agree with this statement. Actually *the Cold War* era became the source of creating a great number of both anti-Soviet/anti-communist and anti-Western/anti-bourgeois films released during the above-mentioned period (after W. Churchill delivered his well-known Fulton speech on March 5th 1946 that contained sharp criticism of the USSR policy, and in August-September, 1946 J. Stalin initiated the adoption of the *anti-cosmopolitan* resolutions "About the Journals *Zvezda* and *Leningrad*", 'On the Repertoire of Drama Theatres and Measures for Their Improvement', and 'On the Subscription to and Usage of Foreign Literature').

From the Late Stalinism to the "Thaw"

The mutual ideological confrontation concerned all the fronts of the Cold War. Since February, 1947 the Munich VOA radio station began to broadcast propaganda programs in Russian (which the Kremlin ordered to listen to using all accessible technical means since the spring of 1948). And in October, 1947 Senator G. McCarthy initiated hearings in the Washington State Capitol of the fact-finding results of the *anti-American and communist activity* of some known figures of the American culture. A. Johnston, PGA president of that time, told his listeners in the R.K.O. Pictures studio "that after the conversation with Secretary of State Marshall, Senator Vandenberg and others he came to a firm conviction about the necessity of initiating an immediate official opposing policy of the Soviet expansion power, and pointed out that this policy should find support in motion pictures produced in the USA" (Fateyev, 1999).

The situation in the USSR developed in much the same way. P.Babitsky and J. Rimberg calculated that the amount of western negative film characters (excluding Germany soldiers from films about the Second World War) portrayed in Soviet films increased three times and attained 36 films from 1946 to 1950 in comparison with the 1920-1930s (Babitsky and Rimberg, 1955, p.223). On the other hand, in 1946 the Soviet Cinematography Committee sorted out only 5 from 50 films for mass distribution in the USSR offered to them by American distribution companies (Ivanyan, 2007, p. 248).

Moreover, in April-May, 1949 there was worked out a special '*Plan for the Intensification of Anti-American Propaganda in the Near Future*' which prescribed "systematic printing of materials, articles, pamphlets exposing aggressive plots of American imperialism, the anti-national character of the USA public and political systems, debunking the myths of American propaganda about the 'thriving' of America, demonstrating drastic contradictions of the USA economy, the falsity of bourgeois democracy, and the decay of bourgeois culture and morals of modern America" (Action Plan ..., 1949). In addition, the exterior threat was "a convenient pretext for justifying the internal disorders and contradictions in the socio-economic and political formation which otherwise could be perceived by USSR citizens as evidence of the regime imperfection" (Fateyev, 1999).

Both well-known classical filmmakers such as A. Dovzhenko (*Farewell, America!*), M. Kalatozov (*Plot of the Doomed*), M. Romm (*Secret Mission*), A.Room (*Silvery Dust*) and script writers and producers, now forgotten, were involved in making anti-Western (first of all – anti-American) films. In these propaganda films "almost all American characters were depicted as spies, saboteurs, anti-Soviet provocateurs" (Ivanyan, 2007, p. 274).

The Cold War films emphasized the motive of unsuccessful attempts of western secret services to entice Soviet scientists. For example, in G.Roshal's film *Academician Ivan Pavlov* (1949) "a traitor Petrishchev brings American Hicks who offers Pavlov to go to America. Hicks disguises his dirty business with a favorite argument of cosmopolitans — acolytes of imperialism: 'It is not relevant for mankind where you will work'. Being an ardent patriot the big Russian scientist answers: 'Science has a fatherland, and the scientist is bound to have it. I am, my sir, Russian. And my fatherland is here whatever happened to it" (Asratyan, 1949).

M. Turovskaya who studied this period of the Cold War reasonably remarked that the media "transmutation of the recent allies into the *enemy image* was executed through the plot telling

about some secret connections of Americans (naturally, of the class adversary: generals, senators, businessmen, diplomats) with Nazis, either about a *secret mission* of separate peace negotiations or patents abduction, or chemical weapons manufacture. The identification of Americans with Nazis is the only *secret* of the whole bulk of the Cold War films. And in *Plot of the Doomed* East European social democrats are equated with absolute evil, with Americans" (Turovskaya, 1996, p.100).

It is paradoxical, but the author of the placard anti-western *Plot of the Doomed* (1950) which is overfilled with propaganda clichés and dramaturgically primitive, M. Kalatozov only seven years after became famous for a humanistic masterpiece *The Cranes are Flying*, and was awarded *Golden Palm* (*Palme d'Or*) of the Cannes film festival. But then, at the peak of the ideological confrontation, M. Kalatozov created some kind of a political comic strip which illustrated newspaper leading articles of the *Pravda* and the *Krasnaya Zvezda* (*Red Star*) frame by frame.

... In a certain East European country (probably - Czechoslovakia) a wide alliance of conspirators (nationalists, Roman Catholics, former Nazis and social democrats who joined them) conceptually and financially bolstered by the USA and their *Yugoslavian henchmen* is formed. The only force protecting *the genuine concerns of workers* in this country is, certainly, communists who are firmly and irrevocably oriented to the Soviet Union (the authors did not at all think of how ludicrous/exposing their slogan sounds in the film: 'We swear to Stalin and the Soviet people - to protect freedom and independence of our country!'). Having disbanded the local parliament after the Bolshevist example of 1917-1918, communists easily defeated *the doomed* parliamentary deputies (appointed, by the way, through a democratic election)...

Many famous actors of that time (P. Kadochnikov, V. Druzhnikov, M.Strauch, etc.) were involved in the film who were potentially capable of playing complex characters. However, in this case they were asked to do something different – to show strongly emphasized grotesque and pathos. And it should be mentioned they coped with the task excellently: in *Plot of the Doomed* there is not a single real, or in the slightest degree humanized character... Here, for example, is a description of the Roman Catholic cardinal (played by famous actor A. Vertinsky) given by one of the most competent Soviet film experts R. Yurenev: "whimsical intonations, sophisticated gestures, the pomposity of Roman church Prince serve as a disguise for the accomplished saboteur and conspirator. Vertinsky accentuates the two aspects of the cardinal's psychological portrait: on the one hand – his refined and aristocratic appearance, and on the other hand, – his malicious and cowardly nature inside" (Yurenev, 1951)

At the same time, evaluating M. Kalatozov's film in whole, R. Yurenev made a conclusion which was characteristic of Stalin's propaganda: it is "a work of art telling the truth about the struggle of freedom-loving nations under the direction of communist parties against the dark reactionary international powers for socialism construction. The film *Plot of the Doomed* is a truthful and bright product of the Soviet motion picture arts and a new contribution to fight for peace, freedom and independence of nations, for communism" (Yurenev, 1951).

In this context the film expert M. Shaternikova recalls her school impressions (of the 1940s-1950s) of the collective review of this film: "We did not reflect. Everything was clear: the imperialism showed its real cruel face. The film *Plot of the Doomed* related us about what was happening in Eastern Europe: the local reactionary forces together with Americans wanted to enslave workers who frustrated their plot and unanimously voted for communists. It did not even occur to us then that in real life (not in the film) the situation was quite different" (Shaternikova, 1999).

So *Plot of the Doomed* performed its political mission in the Cold War in hundred per cent.

Similar media texts but of anti-Soviet orientation were produced in the late 1940s – the early 1950s in the West, first of all – in the USA (*The Iron Curtain, Berlin Express, Red Danube, I Was a Communist for the FBI, Prisoner of War,* etc.).

The Iron Curtain (1948) was some kind of a marquee media event of the Cold War era. The plot of the film is based on true facts connected with life circumstances of Soviet diplomat Igor Gouzenko, who asked Canada to be granted a political asylum. In addition, the film was meant to depict the exhausting, intense life of Soviet citizens, and Gouzenko in particular, who were tyrannized by officials and special services (Rubenstein, 1979, p. 39). As the USSR had not signed the international Berne Convention for the Protection of Literary and Artistic Works by that time Americans included plenty of 'infringing' music by D. Shostakovich, S. Prokofiev, A.Khachaturian

in the film which sounded in the extremely undesirable ideological context to the Kremlin from the screen.

J. Lomakin, Soviet Consul General in New York, wrote that "the film is very hostile. Soviet people are shown repelling, cynical and slandering their native country.... In connection with the forthcoming release of such a film, it would be advisable to write a number of critical articles in the Soviet press and launch an attack against Hollywood reactionaries and war-mongers... our sharp and competent pronouncement can prepare viewers for adequate comprehension of the film and produce a positive impact on the public opinion. On the other hand, our keen criticism of Hollywood reactionaries and warmongers will give a moral support to progressive circles in the USA and Canada in their struggle against reactionary forces, against the production of such films" (Lomakin, 1947, pp. 242-246).

Though American film experts G. Parish and M. Pitts admitted a low artistic level of the film, even 30 years after its release they were convinced that *The Iron Curtain* related about the Russian espionage in Canada in 1943 giving the public a lenient interpretation of the harsh truth: red agents inundated the USA (Parish and Pitts, 1974, p. 25). This interpretation 'lenience' consisted in the following: though *The Iron Curtain* became a gold-mine of right-wing propaganda which painted the ruthless red and their followers in harsh colors, the communists' actions were comical rather than real (Parish & Pitts, 1974, p. 243).

After six years some kind of a sequel of *The Iron Curtain* entitled *Operation Manhunt* (1954) was shot in Canada. The film went flop and that was not surprising as almost all films (produced in North America in the late 1940s-1950s) were restricted to minimum dialectics in the analisys of the communist doctrine. Almost all of them were not commercially successful and despised both by critics and intelligentsia (Lacourbe, 1985, p. 20).

In 1949 a new film about communists' intrigues was released in the USA - *Red Menace* - which was aimed at persistent demonstration of calculating assassination methods used by red agents working in America (Parish and Pitts, 1974, p. 389). And though Russian characters, as a rule, appeared only in small episodes in films about American communists (Strada, Troper, 1997, p. 93), the whole ideological orientation did not alter.

Often the subject parallels of the mutual ideological confrontation were obvious. For instance, in A. Fainzimmer and V. Legoshin's film (S.Mikhalkov's script) *They Have a Motherland* (1949) Soviet agents while overcoming the resistance of the British special services were bringing home patriotic Russian children who found themselves in the occupation zone of western countries after the Second World War. But in *Red Danube* (1950) directed by G. Sidney Soviet citizens who remained in the western occupation zone of Vienna did not want to return home because of fear to become Stalin repression victims...

It must be noted in advance that in J. Lee Thompson's drama *Before Winter Comes* (1969) there was a variation of the plot from *Red Danube*: spiteful Soviet 'allies' (shown, by the way, in Thompson's film rather grotesquely, on the verge of a parody) in the autumn of 1945 demanded from the English major to deport *displaced people* of Russian and East European origin to the Soviet occupation zone in Austria. And when one of the unfortunate tried to run to the woods he was shot dead by Russian snipers...

In this respect it is rather curious to consider the overlap of real events on either side of the *Iron Curtain*. I am inclined to agree with M. Turovskaya that "the atmosphere of mutual suspiciousness, rudeness, cynicism, pavor, complicity and dissociation which coloured the last years of Stalinism and was completely driven out of the home 'subject mattar' could be realized only in the *enemy image* conception" (Turovskaya, 1996, p. 106). But, alas, a quite similar atmosphere contrary to all American democratic traditions took place during the *witch-hunt* (initiated approximately in the same years by Senator J. McCarthy) and affected many Hollywood producers and script writers of that time who were accused of sympathy for communism and the USSR...

At the same time, both these mutually hostile tendencies found similar media versions where genuine facts were combined to some extent with ideological and aesthetic falsification.

The latter consisted in visual presentation of everyday life conditions in *enemy countries* in Soviet and western media texts of the 1940s – 1950s which was far from reality. Perhaps, only the quasi-documentary visual aesthetics characteristic of the *cinema vérité* of the 1960s altered the

situation a little (one of the brightest illustrations of the new stylistics is S.Kulish's spy movie *Dead Season*, released in 1968).

For truth's sake, it should be noted that even at the height of the Cold War era in the USA there were shot films with Russian characters. However, they usually became positive if they fell in love with Americans and preferred to live in the West. So, in the melodrama *The World in His Arms* (1952) countess Marina Selanova falls in love with an American and becomes a happy American housewife as she thinks that true love and freedom go hand in hand (Strada, Troper, 1997, p. 81). A more illustrative example of the similar idea was shown in the melodrama *Never Let Me Go* (1953) where Clark Gable played an American journalist accredited in Moscow: love for beautiful and talented Russian ballerina Maria suddenly changes his life.... Phillip and Maria hope to leave for America but Soviet officials (shown always under Stalin's or Lenin's portraits) lie and finally refused Maria an exit visa.... However, thanks to the stolen Soviet officer uniform the journalist takes Maria through the Baltic sea to freedom (Strada, Troper, 1997, p. 80).

As a whole, the movie *Never Let Me Go* is a telling illustration of a stereotyped plot when the Hollywood of the 1950s, as a rule, chose love and marriage as a neutralization means of the communist ideology (Strada, Troper, 1997, p. 92). The same goes with such films as *No Way Back* (1955), *Anastasia* (1956), *The Iron Petticoat* (1957), *Jet Pilot* (1957), *Silk Stockings* (1957), etc. However, sometimes religion (*Guilty of Treason*, 1950) became an antidote for *the plague of communism* on the screen.

J. Stalin's death (March, 1953), negotiations of heads of world leading countries in Geneva (1954-1955), N. Khrushchev's anti-Stalin speech at the Communist Party congress on February 25th 1956 turned *the bipolar world* to the so-called political *Thaw* when the communist regime slightly opened the *Iron Curtain* between the USSR and the West. D. Mann's American television movie *The Plot to Kill Stalin* (1958) was a direct cinema consequence of Khruschev's exposures of Stalin's *personality cult*, with N. Khrushchev, G. Zhukov, G. Malenkov, L. Beriya and other leaders of the Soviet administration of that time as characters.

Alas, in October and December of 1956 the Egyptian and Hungarian events again sharpened the mutual confrontation between the USSR and the Western world...

I failed to find either western or Soviet fiction films about the Egyptian conflict, but the Hungarian topic of 1956 when thousands of Hungarians emigrated to the West (after the popular uprising in Budapest was crushed by Soviet troops) was reflected in the films *The Journey* (1959) by director A.Litvak and *The Beast of Budapest* (1958) by H. Jones. It is natural that in both the films Hungarian rebels and refugees were shown as heroes or defenseless victims of communist repressions, and their enemies – Hungarian and Soviet communists were depicted as devils incarnate.

However, sometimes this negative information was also coloured with a certain share of sympathy. For example, in *The Journey* the Russian major performed by legendary Yul Brynner not only easily cracked glass with his steel teeth but also was capable of passionate love and melancholy...

Since 1957 political contacts between the strongholds of *communism* and *imperialism* began to gradually develop again: despite acute contradictions the two world's largest nuclear powers did not seek a direct military man/nuclear collision threatening to obliterate the whole planet... In the summer of 1957 the World Festival of Youth and Students took place in Moscow which was the biggest in the history. The west got even more interested in the Soviet Union when the world's first artificial satellite of the Earth was launched (October 4th, 1957) and the first manned space ship was put into Earth orbit (April 22nd, 1961). This progress in space exploration determined to a large degree the appearance of a new wave of sci-fi movies about distant planets on the screen of the late 1950s and early 1960s...

In 1958 the administration of the USSR and the USA signed a cultural exchange agreement, and then an American exhibition took place in Moscow (1959) which was a tremendous success. It promoted the achievements of the leading power of the western world in industry, agriculture, science, education and culture (USA documentary film makers shot a comparatively well-disposed film about it entitled *Opening in Moscow*). In the same year for the first time in a long while millions of Soviet *not-permitted-to-travel-abroad* viewers were able to see new products of the western screen at the Moscow International Film Festival...

Peter Ustinov, a well-known actor and producer (by the way, of Russian origin) reacted to the *Thaw* with his amusing comedy *Romanoff and Juliette* (1961) about children of American and Soviet diplomats who being separated by ideological barriers passionately fell in love with each other in defiance of the Cold War bans. Here it is necessary to do justice to the authors of the film: the Soviet and American characters – a personage to a personage – were equally balanced (Strada, Troper, 1997, p. 91).

But soon the mutual confrontation became aggravated again because of the American spy plane being brought down in the USSR (May, 1960), the defeat of the anti-Castro landing in Cuba (1961), the building of the anti-western Berlin Wall (1961), outbreaks of the Caribbean rocket crisis (1962), the sustained Vietnamese war (1964-1975) and the *Prague Spring* (1968) ...

As a whole *the Thaw* of the late 1950s and the early 1960s did not radically change the situation of ideological confrontation in media production. The mutual hostile representation of Russia and the West went on; only the image of the *potential adversary* became more verisimilar.

There were enough political pretexts for ideological and media confrontation in the 1960s as before, and that was often observed both by western and Russian scholars (Jones, 1972; Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovitch, 1990; Kovalov, 2003; Turovskaya, 2003).

For example, the topic of the Soviet-American antagonism concerning Cuba dominated in the films *Submarine* (1961) by Y. Vyshinsky and *Black Seagull* (1962) by G. Koltunov. Berlin separated with a concrete wall appeared in such confrontational films of different genres as a comedy *One, Two, Three* (1961) by director B.Wilder, a detective *The Spy Who Came in from the Cold* (1965) directed by M. Ritt and a drama *Funeral in Berlin* (1966) by G. Hamilton.

A mutual nuclear threat became a subject matter for powerful anti-war films *On the Beach* (1961) by S. Kramer, *Dr. Strangelove* (1964) by S.Kubrick and *Fail-Safe* (1964) by S. Lumet. According to the plot of the latter a technical malfunction in the American aircraft control system (in spite of direct telephone negotiations of the USA and the USSR leaders) caused a 'symmetric' atomic bombing of Moscow and New York...

It goes without saying, that each of the opposing sides chose facts which were more expedient for them thus avoiding 'black spaces' in the history. For example, though the events which occurred in Hungary and Czechoslovakia were reflected in Soviet documentary films (where an off-screen commentary accused *the bourgeois West* of *counter-revolution* and *extreme anti-Sovietism*) they fell short of feature films produced in the USSR.

But Soviet films willingly turned to plots connected with Cuba, Africa, Indochina, Chile (*Black Seagull, I am Cuba, Night on the 14th Parallel, Night Over Chile, Centaurs, On Rich Red Islands, TASS is Authorized to Declare..., The Interviewer, etc.*). Sometimes films were about the countries and regions which were chosen deliberately to charge the bourgeois world with imperialist aggression, colonialism, racism, suppression of national democratic movements, etc.

Using the western appearance of Baltic actors the Soviet screen created year after year a certain image of hostile America and the Western world as a whole, where the spirits of greediness, hatred, racism, militarism, corruption, debauchery, humiliation of simple workers, etc. triumph in cities of 'the yellow devil'. Sometimes such films were based on selected classical novels of the American critical realism (*An American Tragedy; Rich Man, Poor Man*). But more often unmasking plots were composed simply on the run (*A Parisian Melodrama, European Story, Honeymoon in America*). The major task was to suggest Soviet viewers the idea of horrors and vices of the inevitably decaying West.

On the other hand, the West for years cultivated the image of hostile, aggressive, armed cap-á-pie, but otherwise underdeveloped totalitarian Russia – with cold snow-covered open spaces, poor population cruelly oppressed by malicious and perfidious communists who got stuck in corruption and debauchery. The goal was analogous – to suggest western viewers the idea of horrors and vices of the inevitably decaying USSR.

It should be noted that the western cinema of the Cold War years rarely ventured to shoot films where the whole action took place in Russia after 1917 (L. Tolstoy's and F. Dostoyevsky's novels were filmed more often). In spite of the fact that D. Lean's melodramatic screen version of B.Pasternak's novel *Doctor Zhivago* was prohibited in the USSR and became one of the blockbusters of 1965-1966.

The reason for a comparatively rare resort of western cinematographers to the Soviet household topic is simple – they were keenly conscious of the fact that they were practically unable to realistically represent particulars of life in the USSR.

Firstly, because of a rather approximate notion about how exactly Soviet people lived (what was especially noticeable in any *confrontational* media text in which the action took place in the Soviet Union). Secondly, because of the impossibility to obtain permission for filming on the Soviet territory as KGB strictly controlled the actions and relocations of all foreigners who came to the USSR.

It makes clear why, even if the action of western films took place in Moscow, Russian characters, as a rule, were pushed to the sidelines thus giving way to English-speaking spies or visitors (*Firefox, Gorky Park*).

However, there were some exceptions: a grotesque farce about the twilight of J. Stalin's power *Red Monarch* (1983), a psychological drama *Sakharov* (1985) and, in our opinion, less successful as works of art, western screen versions of A. Solzhenitsyn's novels *One Day in the Life of Ivan Denisovich* (1970) and *Den Foerste kreds/The First Circle* (1973, 1991). They were followed by some other exposing films about Soviet concentration camps.

...Except for screen versions of B. Pasternak's and A. Solzhenitsyn's literary works there were European film adaptations of M. Bulgakov's novels *Maestro e Margherita* (1972), *Cuore di cane* (1976) and *Le Uova fatali* (1977) which played their role in the ideological confrontation. Anti-Soviet motives were offensively obvious in them. Certainly, Italian film versions of great M.Bulgakov's prose had an approximate texture (for obvious reasons the authors had no opportunity to shoot films in the USSR); however, each of them had its own advantages: the role of the *Master* brightly played by Ugo Tognazzi and Ennio Morricone's melodious music resembling Russian melodies (*The Master and Margarita* by A. Petrović); ironic intellectuality of Max von Sydow in the role of *Professor Preobrazhensky* (*Cuore di cane* directed by A. Lattuada)...

The espionage topic, as usual, occupied an important place in the mainstream of mutual denunciations/exposures. In the USSR the appreciable examples of the kind were the movies: *Mission Top Secret, Dangerous Paths, Tracks in the Snow, The Shadow Near the Pier, Above the Tissa, Operation Cobra, The Case of Corporal Kotchetkov, The Mystery of Two Oceans, A Man Changes Skin, Border Silence, The Game Without a Draw, Black Business, A Man Without a Passport, Dénouement, Aqualungs In The Depths, Dead Season, Resident's Mistake,* and many others.

One of the wide-spread Soviet plot stereotypes of the espionage topic was a story about talented scientists and inventors who made a great scientific discovery which western special services try to find out/steal/purchase (*A Shot in the Fog, A Trace in the Ocean, The Hyperboloid of Engineer Garin, Failure of Engineer Garin, Marked Atom, Death on the Rise,* et al.)

For example, in the film *A Shot in the Fog* (1963) directed by A.Bobrovsky and A. Sery a KGB agent relentlessly follows a secret Soviet physicist (at work, on a business trip, in the chase, at home, etc.) whose military know-how was the aim of western espionage. A most curious thing is that the scientist accepts this constant surveillance as a matter of course, for he is surrounded by perfidious spy-diplomats and residents of enemy secret service disguised as barbers... In the film *A Trace in the Ocean* (1964) by O.Nikolayevsky Soviet scientists devise a gas mixture allowing scuba divers to submerge deep in the ocean, but again the enemy spy contrives his sinister design in cold blood.

But more often espionage films did without scientists. For instance, in the film *Game with No Rules* (1965) by I. Lapshin (after L. Sheynin's play) "Americans greedily reach for the our secrets ... descend to cooperation with fascists and grill our valiant Komsomol members using Gestapo methods, and above all, they restrain Soviet people in their occupation zone ..." (Stishova, Sirivlya, 2003, p. 13). In the film *The Case of Corporal Kotchetkov* (1955) a whole espionage group was near a Soviet garrison.

In the detective *Above the Tissa* (1958) an experienced spy and homicide (everything points to the fact that he is American) plots a trans-Carpathian bridge explosion... In short, earlier "the enemy was transparent and distinct – fascists. Now Americans replaced Nazi. Without an enemy image, more or less clearly outlined, the totalitarian state cannot exist, even in the most *vegetarian, thaw* times" (Stishova, Sirivlya, 2003, p. 13).

Western media texts of ideological confrontation time contained similar schemes: besides negative characters-Nazis there were more often Soviet/socialist perfidious spies and terrorists (*From Russia with Love*, *Topaz*, *Kremlin Letter*, *Embassy*, *The Mackintosh*, *Le Serpent*, *The Prize*, *Telefon*, etc.).

In the detective *The Prize* (1963) directed by M. Robson perfidious DDR (East Germany) special services (undoubtedly in cooperation with their Soviet colleagues) are developing an anti-western propaganda operation aimed at a secret substitution of the Nobel Prize winner for his twin-brother who is a Soviet agent (see a similar plot with a substitution of a 'good' brother by a bad one in the Soviet film *The Mystery of Two Oceans*) for the latter to declare at the solemn prize presentation ceremony in Stockholm that he is disillusioned with the Western world and will emigrate to socialist Germany...

And here, for example, is the plot of the French thriller *Le Serpent* (1973) by A.Verneuil: "Colonel Vlasov escapes to the West and plays a role of a defector – with the task to help the Soviet secret service annihilate the leaders of the military and investigation bodies of the NATO. Americans treat the fugitive with suspicion. He wins their trust after an authentic explanation of Vlasov's deeds which was given by the American investigation deputy chief (who, according to the plot, is also a Soviet resident) to his colleagues: he shows some photographs – a parade on Red Square, with Colonel Vlasov sitting on a side tribune of the Mausoleum" (Dolmatovskaya, 1976, p. 221) ...

In the Soviet cinema espionage scenes were persistently included in subject schedules of children's films to be released. So, screen pioneers did not only do well at school and on holiday, but also unmasked or helped with catching experienced enemy agents (*The Ship's Boy from Schooner 'Columbus'*, *Aqualungs In The Depths*, etc.). We would like to mention also that it was teenagers in American films who quite often took up the struggle with Soviet enemies and resembled furious boy scouts (*Red Dawn*).

In the 1950s - 1980s some anti-western trends in Soviet media texts acquired a clear "naval" tint... Military confrontation at sea – was probably the only sphere where we were equals with Americans. They had vessels – and we had vessels, they had radars – and we had radars, they had missiles – and we had missiles... So, there was a reason to unleash a little screen war which would be certainly won by our people. Here is both entertainment and patriotic education and a mobilization pulse as if saying that while you are living, working and breathing – the world hangs by a thread, the enemy is ruthless and perfidious contriving to start the third world war... It was more preferable to shoot such films for the gross audience where the created enemy image was deprived of the enemy bourgeois household particulars. After all we had already lost the competition in the field of, so to speak, 'light industry' by then, and any western belongings, beverages, cars and other attributes caused people's unhealthy excitement. One had to be extremely careful when demonstrating overseas consumer goods on the screen. And that is why it seemed somehow more comfortable in this sense to depict marine collisions..." (Stishova, Sirivlya, 2003, pp. 13-15).

Here is only half the list of Soviet films about marine confrontation: *In Halcyon Days* (1950) by V. Brown, *The Mystery of Two Oceans* (1956) by G.Pipinashvily, *The Blue Arrow* (1958) by L. Estrin, *Submarine* (1961) by Y.Vyshinsky, *Neutral Waters* (1969) by V. Bernstein, *Visit of Courtesy* (1972) by Y. Raizman, *The Right to Shoot* (1981) by V. Zhivolub, *Incident at Map Grid 36-80* (1982) and *Solo Voyage* (1985) by M. Tumanishvili, *Pirates of the 20th Century* (1979), *Secrets of Madame Wong* (1986) and *Gangsters of the Ocean* (1991) by S. Puchinyan...

A similar *naval* scheme but in a smaller amount and with an inverse ideological content was used in the West (a striking example – *The Hunt for Red October* directed by J. McTiernan). One of the few exceptions to the rule is N. Jewison's pacifist comedy *The Russian Are Coming!, The Russian Are Coming!* (1966) where mostly doltish Russian submariners who took the ground near California were shown with some sympathy... Being shot several years after the traumatic Cuban rocket crisis of 1962, the comedy *The Russian Are Coming...* was of great importance: the mankind should get over it and co-operate in order to survive and prosper (Strada, Troper, 1997, p. 97).

Naturally, both Soviet and western filmmakers added some plots about air confrontation (*Rocket Attack U.S.A., Your Peaceful Sky, Firefox, We Accuse,* etc.) and ground war stories (*Prisoner of War, Amerika, World War III, Rambo III*) to the naval antagonism.

Certainly, not all Soviet media texts about *ideological confrontation* were openly schematic. Let us remember for example, a quite politically correct film *Dead Season* (1968) by S. Kulish in which both Russian and western spies were shown as adversaries (a well-known scene with a swap of *residents* on the frontier). The western spy image was given in V.Dorman's detective *Resident's Mistake* (1968) with an unexpected sympathy for a conservative view but just because later (in the following series) he began to work for the Soviet espionage...

The western screen also quite often tried to avoid straightforward ideological cliché. In A. Mann and L. Harvey's film *A Dandy in Aspic* (1968) a Soviet spy looked even attractive – charismatic, courageous, dreaming to return home. But it was only because the authors conceived to show a gripping episode at the end of the movie where the spy betrayed by his Moscow boss gets killed in a shoot-out...

One can find many faults with the artistic and factographic aspects of foreign screen versions of A. Solzhenitsyn's prose (*Den Foerste kreds / The First Circle, One Day in the Life of Ivan Denisovich*), though they were made with the measure of reliability available to western filmmakers who, of course, had no opportunity to shoot such films about Russia in the Soviet Union. So, today it is hardly possible to agree with G. Dolmatovskaya's pathos and unfounded critical remarks of F. Shaffner's film *Nicholas and Alexandra* (1971) which quite verisimilarly related a dramatic story about how a defenseless family of Nicholas II was shot by communists in the summer of 1918: "The Bolshevist clandestine organization headed by Lenin is shown in the film as a group of vicious and suspicious terrorists. But even such a ludicrous image of the leader allegedly obsessed by terror and spy mania seems insufficient to the producer. He adds new touches to his slanderous portrait painted with deliberately malicious, extremely anti-Soviet intentions. Instead of the genuine historical person we see a morose image on the screen that has nothing in common with genuine reality. The authors of the film are so far gone on the anticommunism path that descend to using the most disgusting, stinking methods for attacking the relics of the proletariat revolutionary history" (Dolmatovskaya, 1976, p. 223).

At the same time, among western political dramas of the ideological confrontation time it is possible to discover genuine masterpieces in which there is not a slightest hint at a political caricature (*The Assassination of Trotsky* directed by J. Losey, *1984* by M. Radford).

"Détente"

The next decline in the mutual political confrontation was connected with concluding an official agreement of contacts, exchange and collaboration between the USSR and the USA in June, 1973 followed by a widely advertised Soviet-American Apollo-Soyuz test project (1974). The ideological *détente* had lasted practically till the end of 1979 when the Soviet Union launched an enduring war in Afghanistan...

The following serial of *Bondiana - The Spy Who Loved Me* (1977) contained a most striking episode which reflected the lessening of the mutual confrontation of the 1970s: when kissing Bond the Soviet spy Anya utters a significant phrase: "*Well, well... a British agent in love with a Russian agent. Détente, indeed...*".

By the way, the archaically constructed films directed by Y. Dzigan – *Always On the Alert* (1972) and by G. Aleksandrov – *Starling and Lyre* (1974) fell victims to this *détente.* The first was banned by the Soviet censorship because of an almost caricatural presentation of *the iron stream* of western spies and saboteurs trying to steal through the Soviet *sealed border.* The latter was banned because of the ill-timed stereotypic scheme used in the film which showed how the Nazis were replaced by vile Americans after 1945 (however, there are some other less politicized versions of the reasons for the film being prohibited). The stereotype used in the film of the same G. Aleksandrov *Link-up on the Elbe* (1946) was enthusiastically met by the Stalin regime and seemed *outdated and politically incorrect* to Brezhnev's Kremlin in 1974.

At the same time, despite a short political *truce* in the middle of the 1970s the Soviet Union and the West were in the heat of the ideological struggle practically up to the *perestroika* period which reached its culmination at the end of the Soviet *stagnation epoch* (the early 1980s). Even at the peak of *the ideological détente* the opposing sides did not forget about mutual attacks. For example, in the context of screen espionage and terrorism.

For example, let me analyze the plot retelling of the thriller *Telefon* by D. Siegel (1977) made by E. Kartseva for illustration: "viewers are shown numerous explosions occurring in different parts of the United States. But the objects being exploded lost any strategic meaning long ago. The

American investigation is very surprised at it, though, of course, they do not doubt that the explosions are the work of the red. The underlying story is the following. At the height of *the Cold War* in the late 1940s the Soviet Union placed 136 agents near important military bases, industrial complexes and research-and-development centers of the USA. Being hypnotized they were quite unaware of their future mission. But when they heard a certain codeword on the phone they began to carry out the operation implanted in their minds under the old hypnosis. After that each agent – it was programmed – committed suicide. A certain employee of the Soviet espionage Dalchinsky who knew about the telephone terrorism and disagreed with the Soviet investigation policy went on a business trip to the USA where he started to realize a dreadful plot. Americans informed the Soviet government about this past operation. Then an experienced agent, Grigory Borzov, – a replica of James Bond, was sent to America. Working hand in hand with beauty Barbara, a double agent, gallant Borzov neutralized Dalchinsky and prevented the most disastrous explosions in the nick of time. After performing the exploit he did not return to Moscow and remained with Barbara" (Kartseva, 1987, pp.199-200).

Nevertheless, the West did not often turn their attention to the Russian subject during the *détente* epoch: 6-9 films about Russia were shot annually from 1975 to 1978 (only 1-4 among them were American films).

M. Strada and H. Troper wrote: Why did not the Hollywood of the 1970s show much enthusiasm about cooperation with the Soviet Union? Why did not the portraits of Russian film characters become more positive in the *détente* epoch? Some factors will help explain the situation. The first one, as they say, – out of sight, out of mind. At the height of *the Cold War* the threat sources for America seemed to be external, and namely: the Soviet Union and their automatic weapon... In the 1970s began the *détente* policy, arms control support, nuclear risks reduction. As a result, the fear of the atomic war was diffused. The second reason for the ambivalent Hollywood reaction to the *détente* epoch was its ambiguous character (Strada, Troper, 1997, pp. 143-144).

While *Dr. Zhivago* (1965) directed by D. Lean was, undoubtedly, a most *symbolic* western film of the 1960s concerning Russia, W. Beatty's *Reds* (1981) became one of the most outstanding western films about Russia in the 1980s, a kind of an American answer to the enthusiasm of the Russian revolutionary epoch (Strada, Troper, 1997, p.166).

W. Beatty's drama told about the Russian events of 1917-1918, about the Bolshevist movement seen by an American journalist, John Reed. The producer tried to avoid grotesque and ideological preconception. His position was neutral and sympathetic rather than accusatory.

The movie *Reds* was an Oscar nominee in 12 awards. As a result, the director, cameraman and a supporting actress got the cherished statuettes. American film critics included *Reds* in the top five Hollywood films of the year.

The movie with its star actors (leading actors – W. Beatty, J. Nicholson, etc.) was supposed to become a box-office hit. But in the first year of its showing in cinemas (since December 4th, 1981) the film earned 40 million dollars (not a very impressive result taking into account that the film cost $32 million) and got only the 197th position in box-office receipts among the films of the 1980s (Strada, Troper, 1997, p. 167). Apparently, it was because the movie *Reds* was made contrary to a stereotyped simplified western notion of Russia and deprived of the *Dr. Zhivago's* melodramatic character and entertaining nature *per se*...

"Star Wars" and Ideological Confrontation

On account of the Soviet troops invasion of Afghanistan (1979) and R.Reagan's conception of *star wars* the ideological confrontation between the Soviet Union and the West rapidly increased (Strada & Troper, 1997, p. 154; Golovskoy, 1987, p. 269). As a result, - in the early 1980s the post-war stereotypes of the *Cold War* were reanimated.

So, in the sanguinary action movie *Invasion of the USA* (1985) terrorist-psychopath Michael Rostov's cruelty is quite adequate to the tortures of KGB Colonel Nikita Biroshilov from the old movie *Prisoner of War* (1954) (Strada and Troper, 1997, p. viii). In *Invasion U.S.A.* Russian terrorists blast buildings, innocent men, women and children. In fact, never before had Hollywood films shown such a degree of the Soviet aggression (Strada, Troper, 1997, p. 146).

The action movie *Red Dawn* (1984) where the Russian aggression is shown as a moral equivalent of the Nazi invasion (Strada, Troper, 1997, p.160) was shot in a similar spirit. No wonder that the chairman of the American National Coalition on Television Violence named *Red Dawn* as a screen violence leader: 134 acts of violence per hour (Strada, Troper, 1997, p. 160).

The film *Rambo III* was filled with not less Russophobia pathos and narrated about the Soviet troops' atrocities in Afghanistan (take, for example, a sadist character of Colonel Zaitsev who possessed all the *Cold War* stereotypes of negative characters). *Rambo III* cost $63 million and became the most expensive film of 1988. But it did not meet the expectations of Hollywood producers for it proved to be an unprofitable investment: the film was released at the height of the Soviet *perestroika,* in other words, it was out with a 3 years delay. By the time the former anti-Soviet moods of American viewers had changed significantly and the released film was a flop: its box-office receipts were only $ 28,5 million (Strada, Troper, 1997, p. 182).

In addition to conventional denunciations of mutual espionage and aggression (*Gorky Park* directed by M. Apted, *The Soldier* by J.Glickenhous, *Invasion U.S.A.* by J. Zito, *World War III* by D. Greene, *Red Dawn* by J.Milius, *Secret Weapons* by D. Taylor, *Rambo II* by G. Cosmatos, *Amerika* by D. Wrye, *The Right to Shoot*, *Ordered to Take Alive* and *The Barman from 'Golden Anchor'* by V. Zhivolub, *We Accuse* by T. Levchuk, *On Rich Red Islands* and *The Secret of the Villa 'Greta'* by T. Lisitsian, *Alert Flight* by V. Chebotaryov, *Solo Voyage* by M. Tumanishvili, *Interception* by S.Tarasov, etc.) there emerged more sophisticated ideological altercations.

For example, in 1985 in the USSR and in the USA there were released two films which told about the fate of well-known actors-*defectors.* S.Mikaelyan in *Flight 222* made an attempt to act a true story about how famous Soviet ballet dancer Alexander Godunov escaped to the West: according to the plot of the film Americans try to prevent the defector's wife, who is very patriotic, from jetting off to Moscow. And T. Hackford in *White Nights* using an image of another well-known ballet dancer (Michael Baryshnikov who was shining on Broadway stages at that time) designs a symmetrical situation. His character is a leading Petersburg ballet soloist who ran away to the USA and was captured by KGB because of some technical failure of an American airliner which force-landed in the USSR. However, despite the generous promises of the Soviet special services he refused to compromise and soon managed to escape again to the West...

The topic of forced emigration, this time because of anti-Semitism, was chosen by *Streets of Gold* (1986) directed by J. Roth. According to the plot of the film the Soviet authorities do not wish Jew Neumann to present the Soviet Union at the coming Olympic Games. And in protest the offended sportsman emigrates to the United States...

Unlike the American cinema art of the 1970s which ignored *boring* Russian characters, the Hollywood of the 1980s produced over 80 films about Russia. As M. Strada and H. Troper wrote: almost all of them demonstrated negative sides of the Russian and Soviet system frightening viewers with malicious Soviet enemy portraits which should be annihilated. ... All films of the kind began with the idea that the Soviet communism was an evil. It was not new but it was implied that peaceful co-existence was impossible and negotiations efforts with the enemies of freedom had no sense (Strada, Troper, 1997, pp. 154-155).

In addition to the espionage-adventure genre the negative image of the West was widely cultivated by the Soviet screen in sci-fi movies where scientific discoveries fell into the hands of cruel maniacs wishing to become the lords of the world (*The Hyperboloid of Engineer Garin, The Air-Seller, Professor Dowell's Testament*). The American fantastic cinema in its turn showed films about how the Soviet troops invaded Alaska (*Amerika*) or allegoric films about extraterrestrial invasions... The British screen presented a second screen version of the J. Orwell' anti-communist masterpiece – *1984*.

A special part was assigned to gloomy fantastic (by the way, often pacifist) films about consequences of a nuclear war (*Five, On the Beach, Chosen Survivors, Dead Man's Letters, etc.*). These 'warnings from the future' — nightmares of the insanity of atomic and space wars, ruin of the human civilization — became quite customary on the *bipolar world* screens. This is a special type of fantasy which still frightens the mankind with its topicality as there are a lot of the so-called *local conflicts* on our planet today.

In 1985 Hollywood released a costly blockbuster *2010* telling about how Americans destroyed a Soviet vessel and the Kremlin revenged 'asymmetrically' by blasting out an American military satellite. Despite all this negative attitude the movie *2010* anticipated the transition from rigid Russophobia to new American-Soviet collaboration (Strada, Troper, 1997, p. 168).

Perestroika

Anyhow, the media *Cold War* lasted till the end of the 1980s when in connection with the Soviet *perestroika* a mutual sympathy between the West and the USSR was shown more often (*Red*

Heat, Russkies, Superman IV, The American Spy)... Apart from the former ideological patterns the Soviet system against Russian people' or 'a bad system vs. good people' they began more often to shoot 'positive films about the advantages of mutual demilitarization and the Soviet-American cooperation (Strada, Troper, 1997, p. 196).

For example, *Superman* (1987) saved the Soviet administration from the enemy missiles; good-natured Russian mariner Michael Aleksandrovich Pushkin (Misha) (1987) from *Russkies* in fact turns out to be a good friend of Americans. In the movie *Red Heat* (1988) legendary A. Schwartzenegger with all his terminator charisma played the role of a Russian militiaman who came to the USA and easily browbeat New York gangsters. And in the film *Red King. White Knight* (1989) an American agent prevented an attempt on the president's life and rescued M. Gorbachev; he also prevented a coup d'état planned by reactionary elements of the Soviet Union including KGB: the new spirit of cooperation should be protected (Strada, Troper, 1997, pp. 190-191).

By the way, *Red Heat* became the first western film shot in part in Moscow (Do you remember how apparently inauthentic the Russian capital looks in *Kremlin Letter* directed by J. Huston in Helsinki?).

Spies like Us (1985) by director J. Landis was one of the brightest comedies of the epoch – a humorous spoof on spy thrillers. The main characters of the film (a star duet of D. Aykroyd and C. Chase) arrive in Siberia on the American investigation instruction where together with local missile-women they avert a nuclear war. Then they make love in order to cement the Soviet-American relationship.

By ridiculing the stereotypes used in spy thrillers and Bondiana, John Landis turned the film into a skit for his friends and familiar filmmakers including, of course, film fans. So, minor roles of aggressive Russian frontier guards were played for fun by well-known producer Costa-Gavras (*Zeta, L'Aveu, Missing in Action*) and a disk jockey of the BBC Russian sector – Seva Novgorodtsev.

The plot of the other American comedy of those years – *Young Nurses in Love* (1987) is also very amusing. It is a parody on 'hospital' soap operas: in order to steal the American sperm bank (containing the donations of P. Picasso, D. MacArthur, E. Hemingway) KGB agent Dombrovskaya passes herself off as an American nurse...

In my opinion, the Book of American researchers Tony Snow and Denise Youngblood, *Cinematic Cold War: US-Soviet Battle for Hearts and Minds* (2010) is new appeal to the era of 1946-1985, when at times it seemed that the ideological battle between America and the Soviet Union was doomed to Eternity. Book by Shaw and D. Youngblood is well structured, balanced, and her peculiar sound assessment cinema steeped in a broad sociocultural context. Felt in every scope of the work done: with the support of several foundations and organizations, the authors of a number of years worked in the U.S. and Russian archives and libraries, looking for maximum coverage of literary and film material.

T. Shaw and D. Youngblood divide this period into five segments - the extremely negative propaganda (1947-1953), mostly positive propaganda (1953-1962), propaganda in favor of detente between the USSR and the USA (1962-1990), the return to a rigid confrontational propaganda (1980-1986) and promote peaceful co-existence (1986-1990) (Shaw and Youngblood, 2010, pp.18-19). The authors also reasonable to note that this circuit except during the 1947-1953 year has never been strict: in the U.S. and the Soviet Union at the most "thaw days" on the screen to get tough on the tone of films, directed against the main enemy.

Rightly pointed out the fact that, unlike 1930, the Soviet post-war films of the Cold War internal enemies have been honored for special attention, and were successfully replaced by foreign spies and saboteurs (Shaw and Youngblood, 2010, p.49). But an internal enemy - the communists - to pay the lion's share of the on-screen confrontation in American films 1947-1953's also...

The book of T. Shaw and D. Youngblood has different kind of construction: after a brief historical overview of "cinema cold war" between the U.S. and the USSR, the authors provides a detailed analysis of the typical American and Soviet "confrontation" films – from *Meeting on the Elbe* (1949) to *Rambo: First Blood. Part II* (1985).

And here, at first glance may seem odd presence in this list peaceful and lyrical Russian melodrama *Spring on Zarechnaya Street* (1956). But even here the logic of the authors convinced - these are entirely immersed in the everyday atmosphere of the film (both Soviet and American) to

convince the audience in the stability and "correctness" lifestyle characters (Shaw and Youngblood, 2010, p.97; 112).

Conclusions. Of course, the on-screen battle of two state systems was initially unequal. Many American films related to the Soviet-themed (*From Russia with Love, Gorky Park, Fire Fox* and many others) have had wide international distribution and resonance, in time, as virtually all Soviet anti-American movies were "goods for domestic use". In addition, Hollywood Cold War (especially in the 1960-1970) was sometimes much more pluralistic and tolerant (for example, *The Russian Are Coming, The Russian Are Coming! by* Norman Jewison) against the Soviet Union than the Soviet "ideological film battle with USA" (Shaw and Youngblood, 2010, p.219).

On the other hand, the authors of the Soviet confrontational film and did not count on international success. Their mission was originally a local - ideological influence over the hearts and minds of the population, "the sixth part of the globe" (plus, perhaps also dependent on the people of the then - Soviet Union "socialist camp").

It is difficult to disagree with M. Strada and H. Troper's conclusions – only few films of the confrontation epoch are jewels which stood the test of time and keep on shining but the majority of these films seem banal, even senseless today and quickly fade from the memory (Strada, Troper, 1997, p. ix). It is curious that ponderous and pathos confrontation dramas of 1946-1986, as a rule, look rather archaic now while less ambitious, openly adventure films (*The Mystery of Two Oceans, From Russia with Love*) or comedies (*Silk Stockings, Moscow on the Hudson*) demonstrate a surprising *durability* in TV ratings.

Anyhow, films of the *Cold War* epoch are quite suitable for content analysis and can be systematized according to dominant stereotypes (in terms of problems, ethics, ideological messages, plots, types of characters, representation methods, etc.).

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УДК 008

Образ России на западном экране в эпоху идеологического противостояния (1946–1991): от позднего сталинизма к "оттепели", от "разрядки" и "застоя" к "перестройке"

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Аннотация. Данная статья включает анализ эволюции образа России, представленного на западных (США, Великобритания, Германия, Канада, Франция, Италия) экранах периода идеологической конфронтации (1946-1991): идеологические и социальные тенденции, мифы, стереотипы, иллюзии, классификация содержимого моделей и модификаций жанров. Основной вывод: образ России в большинстве западных игровых фильмов 1946-1991 трактуется как образ чего-то "враждебного", "чужого", "другого", противоположного западным ценностям.

Ключевые слова: холодная война; западные фильмы; экран; образ России; США; идеологическое противостояние; кинематография; шпион; враг.

Cultural Studies

Культурология

UDC 008

Western Audiovisual Stereotypes of Russian Image: the Ideological Confrontation Epoch (1946-1991)

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Abstract. This article included the analysis of the Western audiovisual stereotypes of Russian image from the period of ideological confrontation (1946-1991): ideological and social trends, classification of the contents' models and genres. The content analysis of the western media texts of the period of the "cold war" (1946-1991) allows to present their main plot diagrams as follows: Soviet spies penetrate into the territory of the USA/Western country to commit diversion and/or to worm out military secrets; the USSR prepares a covert attack on the territory of the USA/Western world, creating secret bases with nuclear weapons; the inhuman Soviet totalitarian regime oppresses its own people or the people of any other country; Nonconformity leaves/attempts to leave the USSR where, in their opinion, democracy and individual freedom are being oppressed; common western people explain to Soviet military/civilian visitors who were mislead by propaganda that the USA/Western country is the stronghold of friendship and world-wide prosperity and peace; obstacles connected with the ideological confrontation between the USSR and the Western world appear on the way of a loving couple.

Keywords: cold war; Western films; screen; image of Russia; USA; ideological confrontation; media studies; film studies; spy; enemy.

Introduction. Political, ideological, historical, socio-cultural aspects of the *Cold War* era have often become research issues (Pechatnov, 2006; Rukovishnikov, 2000; The Cold War..., 2003; Keen, 1986; LaFeber, 1990; Levering, 1982, et al.). As for the Russian image interpretation on the West-European screen, judging by some works of Russian and foreign scholars (Vlasov, et al., 1997; Ginzburg, Zak, Yurenev, et al, 1975; Groshev, Ginzburg, Lebedev, Dolinsky, et al., 1969; Turovskaya, 1993; 1996; 2003; Fomin, 1996; Yurenev, 1997; Douglas, 2001; Hess, 2003, Shaw and Youngblood, 2010 and others), one can draw a conclusion that the problem of the Russian image transformation in the western cinematograph from the *Cold War* era (1946-1991) to the contemporary period (1992-2010) still remains insufficiently studied.

Western scholars have published quite a few books and articles about the *enemy image* (i.e. Russia) during the *Cold War* era. For instance, American scholars M. Strada and H. Troper (Strada, and Troper, 1997) T. Shaw and D.J. Youngblood (Shaw and Youngblood, 2010) analyzed a number of American and Soviet movies on the Cold War topic in their monographs and arrived at a valid conclusion that a *chameleon-like* presentation of Russians in the Hollywood cinema had often changed its color – now red now pink-red, sometimes white or blue depending on the foreign policy changes (Strada, Troper, 1997, p. 200). But, firstly, these authors did not set before themselves the aim to give a comparative analysis of the Soviet and post-Soviet Russian screen images, and, secondly, they analyzed exclusively American and Soviet media texts and did not study western films in general.

Cinema (due to TV shows, videos and DVDs) is considered an effective means of media influence (including political and ideological influence) on the audience. Consequently, the study of the Russian image transformation on the western screen is still up-to-date. One of the objectives of this research is to define the place and role of the Russian image transformation topic in the western cinematograph from 1946 (the beginning of the post-war ideological confrontation) to 1991

(the Soviet Union disintegration) versus the tendencies of the modern age (1992-2010); the study of the political, ideological, social and cultural contexts, the principal development stages, concepts, aims, objectives, authors' conceptions of this topic interpretation on the western screen; classification and comparative analysis of the ideology, content models, genre modifications, western cinematograph stereotypes connected with the Russian image interpretation.

The research methodology is based on key philosophical propositions concerning the communication, interdependence and integrity of phenomena/facts, the unity of historical and social aspects in cognition, the dialogue of cultures theory by M. Bakhtin and V. Bibler. My work relies on research content approach (study of the process content with the whole complex of its elements, their interactions and character, reference to facts, analysis and synthesis of theoretical findings, etc.), on historical approach – study of concrete historical development of the claimed topic in the western cinematograph. For this purpose I use both theoretical research methods (classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization) and empirical research methods (data acquisition connected with the research subject matter). The efficiency of such methods has been proved by western (R. Taylor, T. Shaw, D.J. Youngblood, A. Loughton, et al.) as well as Russian scholars (N. Zorkaya, E. Ivanyan, M. Turovskaya, A. Chubaryan, et al.).

It is well-known that the interpretation of media texts is changeable and subject to variations of political policies. After the peak of the ideological confrontation of the late Stalinism era and the peak of McCarthyism (1946-1953) when screen *enemy images* were full of mutual malicious grotesque, the Thaw period of the mid 1950s – the early 1960s turned the situation of the ideological confrontation in media production in the direction of a more verisimilar representation of a *potential enemy*. Both western and Russian scholars frequently noted that there were always enough excuses for ideological and media 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). But each of the opposing sides preferred to choose the most advantageous facts (in their favor) passing over *black spots* in silence.

That explains the violent storm of angry accusations of bourgeois cinema vices as well as the western world in general which raged in Soviet scientific and journalistic literature devoted to the problem of the *ideological struggle on the screen* (see, for example, Ashin, Midler, 1986, p. 83; Baskakov, 1981, pp. 16-17; Kokarev, 1987, pp. 5-6; Komov, 1982, p. 13; Kukarkin, 1985, p. 377). At the same time, "propagandists possessed all the necessary premises and conditions for the creation of the information reality suitable for the USSR administration: experience, state monopoly on mass media and information itself, citizens' confidence in the government and newspaper messages, a low level of political culture and literacy of some part of the population, traditional distrust of the West" (Fateyev, 1999).

It is true that one could often run across single-valued passages in the works of more liberal Soviet film critics (Dolmatovskaya, 1976, pp. 221-223; Kapralov, 1984, p. 379; Kartseva, 1987, pp. 199-201; Sobolev, 1975, p. 18) meant for Soviet viewers who had never seen anti-Soviet films, and who had never attempted to reach the level of comparative analysis of media stereotypes *on both sides of the Iron Curtain*.

However, the evolution of western film texts interpretations by Soviet and Russian critics is a subject for further research. In this book we are interested mainly in the image of Russians seen through the western *film view*.

Films' Stereotypes of the Ideological Confrontation Epoch (1946-1991)

The comparative analysis of plots, characters and ideology of the western and Soviet films of the ideological confrontation epoch (1946-1991) shows a substantial similarity of their media stereotypes.

The content analysis of *Cold War* media texts allows to present their main plots as follows:

- spies penetrate into some USSR/USA/Western country to sabotage and/or to find out some military secrets (*Secret Mission, The Blue Arrow, The Mystery of Two Oceans, Above the Tissa, The Shadow Near the Pier, The Case of Corporal Kotchetkov, A Shot in the Fog, Marked Atom, The Prize, 13 Frightened Girls, We Accuse, From Russia with Love, Topaz, A Dandy in Aspic, Le Serpent, The Spy Who Came in from the Cold, Firefox, Invasion U.S.A., Le caviar rouge, The Fourth Protocol, No Way Out, etc.*);

- the opponent plots a secret attack against some USSR/USA/Western country creating secret bases with nuclear weapons for this purpose (*The Mystery of Two Oceans, World War III, Secret Weapons, Rocket Attack U.S.A., etc.*). Another variant: occupation troops invasion (*Black Seagull, Red Dawn, Amerika, etc.*), opponents exchange nuclear strikes which destroy the USA or even the whole planet (*Five, On the Beach, Chosen Survivors, Threads, Fail-Safe, The Day After*, etc.);

- a brutal pseudo-democratic or totalitarian regime oppresses its own people (USSR/USA/other country) quite often performing risky medical experiments or throwing its people into concentration camps (*The Plot of the Doomed, Silver Dust, The First Circle, One Day in the Life of Ivan Denisovich, 1984, Gulag, Mosca addio, Moscow on the Hudson, The Interviewer,* etc.);

- dissidents abandon/try to abandon a country where, in their opinion, democracy and personal freedom are stifled (*The Iron Curtain, Red Danube, The Journey, Escape to the Sun, Green Card, The Lost, La Diagonale du fou, Moscow on the Hudson, Flight 222, White Nights, etc.*);

- ordinary Soviet/western citizens explain to Soviet/western military/civil visitors misled by propaganda that the USSR/USA/Western country is a bulwark of friendship, prosperity and peace (*Ninotchka, Silk Stockings, Russian Souvenir, Leon Garros is Looking for his Friend, The Russian are Coming, Russkies, etc.*)

- a loving couple meets some obstacles connected with the ideological confrontation between the USSR and the Western world (*Silk Stockings, The Iron Petticoat, Queen of Revenge or to Leave Forever, One Two Three, Before Winter Comes, The Golden Moment, Cowboy and the Ballerina, etc.*);

I agree with M. Strada and H. Troper: the last prominent peak of the *Cold War* cinema fell on the early 1980s when the Russian as part of a monolithic and aggressive system were portrayed as products of their environment – malevolent, strong, and actively revolutionary all over the world. In the early 1980s love and marriage practically disappeared from American films about Russia, as well as religion. Almost all Russian characters were shown as definite agents of violence: they were men who abhorred and usually endangered the American way of life. In this message there was an incessant crystal-clear demand from advocates of freedom to remain vigilant in relation to the malevolent Soviet system and its sinister representatives (Strada, Troper, 1997, p. 170).

However, a detailed analysis of Soviet/Russian films about America and the West is not our research objective, therefore we will focus on studying stereotypes ***within the ideological confrontation topic presented in western feature films of different genres.***

The Stereotype Structure of Western 'Confrontational' Dramas

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *quasirealistic or conventional and grotesque depicting of people's life in 'hostile countries'.*

The western example of representation of events: *New York, a modern attractive megalopolis, a cosy and comfortable, democratic and dynamical melting pot of nationalities and cultures. And on the other side of the ocean is Moscow, - a dark, gloomy city with long queues outside the shops and military patrols on the streets.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters are advocates of democratic ideas; negative characters are exponents of anti-humane, militarist ideas. Characters differ not only in the social but also in the material status. Soviet characters are quite often demonstrated as rude and cruel zealots with a primitive vocabulary and ever frowning faces, active gesticulation and disagreeable voices.*

Significant change in the characters' life: *negative characters prepare to implement their anti-humane ideas.*

Incipient problem: *the lives of positive characters as well as lives of the whole nationalities/countries are in danger.*

Search for solutions to the problem: *a struggle of positive characters with negative ones.*

Problem solution: *murder/arrest of negative characters, returning to a peaceful life.*

The Beast of Budapest. USA. Director H. Jones**.**

Historical period, scene: *Hungary, October, 1956.*

Setting, household objects: *dilapidated streets and buildings of Budapest, torture-chambers of Hungarian communist special services; poor households of simple Hungarians, luxurious interiors of the Budapest police chief's department.*

Representation of reality: *quasirealistic, making some semblance to documentary objectivity by including some fragments of original newsreel facts of 1956.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Hungarian rebels and special services workers of the Hungarian communist regime. The latter are shown as rude, cruel and cynical sadists with a primitive vocabulary, unpleasant voices and looks; Hungarian rebels, on the contrary, are depicted as extremely positive characters; they are purposeful, strong, honest fighters for peace and democracy who use a business lexicon, restrained manners and mime; even those of them who at first tried to maintain neutrality or even were under the influence of the communist propaganda, soon find their bearings and join the rebels.*

Significant change in the characters' life: *Hungarian communists together with the Soviet troops try to crush the riot of Hungarian workers and students and to arrest/kill their leaders.*

Incipient problem: *the lives of positive characters – Hungarian rebels, are under threat.*

Search for solutions to the problem: *the leaders of Hungarian rebels go into action against communist special services.*

Problem solution: *the positive characters slay the Budapest police chief in the fight who wanted to flee to Austria for fear of people's wrath (though in the end the offscreen voice reports that, unfortunately, the victory of democratic forces proved to be temporary and soon the Soviet troops managed to restore a communist regime in Hungary)*

Sakharov. Great Britain, 1985. Director J. Gold.

Historical period, scene: the *USSR of the middle of the 1980s.*

Setting, household objects: *poor Soviet conditions of life, squalid surroundings.*

Representation of reality: *quasirealistic, making some semblance to documentary objectivity, elements of obvious grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *an outstanding scientist-democrat and crafty KGB agents. They differ in their ideology. Academician Sakharov is charming, clever, honest, plainly dressed, has a correct literary speech, his mime and gestures suit the canons of the intellectual. The KGB agents are deceitful, cynical, obsessed with the ideas of repressing democracy and freethinking... Their lexicon is primitive, their gestures and mime are vulgar.*

Significant change in the characters' life: *KGB initiates surveillance of the outstanding scientist-democrat, and then he is exiled from Moscow into a bleak and dirty provincial town, off-limits to foreigners.*

Incipient problem: *the life of the outstanding scientist and his family is in danger.*

Search for solutions to the problem: *a democratic western society supports the scientist-democrat.*

Problem solution: *inspired by the Western world support the scientist believes in the near win of democratic forces.*

The Hunt for Red October. USA, 1990. Director G. McTiernan.

Historical period, scene: *at the turn of the 1990s, in the ocean.*

Setting, household objects: *office compartments and cabins of a submarine.*

Representation of reality: *realistic, making some semblance to documentary objectivity.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the commander of the Soviet submarine 'Red October' and their American colleagues. At first they differed in the ideological status. The commander is charming, clever, honest, dressed in the military uniform, his speech (English, of course) is correct, his mime and gestures suit the canons of a military seaman. His American colleagues are also dressed in the military form, they are efficient professionals.*

Significant change in the characters' life: *American military men want to win the Soviet commander to their side.*

Incipient problem: *hesitation of the Soviet submarine commander between the military oath and a temptation to hand over the newest submarine to the American colleagues.*

Search for solutions to the problem: *the commander of the submarine tries to analyze the situation.*

Problem solution: *the triumph of democratic forces, the commander of the Soviet submarine joins the American Fleet.*

The Stereotype Structure of Western 'Confrontational' Thrillers or Detectives

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (but being on the territory of the hostile country the spies adapt to housing and living conditions of the adversary).*

Representation of reality: *as a rule, conventional and grotesque representation of the lives of people in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters (frontier guards, counterintelligence agents, spies, saboteurs, and peaceful citizens) and negative ones (the same groups, except for peaceful citizens). Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: spies can for some time (before the exposure, for example) look nice, but then they will necessarily show their vile essence... Other Soviet characters (frontier guards, KGB chiefs, etc.) are shown as rude and cruel zealots with a primitive lexicon, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...*

Significant change in the characters' life: *negative characters commit a crime (illegal crossing the border, acts of sabotage, espionage, blackmail, theft of government secrets, murders).*

Incipient problem: *law-breaking.*

Search for solutions to the problem: *crime investigation, pursuit of negative characters.*

Problem solution: *positive characters expose/catch/kill negative characters.*

Embassy. The USA, 1972. Director G. Hessler.

Historical period, scene: *an Arabian country of the early 1970s. The American embassy.*

Setting, household objects: *streets of the Arabian capital, the embassy interiors.*

Representation of reality: *neutral and correct representation of positive American characters; a slight grotesque in relation to the Soviet spy (though, at first his portrait is neutral), the settings and interiors look quite realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the negative character is a Soviet spy; positive characters are a dissident who ran away from the USSR and the American embassy staff. All the characters are dressed nearly in the same way – according to the diplomatic status. All of them are restrained. It is clear that the Soviet spy is forced to conceal his adherence to 'the values of the socialist way of life'.*

Significant change in the characters' life: *the Soviet spy penetrates into the American embassy.*

Incipient problem: *the Soviet spy tries to kill the dissident from the USSR who asked the American ambassador for a political asylum.*

Search for solutions to the problem: *positive Americans try to expose the Soviet spy.*

Problem solution: *the Soviet spy is exposed.*

Telefon. The USA, 1977. Director D. Siegel.

Historical period, scene: *the USA of the late 1970s.*

Setting, household objects: *American streets, offices of American special services.*

Representation of reality: *neutral and positive American characters; a slight grotesque in relation to the Soviet spy; the settings and interiors look quite realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a negative character – Soviet spy Dalchinsky; positive characters – Soviet agent Borzov (here one can feel the obvious détente impact on Hollywood scripts that never dared to endow Soviet spies*

with positive traits before); by the way, a similar method was used earlier in the Soviet cinema too, in the film 'Resident's Mistake' shot in 1968; an American spy is also shown there in a positive way) and employees of American intelligence department. All the characters are dressed almost likewise – they are wearing smart clothes. They are reserved in showing their feelings and thoughts.

Significant change in the characters' life: *Soviet spy Dalchinsky makes up his mind to implement an old plan of the Soviet espionage; using a codeword on the phone he orders the Kremlin agents who were hypnotized in the 1940s to blast out USA military facilities.*

Incipient problem: *the USA security is in danger (though the majority of the damaged militarily facilities turn out to be out-dated).*

Search for solutions to the problem: *the Kremlin sends the best agent Borzov in the USA to upset Dalchinsky's plans.*

Problem solution: *Borzov neutralizes Dalchinsky and prevents a further serial of explosions. After the successfully completed operation Borzov (apparently, being fascinated by the American way of life and beautiful Barbara) resolves to remain in the USA for good. Here the reasons for the initially positive image of Borzov become clear even to the least sagacious audience...*

No Way Out. USA, 1987. Director: R. Donaldson.

Historical period, scene: *the USA of the mid-eighties of the XXth century.*

Setting, household objects: *offices of special services, apartments.*

Representation of reality: *the living conditions and all the characters are displayed quite realistically, without grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a negative character – a Soviet spy (charismatic, attractive, purposeful, clever, well-dressed); positive characters – Americans, including - employees of the American special services. The Soviet spy skillfully conceals his genuine purposes and goals under the mask of a charming American for the greater part of the action.*

Significant change in the characters' life: *the Soviet spy gets some information about the American special services affairs.*

Incipient problem: *the Soviet spy attempts to undermine the USA defensive capability.*

Search for solutions to the problem: *positive Americans attempt to expose the Soviet spy.*

Problem solution: *the Soviet spy is exposed.*

The Stereotype Structure of Western 'Confrontational' Action Films

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (if the latter are in the West, of course, not on the territory of Russia), typified patterns of military facilities bases, cabins of planes and tanks, decks of naval vessels, compartments of submarines.*

Representation of reality: *as a rule, conventional and grotesque representation of the lives of people in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters (servicemen of different armed forces and peaceful citizens) - advocates of democratic ideas; aggressors (military men, saboteurs, terrorists) – bearers of anti-humane ideas. Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: Soviet characters (soldiers, officers) are shown as rude and cruel zealots in Western films with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...*

Significant change in the characters' life: *negative characters commit a crime (military aggression, acts of sabotage, murders).*

Incipient problem: *transgression - the lives of positive characters, and very often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat.*

Search for solutions to the problem: *armed struggle of the positive characters with the enemy aggression.*

Problem solution: *killing/capture of aggressors, return to peaceful life.*

Firefox. USA, 1982. Director C. Eastwood.

Historical period, scene: *the Moscow and Moscow suburbs of the early 1980s.*

Setting, household objects: *Moscow streets, apartments, a military aerodrome situated near Moscow, a jet fighter cabin; ascetic conditions of the Soviet life.*

Representation of reality: *the Soviet life attributes, interiors, costumes and so forth are shown with grotesque. Moscow looks like a dark, dirty, unfriendly city, with military patrols in the streets and in the underground.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a positive character – a courageous and dexterous American pilot, he is also a valorous spy and a patriot of America; negative characters – his Soviet enemies, dull-witted and disagreeable; common Moscow passers-by are shown as people with gloomy faces dressed in similar grey-brown clothes. The vocabulary of all the characters is plain. The mime and gestures are often exaggerated.*

Significant change in the characters' life: *having stolen a march on the armed guard the American pilot skulks to the Soviet military aerodrome.*

Incipient problem: *the American pilot hijacks a secret Soviet jet Firefox and successfully takes off.*

Search for solutions to the problem: *Soviet military men try to shoot down the plane, and the American pilot tries to escape.*

Problem solution: *the American pilot successfully lands at a western military aerodrome.*

Born American. USA, 1985. Director R.Harlin.

Historical period, scene: *the Finland and the USSR of mid 1980s, frontier areas.*

Setting, household objects: *streets and houses in Finland and the USSR, KGB torture-chambers. Poor Soviet living conditions.*

Representation of reality: *the Soviet life attributes, interiors, costumes and so forth are shown with grotesque, and the Finnish ones are shown in a positive and advertising manner.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters are common nice American guys; negative characters are Soviet agents of KGB. The latter look like caricatures – with hysterical mime and gestures, a primitive vocabulary. The Soviet characters are dressed in plain grey clothes.*

Significant change in the characters' life: *having deceived the Soviet frontier guards the American guy illegally crosses the Finnish-Soviet border just for fun.*

Incipient problem: *the American guy falls into clutches of cruel KGB agents.*

Search for solutions to the problem: *the American guy tries to crash out.*

Problem solution: *the American guy manages to return to the West.*

Rambo III. USA, 1988. Director P. MacDonald.

Historical period, scene: *the Afghanistan occupied by the Soviet army of the late 1980s, mountain regions.*

Setting, household objects: *military bases, military accessories (the uniform, arms, etc.).*

Representation of reality: *the Soviet life attributes, interiors, costumes and so on look like rather realistic but some conventional elements characteristic of fighting and firing scenes of this genre are quite obvious.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a positive courageous and invincible American warrior, and negative Soviet aggressors (shown in a grotesque manner). The characters' vocabulary is simple and connected to army specificity. The characters' mime and gestures are often exaggerated. The majority of the characters are dressed in a military uniform. Their physical development is apparently above the average.*

Significant change in the characters' life: *the American superman arrives in Afghanistan occupied by Soviet troops.*

Incipient problem: *the American guy's life as well as the lives of common Afghan people is under threat.*

Search for solutions to the problem: *the valorous American warrior defends the democracy and freedom of Afghan people.*

Problem solution: *the victory of the American superman over the Soviet aggressors.*

The Stereotype Structure of Western 'Confrontational' Melodramas

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional and grotesque representation of people' life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *male and female characters of a contrasting ideological and social status. Characters, as a rule, are of a shapely constitution and look rather nice. Their clothes, vocabulary and mime are of average quality.*

Significant change in the characters' life: *meeting of the male and female characters.*

Incipient problem: *ideological and social mésalliance.*

Search for solutions to the problem: *the characters overcome ideological and social obstacles to their love.*

Problem solution: *wedding / love harmony (in most cases); death, separation of characters (as an exception from the rule).*

Jet Pilot. USA, 1957. Director: J. von Sternberg.

Historical period, scene: *the USA (Alaska) and the USSR of the 1950s.*

Setting, household objects: *a jet cabin, apartments, military offices.*

Representation of reality: *emphasized favorable methods of treating positive characters and grotesque when treating negative characters.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *an American colonel and a young lady, – a Soviet jet pilot. They are of a different ideological, social and material status. The characters are usually dressed in the military uniform. They both are well-built. They speech is plain. The mime and gestures are emotional.*

Significant change in the characters' life: *a Soviet jet lands in Alaska. Its pilot is a charming Russian beauty who gets fascinated by America; the American colonel falls in love with her at first sight, they get married...*

Incipient problem: *soon after their wedding it turns out that the charming Russian spouse of the American colonel is a spy.*

Search for solutions to the problem: *the American starts to play his own game – he (as a counterspy) comes together with his wife to the USSR.*

Problem solution: *in the USSR the American colonel realizes that his Russian wife really loves him. The reunited couple steals Soviet aviation secrets and flies back to Alaska, having stolen the newest Russian jet fighter...*

Anastasia. USA, 1956. Director A. Litvak.

Historical period, scene: *the Europe of the 1920s.*

Setting, household objects: *the apartments of the Romanovs who are emigrants in Europe; urban streets.*

Representation of reality: *emphasized favorable methods of treating positive characters – the members of the Romanov family, as a whole a positive representation of heroine I. Bergman who gives herself out for Anastasia - the Russian emperor's (Nickolas II) daughter who escaped from being shot.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the Romanovs who managed to escape are hereditary aristocrats with exquisite manners and imposter Anastasia. They belong to different social strata. Their clothes are in line with their social status – the members of the Romanov family are dressed elegantly. Anastasia (esp. at first) is dressed in plain clothes. The characters' vocabulary is in accord with their social status. The mime is often exaggerated and gestures are emotional.*

Significant change in the characters' life: *Paris, 1928. The members of the Russian tsar's family (who are in emigration) know that in July, 1918 Tsar Nickolas the Second, his wife Alexandra and their children were shot by Bolsheviks. However, all of a sudden, in a Western Europe country there shows up a young woman who calls herself the daughter of the Russian tsar – Anastasia.*

Incipient problem: *the appearance of the imposter makes some members of the Russian tsar's family and their servants preys to doubts: is the charming stranger genuine princess Anastasia?*

Search for solutions to the problem: *Anastasia's strange fragmentary reminiscences about the Romanovs' life which could be known only to a narrow circle of the tsar's family seem rather verisimilar... The members of the Romanov family try to look into the imposter's odd story...*

Problem solution: *at first Empress Maria Fedorovna accuses Anastasia of fraud but on hearing Anastasia's recollections known to them alone recognizes her as Nickolas the Second's daughter. And though journalists dig up true facts Maria Fedorovna gives Anastasia her blessing to marry a former Russian general...*

The Golden Moment. An Olympic Love Story. USA, 1980. Director R. Sarafian.

Historical period, scene: *the USA and USSR of mid 1980s.*

Setting, household objects: *urban streets, apartments, hotel rooms, gyms. An ascetic mode of Soviet life.*

Representation of reality: *conventional (within the genre), the whole American environment and major American characters are shown with sympathy.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a charming American athlete and a nice Soviet gymnast; they are of a contrasting ideological, social and material status. The characters prefer sportswear. Both of them are well-built. The characters' vocabulary is plain. The mime and gestures are those of common people.*

Significant change in the characters' life: *the meeting of these characters during the Olympic Games of 1980 in Moscow, their mutual love.*

Incipient problem: *the lovers face a number of hindrances.*

Search for solutions to the problem: *the Soviet gymnast and the American athlete try to overcome the obstacles to their love.*

Problem solution: *when choosing between her sports career in the USSR and love, the Soviet gymnast prefers love...*

The Stereotype Structure of Western 'Confrontational' Love Comedies

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional/grotesque representation of people's life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *male and female characters of a contrasting ideological and social status. The clothes of western characters look brighter and better than those of Soviet characters. The constitution, vocabulary, mime and gestures are differentiated but in whole the main characters (who according to the plot are destined to fall in love) have a pleasant appearance.*

Significant change in the characters' life: *the principal characters fall in love under amusing/eccentric circumstances.*

Incipient problem: *ideological and social mésalliance.*

Search for solutions to the problem: *the characters overcome ideological and social obstacles to their love in a number of amusing/eccentric situations.*

Problem solution: *a wedding / love harmony tinged with humor.*

The Iron Petticoat. USA, 1957. Director R. Thomas.

Historical period, scene: *the London of the late 1950s.*

Setting, household objects: *comfortable houses and household articles of Englishmen.*

Representation of reality: *conventional (within the genre); London and characters are shown with evident sympathy. In relation to the heroine – Kovalenko – the methods of representation change in the course of the plot: from grotesque (in her original, Soviet status), to sympathy (her final acceptance of 'western values').*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Kovalenko, a shapely beautiful woman and KGB captain (in the beginning she is ascetic and possessed by communist ideas and ethics, but in the end she yields to the temptations of the*

western life and is dressed in the extreme of the fashion) and an elegant, charming British captain of counterintelligence. At first, the heroine's vocabulary abounds in Soviet official words and stock phrases, her mime and gestures are frostily officious. At the end of the film the heroine undergoes serious changes – coherent plain English replaces the former officialese, her mime and gestures get also humanized.

Significant change in the characters' life: *having arrived in London on the errand of the communist regime Kovalenko gets acquainted with a British captain.*

Incipient problem: *the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humour.*

Search for solutions to the problem: *love becomes a means of overcoming the obstacles, and the principal obstacle being their mutual desire to convince each other of advantages of the communist or the Western world.*

Problem solution: *the solution of the Soviet beauty in love to reside in London, her happy alliance with the British officer.*

Silk Stockings. USA, 1957. Director R. Mamulian.

Ninotchka. USA, 1960. Director T. Donovan.

(Both the films are remakes of the well-known comedy *Ninotchka* (1939) directed by E. Lubitsch).

Historical period, scene: *the Paris and Moscow of the late 1950s.*

Setting, household objects: *luxurious dwellings and household stuff of Parisians, a poor official style of Moscow state offices.*

Representation of reality: *conventional (within the genre) but the French mode of life is shown with sympathy and the Soviet living conditions are caricatured. However, in relation to the principal heroine – Ninotchka – the means of image presentation undergo changes in the course of the plot: from a caricature (in her original, fanatical-Soviet status) to admiration (her final acceptance of 'western values').*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *nice Soviet functionary Ninotchka (initially, she is modest and obsessed by communist ideas and the party ethics, but at the end of the film she yields to the temptations of the western life and is very fashionably dressed) and a rich, elegantly dressed Parisian. The vocabulary of the heroine is rich in official clichés, her mime and gestures are reservedly officious. At the end of the film everything changes as if by magic - the heroine speaks the language of Parisian parlours, her mime and gestures meet the genre conception of 'a woman of the world'.*

Significant change in the characters' life: *having arrived in Paris on the errand of the communist regime Ninotchka gets acquainted with a charming Parisian.*

Incipient problem: *the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humor.*

Search for solutions to the problem: *love and seduction become means of overcoming the obstacles, and the principal obstacle being Ninotchka's initial fanatical adherence to the communist ideology and her active aversion to the 'bourgeois morality'.*

Problem solution: *Ninotchka's renunciation of her former communist ideals and her happy alliance with the Parisian.*

One, Two, Three. USA, 1963. Director B. Wilder.

Historical period, scene: *the Berlin divided into occupation zones of the early 1960s.*

Setting, household objects: *comfortable dwellings, offices and articles of modern life of western Germanys and Americans living in Western Berlin. An ascetic mode of life of East Berlin Germanys.*

Representation of reality: *conventional (within the genre); the mode of life and characters of West Berlin are shown with evident sympathy. In relation to one of major characters – a guy from East Berlin – the means of image presentation undergo changes in the course of the plot: from grotesque (in his initial DDR status) to sympathy (his final acceptance of 'western values'). The characters belonging to the 'socialism world' (agents of DDR special services, Soviet military men) are shown in the manner of an openly slapdash caricature.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a penniless guy from East Berlin obsessed by communist ideas and a girl, - a spoilt daughter of an American millionaire, head of "Coca-Cola" Corporation. The guy is simply and poorly dressed.*

The millionaire's daughter is dressed in expensive clothes; her vocabulary fits the Hollywood stereotype of a 'silly blonde'. The East Berlin guy's vocabulary abounds in socialist clichés at first, his mime and gestures are openly exaggerated. At the end of the film everything changes – the main character's speech becomes quite normal and plain.

Significant change in the characters' life: *the guy from East Berlin and the girl who arrived from America meet in Berlin divided into the west and Soviet zones; they fall in love with each other.*

Incipient problem: *the difference in their social and financial status and the DDR guy's ultra-communist views obstruct the romance between the characters which is tinged with clowning, satire and humor (the arrest of the guy by the East Berlin police; an unexpected visit of the girl's parents who think that their daughter is going to marry a Germany aristocrat; the guy's initial fanatical adherence to the communist ideology and his active rejection of the 'bourgeois mode of life').*

Search for solutions to the problem: *with the help of the smart director of the Berlin branch of "Coca-Cola" Co. the guy and the girl gradually overcome the obstacles they meet in their way.*

Problem solution: *the guy's renunciation of communist ideals and his happy marriage with the American millionaire's daughter.*

The Stereotype Structure of Western 'Confrontational' Comedies about Ideological Propaganda

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional/grotesque representation of people's life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Soviet and western characters of a contrasting ideological and social status. They look according to the aim of the media text sources: Soviet characters (if they do not make plans to defect to the West) are shown as rude and cruel zealots with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable voices...*

Significant change in the characters' life: *characters meet under funny/eccentric conditions, and either western or Soviet characters are on a foreign territory.*

Incipient problem: *'cultural shock', a communication gap.*

Search for solutions to the problem: *characters overcome ideological barriers hindering their communication in a number of humorous/eccentric situations.*

Problem solution: *harmony of mutual understanding between Soviet and western characters tinged by humor.*

The Russian Are Coming, The Russian Are Coming! USA, 1966. Director N. Jewison.

Historical period, scene: *the coastal area of the USA of the mid-1960s.*

Setting, household objects: *a Soviet submarine, a beach, a small American town, interiors of comfortable American houses.*

Representation of reality: *conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet characters are caricatured but it is a well-meant rather than a malicious caricature.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *nice plain Americans and a Soviet submarine crew; they are of a contrasting ideological, social and material status. The American characters are patriotic, charming, polite, precautionary, ready to help the Soviet seamen unaccustomed to the comfortable American mode of life; they are well dressed, their speech is plain, their mime and gestures depend on a situation (in the beginning the Americans are apparently scared suspecting that the Russian plan to attack the USA). The Soviet seamen are dressed in the military form, often and actively gesticulate, they are emotionally unstable.*

Significant change in the characters' life: *an account of the submarine malfunction which struck aground on a whim of the imbecile captain the Soviet seamen find themselves on the USA coastal territory. So their funny/eccentric adventures begin...*

Incipient problem: *(at first) not knowing anything about the USA democratic traditions, economy and culture the Soviet seamen receive a 'cultural shock' contemplating the achievements of the 'American lifestyle', and common Americans, in their turn, slowly part with their former stereotypic notions of Russians as furious enemies*

Search for solutions to the problem: *the Soviet and American characters overcome the barriers hindering their mutual understanding in a number of humorous/eccentric situations.*

Problem solution: *harmony of mutual understanding between the Soviet and American characters tinged by humor.*

Moscow on the Hudson. USA, 1985. Director P. Mazursky.

Historical period, scene: *the Moscow and New York of the mid-1980s.*

Setting, household objects: *Moscow and New York streets, shops, flats. Poor living conditions in the USSR. Comfortable living conditions in America.*

Representation of reality: *conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet lifestyle, on the contrary, is shown from the most negative point of view (dark streets, queues for toilet paper, petrol shortage, etc.)*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *Soviet citizens and common Americans, they are of a different ideological, social and material status. The main Soviet character (performed by R. Williams) who wished to immigrate to America is originally shown with sympathy and compassion. The rest of the Soviet characters are caricatured, especially the KGB agent played by S. Kramarov. This character is marked by hysteroid mime and gestures, foul language, but even he finally makes up his mind to stay and live in America. The clothing and food of the Soviet characters are scarce that is why they all admire the American supermarket supplies. It is curious that the film contains Russian speech (though it is given in the form of a distorted accent) what was a rare thing in western films of that time.*

Significant change in the characters' life: *during a tour of the USA a Soviet citizen decides to ask for a political asylum and so his funny/eccentric adventures begin...*

Incipient problem: *the newly-made emigrant who is used to difficult living conditions in Russia gets a 'cultural shock' in the American 'affluent society'.*

Search for solutions to the problem: *the ex-Soviet character copes with the obstacles preventing him from understanding the western values and the American mode of life.*

Problem solution: *the ex-Soviet character gets accustomed to his new environment and finds harmony living in the USA.*

Twist again `a Moscou. France, 1986. Director J.ean-Marie Poire.

Historical period, scene: *the Moscow of the mid-1980s.*

Setting, household objects: *official interiors of Moscow houses and hotels. An ascetic mode of Soviet life.*

Representation of reality: *conventional (within the genre); Frenchmen are portrayed with sympathy, the Soviet characters are shown in the manner of an openly slapdash caricature.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *Frenchmen are dressed in the latest Paris fashions; the Soviet characters are shabbily dressed, their vocabulary is poor, mime and gestures are exaggerated.*

Significant change in the characters' life: *Frenchmen come to Moscow and find themselves in a whirlpool of comical events...*

Incipient problem: *the French and Soviet characters are of a different ideological, social and material status; the Frenchmen get a 'cultural shock' after meeting with the Moscow mode of life of that time.*

Search for solutions to the problem: *by getting accustomed to the Soviet mode of life and its bureaucratic obstacles the Frenchmen try to overcome the difficulties in their way.*

Problem solution: *the negative Soviet characters get punished.*

The Stereotype Structure of Western 'Confrontational' Sci-Fi Films

Historical period, scene: *far/near future. The USSR, the USA, other countries, outer space.*

Setting, household objects: *simple dwellings and living conditions of Soviet characters, the interiors of space crafts, luxurious dwellings and excellent living conditions of western characters; a variation – cities and buildings destroyed by a nuclear catastrophe, poor life of the few survived characters.*

Representation of reality: *a quasirealistic or futuristic representation of events 'in one's own countries, spaceships', a conventional and grotesque representation of life in 'hostile countries and spaceships'.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *positive characters (astronauts, military men, peaceful citizens) – bearers of democratic ideas, aggressors (astronauts, military men, saboteurs, terrorists) – carriers of anti-humane ideas. Clothing: the uniform of astronauts, the military uniform, ordinary civilian attire. Constitution: athletic and robust. Vocabulary – businesslike, the mime and gestures are in accordance with the current functions.*

Significant change in the characters' life: *negative characters commit a crime (military aggression, acts of sabotage, murders).*

Incipient problem: *transgression – the lives of positive characters and, quite often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat. A variation: there are a few survivors after a nuclear catastrophe.*

Search for solutions to the problem: *armed struggle of positive characters with the enemy aggression, or an attempt of survivors after atomic bomb explosions to adapt to new living conditions.*

Problem solution: *killing/capture of aggressors, return to peaceful life, or the survivors' adaptation after the nuclear attack to new severe conditions of life.*

Five. USA, 1951. Director A. Oboler.

Historical period, scene: *near future.*

Setting, household objects: *streets and flats of an American city, ruins.*

Representation of reality: *a quasirealistic or futuristic representation of events.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *average Americans. Their clothes, speech, mime and gestures are rather commonplace.*

Significant change in the characters' life: *enemies drop nuclear bombs on the USA territory…*

Incipient problem: *lives of ordinary Americans as well as the existence of the USA are threatened, only five people survive.*

Search for solutions to the problem: *the five Americans who cheated death unite in order to adapt to new living conditions.*

Problem solution: *the five Americans find the strength to begin a new life in the post-nuclear epoch despite all the difficulties…*

Amerika. USA, 1987. Director D. Wrye.

Historical period, scene: *near future, 1997. Alaska.*

Setting, household objects: *streets and houses of Americans, their comfortable living conditions (before the Soviet troops invasion).*

Representation of reality: *crude grotesque on the verge of a caricature.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *positive Americans (nice, strong, courageous, fair, patriotic, true to their soldier's and civil duty) and negative Soviet aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' speech is simple and connected to the army specific character. The Soviet characters are wearing a military uniform.*

Significant change in the characters' life: *the Soviet Union treacherously attacks America by landing troops in Alaska…*

Incipient problem: *lives of simple Americans as well as the existence of the USA are threatened.*

Search for solutions to the problem: *Americans get united for a struggle against the Soviet aggressors.*

Problem solution: *a victory of democratic American forces over the Soviet aggressors.*

Red Dawn. USA, 1984. Director J. Milius.

Historical period, scene: *near future. Florida, USA.*

Setting, household objects: *streets and houses of Americans, comfortable living conditions (before the Soviet troops invasion).*

Representation of reality: *crude grotesque on the verge of a caricature.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *positive American teenagers (nice, strong, courageous, fair, patriotic) and negative Soviet and Cuban aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' vocabulary is simple and connected with teenage and military language. The Soviet and Cuban characters are wearing a military uniform.*

Significant change in the characters' life: *the Soviet Union allied with communist Cuba treacherously attacks America by landing troops in Florida...*

Incipient problem: *lives of simple Americans as well as the existence of the USA are threatened.*

Search for solutions to the problem: *Americans get united for a struggle against the Soviet-Cuban aggressors.*

Problem solution: *a victory of democratic American forces over the Soviet-Cuban aggressors.*

Conclusions. The analysis of transformation of the image of Russia on the Western screen, from the period of ideological confrontation (1946-1991), which includes ideological, social analysis, the analysis of stereotypes, the analysis of the characters, identification, iconographical, plot analysis, representational analysis, classification of the models of the contents and modifications of genres allow us to draw the following conclusions:

- anti-sovietism/anticommunism of the Western screen played an important role during the cold war, however we shouldn't forget that at all times the policy of the West was in many respects anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This tendency can be traced in many Western works of art even before the rise of USSR as well as after its collapse;

- the content analysis of the western media texts of the period of the "cold war" (1946-1991) allows to present their main plot diagrams as follows: Soviet spies penetrate into the territory of the USA/Western country to commit diversion and/or to worm out military secrets; the USSR prepares a covert attack on the territory of the USA/Western world, creating secret bases with nuclear weapons; the inhuman Soviet totalitarian regime oppresses its own people or the people of any other country; Nonconformity leaves/attempts to leave the USSR where, in their opinion, democracy and individual freedom are being oppressed; common western people explain to Soviet military/civilian visitors who were mislead by propaganda that the USA/Western country is the stronghold of friendship and world-wide prosperity and peace; obstacles connected with the ideological confrontation between the USSR and the Western world appear on the way of a loving couple.

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УДК 008

Западные аудиовизуальных стереотипы образа России: эпоха идеологической конфронтации (1946–1991 гг.)

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Аннотация. Статья посвящена анализу западных аудиовизуальных стереотипов образа России в период идеологического противостояния (1946-1991): прослеживаются идеологические и социальные тенденции, дается классификация содержания и жанровых моделей западных медиатекстов/фильмов периода «холодной войны» (1946-1991), что позволяет представить их основные сюжетные схемы следующим образом: советские шпионы проникают на территорию США / Западной страны, чтобы совершить диверсии и/ или выведать военные тайны; СССР готовит нападение на США / западную страну, создавая секретные базы с ядерным оружием; бесчеловечный советский тоталитарный режим угнетает свой собственный народ или народ любой другой страны; попытки диссидентов покинуть СССР, где, по их мнению, нет свободы и демократии; западные граждане объясняют советским военным/обычным жителям СССР, которые были введены в заблуждение пропагандой, что США / Западная страна – оплот дружбы, процветания и мира; на пути влюбленной пары возникают препятствия, связанные с идеологической конфронтацией между СССР и западным миром.

Ключевые слова: холодная война; западные фильмы; экран; образ России; США; идеологическое противостояние; медиа; кинематография; шпион; враг.

UDC 13

The Image of Russia on the Western Screen: the Present Stage (1992–2013)

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Abstract. This article included the analysis of evolution Russian image representation on the Western (USA, UK, Germany, Canada, France, Italy) screen – of the period of post-communist modern times (1992-2013): ideological and social trends, myths, stereotypes, illusions, classification of the contents' models and modifications of genres. The main conclusion: the image of Russia in the majority of the Western fiction films of 1992–2013 is still treated as an image of something, "alien", "different", often hostile...

Keywords: cold war; Western films; screen; image of Russia; USA; ideology; media studies; film studies; spy; enemy.

Introduction. Media Myths of the Post-Communist Period (1992–2013)

The post-communist epoch also gave rise to quite a few myths.

Myth 1: The western screen ceased to create an enemy image of Russia.

Even a superficial analysis of the filmography of 1992-2010 (see Appendix) easily refutes this thesis.

Myth 2: After the USSR disintegration the western cinematograph suddenly lost interest in the Russian topic.

In practice the number of western films about Russia and with Russian characters has increased (see Tables in the Appendix). From 1946 to 1991 on average they shot 12 films concerning Russia whereas from 1992 to 2010 this figure reached 14 films...

Myth 3: in western films of the Post-Soviet period Russia has always been associated with Russian mafia, alcoholism, prostitution and economic dislocation.

But again everything depends on a media text. On the one hand, such an image of Russia continues to be cultivated in the majority of western films but there are many examples of a different kind...

A Brief History of the Russian Image Transformation on the Western Screen: 1992-2013

The USSR disintegration and the initiation of radical economic reforms in Russia in 1992, as is known, were accompanied by an enormous fall of living standards of the Russian population that almost inevitably led to a rise of crime and mass emigration. The Russian screen reacted to the situation with a surge of the so-called *gory films.* The inertia period in film production told on the western interpretations of the Russian theme of 1992-1993 – there were realized films appealing to some historical events of the past such as *Stalin* (1992) directed by I. Passer and *Vent d'est* (1993) by director R.Enrico where with a greater or smaller degree of authenticity the authors reflected on the nature of the Soviet totalitarianism (one more example of the kind is a powerful psychological drama about the time of Stalin's terror – *Est-Ouest* by R. Wargnier which was released in the late 1990s).

Perhaps, the first American films that tried to avoid the traditional anti-Sovietism or condescending sympathy for *perestroika* were *Prisoner of Time* (1992) by M. Levinson and *Little Odessa* (1994) by J. Gray.

The American film director M. Levinson was, apparently, well-intentioned. He was eager to relate a drama of an expatriate Russian artist living in the USA. He wanted to sell his non-conformist paintings but the owners of American picture galleries were no longer interested in the dissident courage of the protagonist and his politically committed art with a protest against the Soviet totalitarian system...

The conception of the film was good but its realization leaves mush to be desired. Alas, an unintelligible indistinct dramatic concept of the film prevented the actors from creating characters

that could ring more or less true. That is why their acting resembled a bad amateur performance: forced gestures, intolerably false intonations... As a result, *Prisoner of Time* (the authors apparently hinted at B. Pasternak's line 'Captured by time') proved to be an extremely boring show. And one should be very fond of the words 'perestroika' and 'Russian vodka' to derive any pleasure from this opus of our transatlantic colleagues.

As for *Little Odessa* (1994) directed by J. Gray, it was notable for the implied motives of potential danger of Russian emigrants who had rushed to the USA and Europe in the late 1980s – early 1990s which were replicated in subsequent decades; since they allegedly took the lead in narcomafia and new gangs (see, for example, *Hollow Point* (1996), *Dykaren/Diver* (2000), *Hjarta av sten/Heart of Stone* (2000), *15 Minutes* (2001), *Mail Order Bride* (2003), *Lord of War* (2005), *Rockaway* (2007), *We Own the Night* (2007), *Driven to Kill* (2009), et al.)

'Female export' is another marketable topic about the Post-Soviet time on the western screen. Sometimes they are comedies (*Mail Order Bride,* 2003; *Russian Bride, 2007),* sometimes – dramas (*Beyond the Ocean,* 2000; *The Russian Bride, 2001; Lilja 4-ever,* 2002; *Het zusje van Katia,* 2008). And at times it is something in the mixed genre (*Russian Doll,* 2001; *Birthday Girl,* 2001). But the essence of the stereotypes remain the same - Russian girls/women on the western screen are, generally, either unfortunate victims of Russian economic dislocation/poverty and (sexual) violence, or prostitutes, or calculating predators who emigrated to the West to derive benefit from their marriage with men of means.

However, sometimes the western screen seemed to recall old melodramatic comedies of the 1950s where charming Soviet women who were KGB agents fell in love with nice American officers. For example, a romantic comedy *History is Made at Night* (1999) where a CIA agent (played by B. Pullman) fell in love with charming FSB agent Natasha (played by famous French actress I. Jacob) was made in this retro manner.

An American detective entitled *Citizen X* (1995) by C. Gerolmo is a thematic example of the contemporary western interpretation of the Russian image. It is a sad story about the crimes of sexual maniac and murderer A.Chikatilo. The USSR/Russia of the 1980s – 1990s presented in this primitive film from the artistic point of view as 'a total zone of absolute poverty, something resembling a backward African country in a grip of a civil war like Liberia, Sierra Leone or Ethiopia. Hungry and emaciated citizens roam about Rostov streets, they won't stick at anything to get a meal or a drink. In fact, Rostov is a large city and a rich seaport but it is shown in the film as a small town which has recently been bombed... In genuine Rostov citizens dressed, probably, even better than in Moscow (though in bad taste, with 'provincial chic') but in the film *Citizen X* the locals are dressed as beggars, as dispossessed kulaks of the collectivization time, as the Chinese during in time of *national communes* and *Great Leap*! The poverty of the Soviet population is incredibly exaggerated: police officers do not have coats (!) they have to put on military overcoats. People are dressed in the fashion of the 1940s-1950s if not the 1930s (the same goes with well-off people). And it does not concern only clothing. The interiors and exteriors of buildings are also taken from the 1940s-1950s. The cars going along Rostov streets are of the 1950s and police officers use pre-war phones' (Tarasov, 2001).

Running ahead, let us mention that another sad film about Chikatilo's crimes was made in 2004 – *Evilenko* (2004) in Italy. This time the role of the main character was played by demonic Malcolm McDowell. The authors of the film persistently convinced viewers that Evilenko had become a sexual maniac, hypnotist and a KGB agent because of his schizophrenic reaction to the ruin of communist foundations during the restructuring period (*perestroika*). It did not even occur to them that such fellows (who have nothing to do with communist ideas and special services) are not uncommon on the vast expanse of America and in small cosy towns of Western Europe...

Naturally, the western cinematograph of the 1990s was concerned not only with Russian sexual maniacs. Much more often Russian military men and representatives of the *Russian mafia* became *bad guys,* very often represented all in one. For instance, in the film *Running Red* (1999), ruthless Russian special squad soldiers who had emigrated to the USA became leaders of the largest mafia clan... In the movie *The Trans-Siberian Express* (2008) the villain of the piece is a Russian militia major – a *bent copper who* conceived to annihilate peaceful American tourists...

Another product of *Bondiana* is the film *Goldeneye* (1995) that sharpened the topic of the Russian military aggression against the West. In the previous films James Bond struggled mainly with agents of a secret villainous organization – *Spectrum* but not with Russians. This organization

is constantly trying to cause a clash between the USSR and the USA in order to provoke the third world war, but every time Bond appears to be quicker and prevents stupid war-hawks of the two super-powers from touching the nuclear button... *Goldeneye* begins with an episode where Bond engineers a large-scale act of sabotage on the USSR territory, and during the restructuring period! He mows down rookies in the Soviet uniform by platoons. After several years he arrives in modern Russia. But, as shown in the film, it is by no means a democratic country, it is marasmic and dangerous: Russian generals-Mafiosi who know the codes to secret space weapons aim to ruin London. And what for? – In order to paralyze the world banking system and to steal billions of dollars in the forthcoming economic chaos. Well, after all, it is a Bondiana! Any competent viewer in any country will immediately guess that it is a parody. And that is where you are wrong! In some moment the mockery-conventional style completely vanishes and is replaced by a serious speculation about the Soviet empire that became even more unpredictable and dangerous after its disintegration. Bond's distrust of Russians is, certainly, justified : they pose a threat to civilization and world order' (Gladilshchikov, 1997).

After the film *Goldeneye* (1995) the leading Hollywood studios got down to the Russian topic in real earnest. In the film *Air Force One* (1997) by director W. Petersen the American president fights with Russian terrorists in person. In the movie *The Saint* (1997) directed by P. Noyce Russia is completely seized by a totalitarian mafia that can be defeated only by a hero like Superman/Batman...

The authors of the action film entitled *The Sum of All Fears* (2002) went even further. In the course of the plot a comparatively peace-loving Russian president dies a sudden death and new Kremlin authorities have thought of nothing better than... blasting out an atomic charge onto the USA territory that may kill thousands of people...

If the genre of *Goldeneye* can be defined as a conventional parody and *The Sum of All Fears* can be called a sci-fi in a way, the topic of unrestrained Russian aggression found its culmination in the film *The Peacemaker* (1997): 'a Russian nationalist general (who is also a bandit connected to both the Russian mafia in Europe and Bosnians) steals ten nuclear warheads... To conceal the fact the general – with the help of his killers – annihilates a whole guarding platoon, then he arranges a collision of the train transporting the warheads with a passenger train and, to crown it all, he detonates a nuclear explosive device in the middle of Russia... In modern Russia the train with nuclear warheads is drawn neither by an electric locomotive nor by a diesel locomotive but by a steam locomotive with a tube and a furnace of 1913 production year (Gladilshchikov, 1997).

Such action films as *Maximum Risk* (1996), *Eraser (*1996), *The Jackal* (1997), *Counter Measures* (1999) and others were made in the same spirit. For example, in the film *Stiletto Dance* (2001) American policemen penetrate into a Russian gang that is going – neither more nor less than – to blast out a nuclear bomb in the centre of New York...

The Russian topic is widely presented in western sci-fi movies of the post-Soviet period though to a lesser degree than in the 1950s. To our regret the plots here cannot be called pro-Russian either. For example, here is the plot of the movie *The Rage* directed by R. Kurtzman: a mad Russian doctor experiments with new lethal viruses which turn people and birds into mutants...

Western comedies of the 1990s – 2000s also contain accents on maniacal and Mafioso elements: in the film of quick-witted producer and film director M. Golan – *Russian Roulette – Moscow-95* the capital mafia kills honest businessmen, the militia is powerless and only furious widows are sharpening their knives – they castrate hateful bandits one by one... Undoubtedly, none of large *politically correct* Hollywood studios would agree to shoot such a frivolous comedy which abounds in sexual episodes. The film was financed by a Germany corporation. As is known, censorship limitations are much more liberal in Germany... It is odd but a comedy genre in no way prevented the authors (as well as the authors of another vulgar comedy – *Police Academy: Mission to Moscow*) from exploiting the western stereotypes concerning new Russia: gang rule, corruption, prostitution, defenseless civilian population, an explosion of suppressed sexual energy under the pressure of communist prohibitions...

However, everything is not as simple as it looks. For example, in 1994 they shot a thriller – *Bullet to Beijing* directed by J. Mihalka with M. Caine starring in the film. It was shot in St. Petersburg. The characters of the film fought with the Chechen mafia. However in December, 1994 the first Chechen war broke out and the West immediately began to actively sympathize with 'noble

fighters for freedom and independence', and to show 'bad Chechens' became *politically incorrect*. As a result, the film was deprived of the wide screen in the USA and Europe... The fate of its sequel – a thriller *Midnight in Saint Petersburg* (1996) was not a lot better...

Perhaps, one of the most memorable western films about Russian gangsters is a thriller *15 Minutes* (2001); according to its plot two Slavonic morons (one of them was played by Russian sportsman and actor O. Taktarov) arrive in New York and gain their '15 minutes of glory' torturing and slaying a policeman, and also filming this 'little episode' (one of the best drama roles in Robert De Niro's career)...

Probably, the most complex and ambiguous image of the Russian mafia head was created by A. Baluev in his Swiss drama *La Traductrice / The Interpreter* (2006). His character has nothing in common with western stereotypes and is endowed with a psychological depth and underlying themes almost in the spirit of Dostoyevsky...

As it was already mentioned, the western film production about Russian gangsters started in the 1990s. However, namely in the 2000s it has reached its climax. Cruel Russian gangsters and mafiosi, frequently presented in an absurd and absolutely improbable manner by western actors (*Eastern Promises* by D. Cronenberg with Frenchmen trying to play Russian gangsters who settled down in London) have become sort of symbolic characters on the USA and European screens.

Certainly, 'the enemy image is indispensable for an action film. Why are Russia and Russians suitable for Hollywood?... Russia is far away, besides, it is no longer so strong and ambitious as it used to be. Furthermore: Russians, what is of no small importance, are white. Hollywood (especially after the Los Angeles events) is careful not to show Latin Americans, Afro-Americans or South-Eastern Asians as villains who constitute a considerable part of the population and (by the way!) the audience. It is also very convenient that the Russian lobby in America does not show their mettle. If Hollywood offends any other nations in its action films (one can remember the recent events with Arabs and Japanese) the cinemas get picketed by the disaffected. Russians do not raise a rumpus' (Gladilshchikov, 1997).

At the same time, it is necessary to consider S. Kudrjavtsev's opinion: 'the fact that finally (after playing such games as *perestroika, glasnost', etc.* with us) Americans easily returned to the conventional enemy image of Russia (and now there is no need for them to make a silly mistake and confuse the USSR and Russia) is increasingly confirmed not by their hatred or hostility to Russians. Apart from purely utilitarian goals (say what you like – any time-proved dramaturgic conflict works like a charm, an old foe is worth two new ones) Yankees voluntarily or not show us their respect by choosing us for the only worthy adversary that is as menacing as before. Why should they be afraid of Japan or Germany defeated on real battlefields? They had no opportunity to whip Russia in reality – and God forbid! It is better to fight on the screen, simulate dashing *star wars*, combats in the air, afloat and overland. It is also possible to *kick back* without consequences, and to send all this notorious political correctness to hell and whereby to hit the big time. And provoke an excessively hysterical reaction from Russian critics who have suddenly desired genuine patriotism' (Kudryavtsev, 1999).

At the same time, unlike the period of 1946-1991 western films on the Russian theme of 1992-2010 fed not only on confrontation plots (military confrontation, espionage, mafia and so forth) but also on satisfying the interests of the sizable Russian-speaking diaspora that has delegated their representatives in the American and European film business. All this caused continuous presence of films about Russians in the western (first of all, American) film production. Hence it is clear why in many American serials where the scene is laid in the USA there appears, at least in one episode, a Russian character-emigrant or any Russian who arrived in America for some reason (the best-known case is – the appearance of Russian character M.Baryshnikov in the superpopular American serial *Sex and the City*). Thanks God, that he is not always a spy, a gangster or an alcoholic.

In the XXst century two well-known western Art-House masters – Peter Greenaway (*The Tulse Luper Suitecases, Part 3, 2003*) and Jos Stelling (*Duska*, 2007) dug into the Russian theme. In both the films the masters developed a parable-like game with their pet creative motives laid over the ironical interpretation of conventional images of Russia. But, in our opinion, in either case the great masters (especially Greenaway) could not get rid of the stereotyped western image of Russia and created the films that cannot be considered first-rate in their career.

It goes without saying that the leading parts in megabudgetary blockbusters with *Russian motives* are played by well-known American actors – H. Ford, V. Kilmer, G. Clooney, N. Kidman

and others. But the movies *Goldeneye, Air Force One, The Saint* revealed a new tendency of the western screen – to invite not only *home* Slavonic emigrants but also actors from Russia for minor and walk-on part. So, Valery Nikolaev and Irina Apeksimova played notable parts in *The Saint*, and their performance was not any worse than the acting of their western colleagues – both in their extravagant image presentation and plastique...

On the other hand, one should not overestimate the involvement of famous Russian actors such as V. Mashkov, C. Khamatova, V. Nikolayev, A. Baluev, N. Andreychenko, E. Rednikova, E. Safonova in the western motion-picture industry for each of them played maximum in a dozen of western film. A true film army of *influence agents* in Hollywood in the 1990s – 2000s consisted not of them but of hundreds of Russian emigrants who arrived there during the last twenty years and settled down in the USA and Western Europe. Many of them are almost unknown in Russia, however the lists of American and West European films with their involvement look rather impressive: Ilia Volok was filmed in 100 films, Andrew Divoff was in 90 films. They are followed by: Ilya Baskin (he is a Hollywood old resident who has been working there since the 1970s) – 70 films, Larissa Laskin – 60 films, Gennadi Vengerov – 50 films, Dimitri Diatchenko, Ravil Isyanov, Eugeny Lazarev, Paul Lychnikoff , Eugeny Sitokhin, Ivan Shvedov, Dmitry Shepovetsky – over 40 films. Dmitry Boudrine , Svetlana Efremova, Maxim Kovalevski, Alla Korot, Michael Khmurov – more than 30 films. Grigori Manukov, Oleg Taktarov, Anton Jakovlev – over 20 films.

Certainly, they act mainly in serials and play bit parts of *bad Russians* (no wonder that the word collocation *'Russian Mafia'* appears in IMDb (International Moving Image Data Base) annotations 180 times!), however, some of them were engaged in large-scale projects. Some Russian emigrants (A. Nevsky, R.Nakhapetov) managed to start their own film production in the 1990s – 2000s in the USA (as a rule, they shoot amusing action films and thrillers such as *Treasure Raiders*) anyhow connected to the Russian theme.

Contemporary Cinematographic Stereotypes of the Russian Subject on Western Screens (1992-2013)

Content analysis of Western films on the Russian subjects created in 1992-2010 allows us to represent their main plot topics as follows:

- retro: the crimes of Soviet government during the period of 1917-1991 (totalitarism, concentration camps, military aggression against other countries, espionage, etc.);
- contemporaneity: helplessness and corruptibility of Russian authorities, which are unable to set the economy going, to control the accumulated arsenal and fight with criminality: post-Soviet Russia is the country of mafia, bandits, terrorists, prostitutes, beggars, wretched and miserable people;
- Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities).

The Stereotype Structure of Western 'Confrontational' Dramas

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Russian and/or Soviet characters, luxurious dwellings and household goods of Western characters.

Representation of reality: realistic or grotesque representation of people's life.

Characters, their values, clothing, constitution, lexicon, mime, gestures: good characters are bearers of democratic ideas; bad characters are bearers of inhuman, terrorists', militarist ideas. The characters are often separated not only by social but also by material status. Russian characters are often represented as rude and violent fellows, with primitive vocabulary and frowning faces, active gestures and unpleasant voices.

Significant change in the characters' life: bad characters aim to realize their inhuman ideas (for example, terrorists' attacks or other crimes).

Incipient problem: life of good characters as well as the whole nations/countries is threatened.

Search for solutions to the problem: the fight of the good characters against the bad ones.

Problem solution: extermination/arrest of bad characters, the return to peaceful life.

The Wind from the East / Vent d'est. France, 1993. Director R. Enrico.

Historical period, scene: Liechtenstein, May, 1945.

Setting, household objects: clean streets and well-furnished houses of Liechtenstein; modest life of soldiers and officers of the First Russian national army (which was on the side of Third Reich), trying to hide from the approaching Soviet forces after the defeat of Nazi Germany.

Representation of reality: realistic, almost documentary.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the soldiers and officers of Russian national army (especially their general B.A.Smyslovsky), are depicted positively in general, – they are honest warriors with scanty vocabulary, gestures and mimics; and members of prince's family, the government of Liechtenstein – hereditary aristocrats, who sympathize with Smyslovsky and his detachment who try to escape from Bolsheviks' repressions.

Significant change in the characters' life: the leaders of Soviet army demand to extradite soldiers and officers of the First Russian national army for parricide.

Incipient problem: the lives of good characters – soldiers and officers of the First Russian national army – are threatened.

Search for solutions to the problem: The government of Liechtenstein enters into negotiations with the representatives of USSR.

Problem solution: good characters which refused to surrender voluntarily remain under the protection of the government of Liechtenstein which refused to yield to pressure.

Enemy at the Gates. USA-Germany-Great Britain, 2001. Director Jean-Jacques Annoud.

Historical period, scene: USSR 1942-1943, Stalingrad.

Setting, household objects: poor front-line life, the remains of destroyed city buildings.

Representation of reality: pseudo-realistic (however there are many absurd mistakes in representation of uniform and life of Soviet soldiers).

Characters, their values, clothing, constitution, lexicon, mime, gestures:

Soviet and Nazi soldiers and officers which are separated by ideological status. Nazi are professional, clever and honest soldiers, their speech, mimics and gestures correspond with army regulations. Their Soviet opponents less care about army regulations, severe Soviet officers shoot retreating soldiers. Germany army is well-disciplined and organized (tanks, planes, motorcycles, different weapons). Soviet army evidently is lacking all this; instead it is shown that merciless officers dispatch their soldiers as "cannon fodder"...

Significant change in the characters' life: the condition of Soviet forces is critical, they had to surrender half of the city to the Nazi...

Incipient problem: Soviet army can lose the battle on the Volga.

Search for solutions to the problem: Soviet troops mobilize all forces to win, sniper Zaytsev kills enemies with accurate shots.

Problem solution: Soviet army defeats the Germanys, sniper Zaytsey shoots the best Germany sniper...

K-19: The Widowmaker. Great Britain-USA-Germany-Canada, 2002. Director K. Bigelow.

Historical period, scene: 1961, open ocean.

Setting, household objects: cabins of a submarine.

Representation of reality: realistic, preserving documentary objectivity.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the commander of the Soviet atomic-powered submarine K-19, its crew. The commander is charming, clever, honest, dressed in uniform, his speech is correct, mimics and gestures correspond to those of man-of-war's man. His subordinates are also dressed in uniform, they are all professionals.

Significant change in the characters' life: an accident occurs in one of the partitions of the submarine, followed by radioactive release.

Incipient problem: the crew has to liquidate the accident at all costs.

Search for solutions to the problem: the commander of the submarine and his crew are trying to handle the accident by themselves, without resorting to the help of the American navy.

Problem solution: heroism of Soviet submariners allows them to liquidate the consequences of the accident.

The Stereotype Structure of Western 'Confrontational' Thrillers or Detectives

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet characters (or a bit better ones in contemporary Russia), luxurious dwellings and household goods of Western characters (however, living in the hostile country, the spies adapt themselves to the living conditions of their enemy).

Representation of reality: as a rule the representation of people's life in "hostile countries" is somewhat grotesque.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

good characters (counter-intelligence agents, intelligence officers/spies, saboteurs, peaceful citizens) and bad characters (the same except peaceful citizens, and also terrorists, criminals, bandits, maniacs). Divided by ideology and world outlook, or without any of those, as a rule the characters are sturdy and look in accordance with the aims of the source of the media texts: at first spies and criminals may seem quite attractive, but sooner or later their abominable essence is inevitably exposed... Russian bad characters are represented as rude and violent, their vocabulary is poor, their faces wear a frown, their gestures are abrupt and their voices are unpleasant...

Significant change in the characters' life: bad characters commit a crime (for example, a terroristic attack, espionage, blackmail, murder, stealing of State secrets, etc.).

Incipient problem: violation of law.

Search for solutions to the problem: investigation of the crime, pursuit of bad characters.

Problem solution: good characters expose/arrest/kill the bad ones.

Citizen X. USA, 1995. Director C. Gerolmo.

Evilenko. Italy, 2004. Director D. Grieco.

Historical period, scene: USSR/Russia, 1980s – early 1990s.

Setting, household objects: homely streets, modest dwellings, institutions and household goods of Russian/Soviet characters.

Representation of reality: pseudo-objective, in reality grotesque representation of life in USSR/Russia: poverty, exhausted and hungry citizens...

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the bad character is a maniac (the prototype was A. Chikatilo who murdered tens of children); the good characters are militiamen. The characters wear grey, plain clothes.

Significant change in the characters' life: the maniac terrorizes the southern city, raping and murdering young girls.

Incipient problem: long-term unsuccessful searches of the maniac threaten the reputation of Soviet/Russian militia and keep thousands of peaceful citizens in constant fear.

Search for solutions to the problem: the good characters are trying to find the maniac.

Problem solution: the maniac is found and arrested...

Anthony Zimmer. France, 2005. Director J. Salle.

Historical period, scene: France, 2000s.

Setting, household objects: streets, apartments at hotels in French cities.

Representation of reality: neutral and correct in representation of good characters; grotesque representation of the bad ones; the setting, interiors look quite realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the bad characters are from Russian mafia; the bad ones are the agents of Interpol. All the characters are dressed into fashionable clothes of high quality. Both are reserved in showing their feelings and thoughts. Among the good characters the most notable is the charming beauty Chiara (Sophie Marceau).

Significant change in the characters' life: the Russian mafia and the elusive Anthony Zimmer, which is connected with it, obviously want to lay their hands on the entire Cote d'Azur...

Incipient problem: the quiet resort life of the French in Nice is under the threat. It's hard to catch the elusive Anthony Zimmer, the accomplice of the Russian mafia, who even underwent plastic surgery...

Search for solutions to the problem: French police and Interpol are trying to trail Zimmer and the Russian mafia...

Problem solution: only beautiful Chiara manages to deal with the Russian mafia in the finale of the film...

Transsiberian. Great Britain – Germany – Spain - Lithuania, 2008. Director B. Anderson.

Historical period, scene: Russia, the XXI century.

Setting, household objects: compartments and corridors of a transsiberian train, railroad station, Siberian taiga, a hotel room.

Representation of reality: conditions of life and all the characters are represented in quite realistic, though a bit grotesque way.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good characters – the young well-dressed American couple who travel to Moscow from Far East by the transsiberian train. The bad ones (this is revealed later) – their criminal fellow-traveler, and the insidious militiaman Grinko.

Significant change in the characters' life: The American woman, unwilling to be raped, kills her criminal fellow-traveler, who was connecter with drug mafia. Later on the violent Grinko wants to kill the defenseless Americans...

Incipient problem: the lives of the Americans are in danger.

Search for solutions to the problem: the Americans are trying to survive in the wild and barbarous Russia.

Problem solution: the Americans manage to escape from the paws of militiamen/mafia men and reach Moscow and finally the USA.

The Stereotype Structure of Western 'Confrontational' Action Films

Historical period, scene: any period, Russia, USSR, USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters (unless they are bribable officials or mafia men), luxurious dwellings and household goods of Western characters (unless they live in Russia/USSR), military objects – bases, planes, tanks, men-of-war, submarines.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures:

good characters (military men, peaceful citizens) are bearers of democratic ideas; aggressors (military personnel, saboteurs, terrorists) are bearers of inhuman ideas. The characters are often separated by ideology and world outlook, as a rule they are sturdy, they look accordance with the aims of the source of the media texts. In Western films Russian/Soviet characters (soldiers, officers) are often represented as rude and violent fellows, with primitive vocabulary, malicious faces, active gestures and unpleasant voices.

Significant change in the characters' life: bad characters commit a crime (military aggression, terroristic act, diversion, murder).

Incipient problem: violation of law **–** the lives of good characters as well as of all peaceful citizens of some democratic country (in this or that sense) are threatened.

Search for solutions to the problem: armed struggle of good characters against enemy aggression.

Problem solution: extermination/arrest of bad characters, terrorists, aggressors, the return to peaceful life.

The Saint. USA, 1997. Director P.Noyce.

Historical period, scene: Moscow, the 1990s.

Setting, household objects: the streets of Moscow, apartments, underground labyrinths.

Representation of reality: dark, gloomy interiors, costumes, etc., are represented in a grotesque way. Moscow looks like gloomy, dirty, unfriendly city with unstable political regime.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the good characters – the manly and smart American "The Saint" and the female British scientist; the bad characters – the Russian mafia, which consists of unsympathetic, though dexterous and strong people; the speech of all the characters is simple. Mimics and gestures are often exaggerated.

Significant change in the characters' life: the head of the Russian mafia a certain Tretyak has hidden all the supplies of fuel... He also plots a coup d'état...

Incipient problem: the winter cold threatens people's lives in Moscow... The approaching coup d'état is also a problem...

Search for solutions to the problem: the British scientist invents the formula of guided nuclear reaction which can help to solve the energy crisis...

Problem solution: the independent fighter for justice nicknamed "The Saint" having shown his miraculous heroism, saves Russia from coup d'état and the energy crisis...

Running Red. USA, 1999. Director J. Jacobs.

Historical period, scene: Spain of the 1980s and the USA of the 1990s.

Setting, household objects: the military base at the coast of Spain, streets and houses in the USA, well-furnished accommodation of an average American family.

Representation of reality: interiors, costumes, etc. are represented in the realistic way.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the good characters – an American family: the father (an emigrant from URRS, former commando of the Russian special forces, who gives himself out to be native American), the mother and their ten year old daughter; the bad characters - former Soviet special force fighters, settled in the USA. The latter are represented in the grotesque way: forced mimics and gestures, coarse speech. The Soviet characters are dressed in homely and dull clothes.

Significant change in the characters' life: the main character accidentally meets his former fellow-fighters from Soviet special forces, who nowadays are at the head of the Russian mafia in the USA.

Incipient problem: the main character is psychologically pressured: the former members of the special forces are trying to force him to kill their rival, an American mafia leader. The main character has to choose either to become a killer or to lose his family.

Search for solutions to the problem: the good character who is afraid of being unmasked (for many years he has been hiding his past and nationality from everybody, even from his wife), has to yield to his ex-fellows.

Problem solution: the good character overcomes the difficulty with honor...

Indiana Jones and the Kingdom of the Crystal Skull. USA, 2008. Director S. Spielberg.

Historical period, scene: 1957, North and South America.

Setting, household objects: jungle, deserts, military bases, military fixings (weapons, uniforms, etc.).

Representation of reality: interiors, costumes, etc., look conditionally, which is especially noticeable in the scenes of fights and skirmish which are peculiar to this genre.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the good character is the manly and invincible American professor of archeology Indiana Jones, the bad ones are fighters of Soviet special forces (represented in the grotesque was). The speech of the characters is simple, it is often connected with military specificity. Mimics and gestures of the characters are often exaggerated. Most characters are dressed in uniform. Their physical strength is evidently above the average.

Significant change in the characters' life: Indiana Jones is captured by Soviet special forces.

Incipient problem: the life of the American is threatened.

Search for solutions to the problem: the heroic American professor decides to fight with the impudent Soviet commandos.

Problem solution: Indiana Jones defeats the Soviet commandos.

The Stereotype Structure of Western 'Confrontational' Melodramas

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters (unless they are oligarchs or mafia men), luxurious dwellings and household goods of Western characters.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures: male and female characters with different ideological and social status or without it. As a rule the

characters are slender and look quite nice. Their clothes, vocabulary and mimics are in the "average statistical" framework.

Significant change in the characters' life: the meeting of the male and the female characters.

Incipient problem: national, ideological and/or social misalliance, "cultural shock", mutual misunderstanding.

Search for solutions to the problem: the characters overcome national, ideological and social obstacles on the path to love.

Problem solution: wedding/love harmony (in majority of cases), death, separation of the characters (as an exception to the rule).

The Russian Bride. Great Britain, 2001. Director N.Renton.

Historical period, scene: Great Britain, London, 2001.

Setting, household objects: the apartment of the "middle-class" British man Christopher, the streets of London.

Representation of reality: realistic, positive with respect to the good characters, first of all to Christopher's Russian wife Natasha.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the British characters are typical representatives of the "middle class". It is difficult for Natasha to get used to the life in the country with other social and cultural traditions. General clothes of the characters correspond with their social status – they are well-dressed, though without any particular nicety. The vocabulary of the characters is simple, mimics and gestures are forced at times.

Significant change in the characters' life: Natasha who is accustomed to the "careless" life in Russia marries an elderly British man and settles in his apartment in London.

Incipient problem: soon Natasha finds out that her husband doesn't show any sexual interest in her, and that her position doesn't vary much from that of a maid: she has to cook and clean the rooms all day long...

Search for solutions to the problem: Christopher's friend, jobless Eddy, tries to go after Natasha...

Problem solution: alas, here the hardships begin. Natasha now cares about her own survival, not the love intrigue...

Birthday Girl. Great Britain-USA, 2001. Director J.Butterworth.

Historical period, scene: Great Britain, London suburb, 2001.

Setting, household objects: a modest apartment of a clerk named John, a bank office, streets of London.

Representation of reality: somewhat exaggerated (because the genre of the film is the synthesis of melodrama, comedy and thriller) with respect to the good character, John, and mixed with respect to his Russian wife Nadja.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

John is represented as a lonely man who dreamed about love of a Russian beauty... General clothes of the British characters are quite modern, without any particular nicety. Nadja is dressed exaggeratedly grossly. The vocabulary of the characters is simple. At the beginning Nadja is able to express herself only with forced gestures and mimics. However, at that she swears in Russian (though with accent)...

Significant change in the characters' life: Nadja who is connected with Russian criminals and accustomed to the adventurous life in Russia, marries the bank clerk John and settles in his apartment in London suburb.

Incipient problem: soon John finds out that Nadja doesn't know English at all, later on two Nadja's Russian "friends" appear and make him take part in bank robbery...

Search for solutions to the problem: falling in love with Nadja for real and fearing for her life, John has to participate in the bank robbery...

Problem solution: love triumphs in spite of everything...

Lilja 4-ever. Sweden-Denmark, 2002. Director L.Moodysson.

Historical period, scene: post-Soviet area and Sweden, 2002.

Setting, household objects: apartments and streets of a small post-Soviet town, an apartment in a Swedish city and its streets.

Representation of reality: realistic, positive with respect to the good characters, first of all to a sixteen-year-old Lilja.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Swedish characters are typical representatives of the middle-class. Lilja, her Russian relatives and acquaintances live in horrible poverty, incapable of getting accustomed to the post-Soviet life. General clothes of the characters correspond to their social status, the Swedish are well-dressed, the Russians are dressed baldly and tastelessly. The vocabulary of the characters is simple, mimics and gestures are at times forces.

Significant change in the characters' life: tired of the hardships of life, Lilja agrees to leave for Sweden when she one of her friends invites her..

Incipient problem: soon Lilja finds out that her "friend" took her to Sweden to make her a prostitute...

Search for solutions to the problem: Lilja is trying to break away from the trap...

Problem solution: unfortunately, sad finale awaits Lilja...

The Stereotype Structure of Western 'Confrontational' Comedies

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters, luxurious dwellings and household goods of Western characters.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures: characters with different ideological and social status or without it. Clothes of Western characters are better than those of Russian ones. Their figures, vocabulary, gestures and mimics are different, but in general if the main characters fall in love with each other they are of pleasing appearance.

Significant change in the characters' life: the main characters fall in love with each other under some amusing/eccentric conditions, or Western and Russian characters simply meet each other at foreign territory.

Incipient problem: national, social, ideological (in films about Soviet times) misalliance, "cultural shock", mutual misunderstanding.

Search for solutions to the problem: the characters overcome national and social obstacles through a series of amusing/eccentric situations.

Problem solution: united solution of the problem, friendship, wedding/love harmony, humorously colored.

Russian Doll. Australia, 2001. Director S. Kazantzidis**.**

Historical period, scene: Australia, 2001.

Setting, household objects: comfortable houses and modern household goods of the Australians.

Representation of reality: conditional (within the framework of the genre), Australian setting and characters are represented with obvious sympathy. The main female character, Russian bride Katya, at first is represented in grotesque way, later on – in sympathetic way.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Australian characters are typical representatives of the middle class. Katya apparently lived in poverty in St. Petersburg. General clothes of the characters corresponds with their social status, the Australians are well-dressed, Katya is dressed worse (at first). The vocabulary of the characters is simple, mimics and gestures are at times forced.

Significant change in the characters' life: Having read a marriage advertisement, Katya leaves for Australia.

Incipient problem: Katya finds out that her future bridegroom is dead, as a result she is left alone in the foreign country without any money...

Search for solutions to the problem: Katya is trying to find a way out of the predicament, then she meets Ethan...

Problem solution: Ethan proposes Katya to contract a pro forma marriage with his friend...

Spinning Boris. USA, 2003. Director R. Spottiswoode.

Historical period, scene: Russia, Moscow, 1996.

Setting, household objects: hotel rooms, offices, streets of Moscow.

Representation of reality: conditional (within the framework of the genre), Moscow and Russian characters are represented with ironical sympathy. American characters are represented only in positive key.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the American characters are typical representatives of top managers, political scientists, they are business-like and purposeful. The Russian characters, on the contrary, are disorganized, lacking understanding and skills. General clothes of the characters correspond to their social status – the Americans are wearing business suits. Some of the Russians are dressed in a vulgar way. The vocabulary of the characters is simple, their mimics and gestures are at times forced.

Significant change in the characters' life: the group of American political scientists and image makers arrive in Moscow to help the sick Boris Yeltsin to win the election.

Incipient problem: disorganization in the Russian government, low popularity of Yeltsin with people and pre-election rush of the communists threatens the plan of the Americans.

Search for solutions to the problem: with the help of intricate political technologies and PR little by little the Americans overcome the difficulties.

Problem solution: finally the American team achieves their goal and B. Yeltsin becomes the president.

All or Nothing: A Moscow Detour. USA, 2004. Director: G. Bloch.

Historical period, scene: Moscow, 2004.

Setting, household objects: interiors of Moscow houses and hotels; streets, roads.

Representation of reality: conditional (within the framework of the genre), the Americans and the Russians are represented with sympathy.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Americans are fashionably dressed, the Russians are dressed worse. The vocabulary of the characters is simple, their mimics and gestures are exaggerated...

Significant change in the characters' life: an American woman Gabby travels from New York to Moscow to meet her father who has become an oil oligarch in Russia.

Incipient problem: under Gabby's influence her father отец promised her to return to the USA, but later is trying to stay in Moscow.

Search for solutions to the problem: getting accustomed to the Russian way of life, Gabby is trying to overcome the originated difficulties.

Problem solution: in spite of numerous comic obstacles Gabby manages to achieve her goal...

The Stereotype Structure of Western 'Confrontational' Sci-Fi Films

Historical period, scene: distant/near future. Russia, the USA, other countries, outer space.

Setting, household objects: fantastic dwellings, space ships and household goods of the characters – from total devastation to super technologies.

Representation of reality: quasi-realistic or futuristic representation of events in "friendly countries, space ships", conditional and grotesque representation of the life in "hostile countries, space ships".

Characters, their values, clothing, constitution, lexicon, mime, gestures: good characters (cosmonauts, military men, peaceful citizens) are bearers of democratic ideas; aggressors (cosmonauts, military men, saboteurs, terrorists) are bearers of inhuman ideas. Clothes: uniform of cosmonauts, military uniform, civilian clothes. Constitution: sturdy, athletic. Vocabulary: business-like, mimics and gestures depend on current functions.

Significant change in the characters' life: bad characters commit a crime (military aggression, sabotage, murder).

Incipient problem: violation of law, the lives of the good characters (often the lives of the people of some democratic country as well) are in danger. Variation: only few people survive nuclear catastrophe.

Search for solutions to the problem: armed struggle of the good characters with enemy aggression, or the attempts of the survivors of nuclear explosions to adapt themselves to the new conditions of life.

Problem solution: extermination/arrest of the aggressors, return to peaceful life, or adaptation of the survivors to the new severe conditions of post-nuclear world.

Deathline / Redline. Canada-Netherlands, 1997. Director T. Takacs.

Historical period, scene: Moscow, near future.

Setting, household objects: streets and apartments of Moscow.

Representation of reality: quasi-realistic representation of events.

Characters, their values, clothing, constitution, lexicon, mime, gestures:

the main character is an American. His clothes, vocabulary, mimics and gestures correspond to "average statistical" level. His murderers look nastily, their gestures and mimics express violence and anger.

Significant change in the characters' life: the American arrives to Moscow, where the bandits rob and murder him...

Incipient problem: the main character is dead, and his murderers are alive and at large.

Search for solutions to the problem: the scientists decide to test a new reviving medication on the main character.

Problem solution: the medication revives the character and he collects his strength to take vengeance on his murderers...

Armageddon. USA, **1998.** Director M. Bay.

Historical period, scene: near future, outer space.

Setting, household objects: interiors of space ships, offices, comfortable way of life of American spacemen, untidy way of life of their Russian colleagues.

Representation of reality: grotesque, almost caricature with respect to the Russian cosmonauts.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good American spacemen (sympathetic, strong, brave, honest, patriotic, faithful to their civic duty) and the disorganized Russian cosmonauts (their commander is drunk on board). The vocabulary of the characters is simple and is connected with spaces specifics. The characters are dressed in space uniform.

Significant change in the characters' life: a gigantic meteorite is approaching the Earth...

Incipient problem: the lives of all people on the Earth are in danger, the end of human civilization (Armageddon) is near.

Search for solutions to the problem: the Americans send a space expedition to blow up the meteorite, on their way they rendezvous with the Russian orbital station to refuel.

Problem solution: the Americans manage to blow up the gigantic meteorite.

Deep Impact. USA, 1998. Director M. Leder

Historical period, scene: near future, the USA, outer space.

Setting, household objects: the interiors of space ships, offices, comfortable life of spacemen.

Representation of reality: quasi-realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good American and Russian spacemen (sympathetic, strong, honest, brave). The vocabulary of the characters is simple and is connected with space specifics. The characters are dressed in space uniform.

Significant change in the characters' life: a gigantic comet is approaching the Earth...

Incipient problem: the lives of people on the Earth are in danger.

Search for solutions to the problem: the united American and Russian expedition is sent to blow up the comet...

Problem solution: the spacemen manage to blow up the comet but nevertheless its pieces reach the Earth cause damage to it...

Conclusions. Analysis of western media texts created in post-Soviet period (1992-2013) allows to represent their main plot schemes as follows: retro variant: crimes of the Soviet government in the period of 1917-1991 (totalitarian dictatorship, concentration camps, military aggression against other countries, espionage, etc.); the present: feebleness and corruptibility of Russian authorities which are unable to set the economy going, to control the arsenal and fight against criminality; the contemporary Russia is the country of mafia, bandits, terrorists, prostitutes, beggars and miserable people; Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities);

- unlike in the period of 1946-1991, western films of 1992-2013 on the Russian subject were nourished not only by confrontational plots (military confrontation, espionage, mafia, etc.), but also by satisfaction of the interests of a huge Diaspora of Russian-speaking emigrants which delegated its representatives into film business. All this could not but affect the constant presence of the Russian subject in the western (first of all – in the American) cinema production. Thus for instance in many American TV series in which the action takes place in the USA from time to time appear Russian characters, emigrants or whatever;

- however on the whole Western cinematographic "Rossika" fully inherited the traditions of the western attitude to Russia: in the majority of fiction films of 1946-2013 the image of Russia is treated as an image of something "alien", "different", often hostile to western civilization;

Owing to all the above stated it would be superfluously optimistic to expect the stereotyped conception of western with respect to Russia, which has been formed through the ages, to change in the near future; most likely the plot schemes, ideological approaches, the characters of the heroes, etc., which we analyzed would predominate in the foreseeable future to a greater or lesser extent.

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УДК 13

Образ России на западном экране: современный этап (1992–2013)

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Аннотация. В данной статье автор анализирует эволюцию репрезентации образа России на западном экране за последние двадцать лет (1992-2013): идеологические и социальные тенденции, мифы, стереотипы, иллюзии, классификация моделей содержания, жанры. Основной вывод: образ России в большинстве западных фильмов периода 1992-2013 по-прежнему во многих случаях рассматривается как нечто опасное, варварское, чужое, враждебное.

Ключевые слова: холодная война; западные фильмы; экран; образ России; США; идеология; медиа; кино; враг.

24.00.00 Cultural studies

24.00.00 Культурология

UDC 791.43/.45

The Image of the West on the Soviet Screen in the Era of the "Cold War": Case Studies

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Abstract. This article analyzes the Soviet films of the "cold war" period about Western world and western characters – in terms of their ideology, social and cultural context. As examples from movies and detective fiction genre – "The Mystery of Two Oceans", "Amphibian Man", "The Case of Corporal Kochetkov", "Gardens of the Scorpion."

Keywords: media text; analysis; media studies; film; cold war; policy; ideologies.

Introduction.

This article analyzes the Soviet films of the "cold war" period about Western world and western characters – in terms of their ideology, social and cultural context. As examples from movies and detective fiction genre – "The Mystery of Two Oceans", "Amphibian Man", "The Case of Corporal Kochetkov," "Gardens of the Scorpion."

Case Study 1. "The Mystery of Two Oceans": the novel and its screen version: ideological and structural analysis

Let me take two popular Soviet media texts, the novel "The Mystery of Two Oceans" (1939) and its screen version (1956) as an example of ideological and structural analysis. This will allow us to identify differences in social and historical context of the creation time and in the structure of these media texts.

Following the methods developed by U.Eco, let's single out the three "rows" or "systems", which are important in a work. They are: author's ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco, 2005, p.209). These methods sort quite well with C.Bazalgette's methods of the analysis of media texts (Bazalgette, 1995) – with the resting upon such key words of media education as "media agencies", "media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context *(dominating concepts: "media agencies", "media representations", "media audiences")*

I must make a reservation here that by the authors I understand the writer G. Adamov (1886–1945) and the creators of the screen version – the script-writers V. Alekseev, N. Rozhkov and the director K. Pipinashvili (1912–1969). Despite the initial pathos of the communist ideology expressed on the novel (which was written in 1938 and published in 1939), its screen interpretation acquired somewhat subdued features. This is caused by gradual changes in Soviet society (the film was shot in 1955, a year before Khrushchev's famous anti-Stalin speech).

Ideological priorities are marked in G. Adamov's novel rather sharply: "Pavlik grew up far away from his homeland, from its happy life, from its exciting struggle with the menacing forces of nature and the remnants of the past, slave years, away from its victories and achievements. For six years which are important for the formation of man, he had lived in capitalist America, in an

atmosphere of enmity between man and man, the workers and the capitalists, the poor and the rich. Pavlik lived a lonesome life without his mother who had died the first year they moved to the quiet, patriarchal Quebec, without brothers and sisters, without friends and comrades. Suddenly after having passed through mortal danger, Pavlik got to a Soviet submarine, to a company of courageous people, to a close-knit circle of friends accustomed to danger and able to fight with it. They conquered his heart with their cheerfulness, their unity, their friendship and their simple but cast-iron discipline. Motherland – strong, affectionate and brave, accepted Pavlik in the tight space of the "Pioneer". It breathed new feelings into him, aroused an ardent desire to be worthy of it, to take after the best of her sons» (Adamov, 1939).

There is no such straightforward ideological vocabulary in the film. However, the main attributes of the kind are carefully preserved. We shouldn't forget that the first half of the 1950s in the Soviet Union was marked by the so-called "Cold war". That's why the ideological constituent of espionage themes is strengthened in the film compared with the novel. Admittedly, in the film espionage has lost clear orientation to a particular country. In 1938-1939 Japan was one of the most likely military opponents of the Soviet communist regime, and in G. Adamov's novel engineer Gorelov appeared as insidious and cruel Japanese spy. As is known after the defeat in World War II, Japan has been devoid of military power. That is why in K.Pipinashvili's film the spy of 1955 acquired a cosmopolitan coloration. Ideologically it became even more favorable. On the one hand, Gorelov could be not only an American spy but also a spy sent by any bourgeois and imperialist country. On the other hand, a kind of "political correctness" was observed – the public enemy was not specifically named, the spy has lost his distinct national coloring.

But that ideological constituent is not solely a communist model's product. For example, during the Cold War American films were also shot in the same ideologically straightforward manner, where friendly and democratic Americans fought the evil Kremlin agents or their stooges...

The soviet ideological specificity showed in something different: in author's aspiration for the bright communistic future, where the best and the most powerful submarines travel through the world's oceans, and the country of all sorts of Soviets becomes a tremendous accomplishment of a utopian dream of a classless society with equal needs and opportunities; the society with limitless natural resources, technical and technological, with the most advanced workers, farmers, scientists, sailors, pioneers, etc.

The market conditions which contributed to the conception, the process of creation and to success of the media text *(dominating concepts: "media agencies", "media/media text categories", "media technologies", "media audiences").*

The Soviet media market of the 1930s can probably be divided into two periods. In the first half of the 1930s there still existed if not private than co-operative property in the print and film publishing. In the second half of the 1930s Stalin's censorship drew up nearly all the remaining artists under the banner of social realism. As for G. Adamov, there was no need to draw him up, because his ideas and thoughts were always in unison with "the Party's general line". The totalitarian regime of the second half of the 1930s demanded that the "masters of culture" fought public enemies and spies against the background of the construction of communism and the conquest of nature. And G. Adamov earnestly responded to this calling with his book "The Mystery of Two Oceans".

At the same time the writer oriented himself to the children and the youth, that's why he described the underwater world and technical equipment of the submarine in great detail.

The novel sold well, but as G. Adamov expected, it was read mostly by schoolchildren. That's why the authors of the screen version significantly changed the plot of "The Mystery..." to make it more entertaining and expand the audience's age range.

As is known the only owner of the Soviet media market in the 1950s was the state. The planning of film production went from the top, without taking into account the tastes and need of the audience. However guided by pragmatic intuition and common sense the governing body of cinema didn't reduce screen production to some kind of Party Reports. After all, cinema as well as the alcohol beverage was a significant source of government revenue. Thus there existed a relative variety of film genres even during the reign of Stalin (when only 9-18 Soviet films were made each year) in the end of the 1940s and the beginning of the 1950s. "If a viewer had a choice he "voted" against the historical and biographical films which constituted the main part of film production in

the early 50s. And vice versa, comedies, adventures, detectives, film on contemporary topics were the most popular" (Goldin, 2000).

Screen version of G. Adamov's novel was created during the expansion of filmmaking: 144 full-length films were produced in 1957. Therefore the state could afford a relative variety of genres. In many cases it wanted to make competitive productions. Under these conditions the authors produced a synthesis of fiction and detective story, and the result fully justified their hopes. "The Mystery of Two Oceans" became one of the most successful films of 1957 and took the honorable 6th place.

Of course, the film adaptation of the novel by G. Adamov didn't have many real rivals competing with dozens of boring "*party*" and "*industrial*" films. Only few of Western entertainment films were demonstrated in Soviet movie theatres (and when they were, as a rule they had a great success). However, even in comparison with the "top ten" of Soviet cinema of the 1950s (Table 1) the results of "The Mystery of Two Oceans" (31.2 million viewers in the first year of demonstration) are rather good.

Table 1. The leaders of Soviet film distribution of the 1950s

1. ***Quiet Flows the Don (1957)*** by Sergey Gerasimov. 46.9 million viewers.
2. ***Spring Love (1953)*** by Yan Frid. 46.4 million viewers.
3. ***Over the Tisza (1958)*** by Dmitry Vasilyev. 45.7 million viewers.
4. **Carnival Night (1956)** by Eldar Ryazanov. 45.6 million viewers.
5. **Wedding Dowry (1953)** by Tatyana Lukashevich, Boris Ravenskih. 45.3 million viewers.
6. **Outpost in the Mountains (1953)** by Konstantin Yudin. 44.8 million viewers.
7. **Ivan Brovkin in Virgin Lands (1959)** by Ivan Lukinsky. 44.6 million viewers.
8. **Brave People (1950)** by Konstantin Yudin. 41.2 million viewers.
9. **Kuban Cossacks (1950)** by Ivan Pyryev. 40.6 million viewers.
10. **Soldat Ivan Brovkin (1955)** by Ivan Lukinsky. 40.3 million viewers.

I must note that not only to dramas are among the leaders of the box-office of the 1950s. The "lighter" genres prevail – comedies (5 films) и action (3 films). Thus the authors of the screen version reached their main goal – to make the film successful with the audience. This success was caused not only because of the synthesis of detective and science fiction genres, but also the high technical level of special effects and scenery.

The structure and methods of narration in the media text *(dominating concepts: "media/media text categories", "media technologies", "media languages", "media representations")*

I believe that both the novel and the screen version of "The Mystery of Two Oceans" are based on simple dichotomies:

1) the aggressive bourgeois world and the peaceful and friendly world of the builders of the bright communist society;

2) positive and ideologically correct (i.e. faithful to communist ideas) characters and villains/spies;

3) heroism/self-sacrifice and betrayal;

4) honesty/sincerity and fraud/deceit;

5) the plan and the result.

Since one of the characters in the novel and in the film is a child, I can add one more dichotonomy "naivety/innocence and experience/sophistication".

All the characters in G. Adamov's novel were male, but a female doctor appears in K. Pipinashvili's film. This creates one more dichotonomy: the woman and the villain, the culmination of which is a spectacular scene where the spy Gorelov tries to drown the woman in the diving gateway of the submarine.

Besides the main spy (S. Golovanov played his role) one more traitor appears though only in the beginning of the film (played by M. Gluzsky). The script writers had to create a new plot line connected with the appearance of Gorelov on board of the submarine "Pioneer".

"A professional engineer who works on a classified submarine of course is trusting as a child and absolutely carefree, whereas his twin brother, a circus gymnast, is the embodiment of slyness

and deceit. He lures his own brother, the innocent engineer, to the very dome of the circus and throws him down to the arena without any regret. Then he changes into his brother's jacket and then he has fun launching boosters in an underwater bunker" (Sorvina, 2007).

Thus there is no coincidence that "the entourage of the circus, a place traditionally popular among horror films directors" is used here (Tsyrkun, http://mega.km.ru/ cinema/ Encyclop. asp?Topic=lvn_flm_4976). And the dramatic story of the circus murder was thought out by the script writers instead of G. Adamov's vaguely written storyline about Gorelov's Japanese relatives (his uncle and his bride). Together with the storyline of the second spy (M. Gluzksy) – the car chase, portable radio transmitter and poison – there scenario novelties replace G. Adamov's meticulous and detailed descriptions of underwater plants, animals and technical equipment.

At the same time there are no special detective plot novelties either in the novel or in the film, because for detective plots whether it's an investigation or "tough action" the variation of elements is not typical. The typical thing is namely the repetition of the usual scheme in which the reader can recognize something he had already seen before which is pleasurable. Pretending to be an information generating machine, a detective story is by contrast a redundancy generating machine. Allegedly arousing the reader detective stories actually reinforce the sort of indolence of imagination, because the story is not about the unknown, it's about the already known (Eco, 2005, p.263). In the U.Eco opinion, thus there is a paradox: the very "detectives" which seem to be made to satisfy the interest in something unexpected and sensational, are actually "consumed" for quite the opposite reasons. They are like invitations to the peaceful world where everything is familiar, calculated and foreseen. Ignorance of who the real criminal is becomes a minor point, almost a pretext. Moreover, "in "action detectives" (in which the iterative schemes triumph as well as in "detective investigations") the suspense connected with the searches for the criminal often is totally absent. We do not follow the way the criminal is searched for; we follow the "topos" actions of "topos" characters whose patterns of behavior we love (Eco, 2005, p.199).

However what seems to be the professional orientation of the authors of the film to a genre appeal can be interpreted quite differently. For example in 1957 Soviet "Teacher's Newspaper" defended Adamov's plot construction: "Apparently the authors of the film decided that G. Adamov's ably written novel lacks action and drama and rewrote it anew. Thus the fascinating science fiction was changed into the ordinary detective story. It's a pity! Soviet viewers always look forward to meeting the characters they love on the screen, the meeting with human beings, not with some conventional figures claiming to have similarities with their namesakes from the books" (Teacher's Newspaper, 1957).

As regards the human beings in the review of "Teacher's Newspaper" this is too much: the characters in the novel as well as in the film are stereotyped genre figures. Take the description of the villains: "Two men leaned over the map. Their faces were indistinguishable, only their eyes were gleaming in the dim light: ones were narrow, dull and indifferent; others were big, fiery and sunken into the blackness of the eye sockets. The silhouettes of these people were vaguely outlined. ... He was waxy pale. Long thin lips were gray; they curled in a strained, lifeless smile. Fear was in his deep sunken black eyes. His high forehead was covered with tiny beads of perspiration...» (Adamov, 1939).

In this connection M. Sorvina justly notices that "here we can observe a paradoxical peculiarity which confirms the tendency: Gorelov doesn't look neither magical nor charismatic; the authors of the film build up his charisma solely with the help of dramatic art and details. They literally impose him as a strong, bright, attractive and of course deceptive personality... It's not by chance that at the very beginning of the film Gorelov always wins. He is the strongest – in the first fight with a Soviet secret agent (Igor Vladimirov), the most intelligent – in his advices to a rather stupid captain (Sergey Stolyarov) and in logic games with the boy. That's him who the child likes the most, and a child's trust is a criterion for the audience's confidence. This character is a knight without fear and reproach as though he has no drawbacks. Thus the audience doesn't wonder why he is the strongest in the crew and knows the exercises in concentration. At that time the audience has not been versed in cinematic clichés yet. Nobody ever suspects Gorelov in treachery and this suggests that this man knows how to put on a mask because of his profession" (Sorvina, 2007).

Eventually it turned out that "The Mystery of Two Oceans" can be interpreted even in terms of Freudism: for psychoanalysis, Adamov's novel is an ideal object. Firstly, this book isn't tainted with the slightest literary gift. Secondly, and more importantly, the very nature of the genre, a

fantasy, a dream, avidly demands psychoanalysis. Not only the German word "traum", or the English word "dream", but also the Russian word "gryoza" has the second meaning – "a reverie". Therefore the analysis of literary fiction is a particular case of the interpretation of dreams... If Adamov was a little more attentive (or sophisticated) he would have realized that the atmosphere of cheerful homosexuality reigned aboard (Bar-Sella, 1996).

In our opinion the last passage is too radical and ironic, but it confirms U. Eco's correctness once again: the texts oriented to the particular reactions of a certain circle of readers (be it children, or soap opera lovers, doctors, law-abiding citizens, representatives of subcultures, Presbyterians, farmers, women from middle-class, divers, effeminate snobs or representatives or any other social and psychological category), in fact are open to all sort of "erroneous" decoding (Eco, 2005, p. 19). So I in no way insist that my interpretation of the analyzed media texts is absolutely true.

The techniques of visual language of the novel deserve special attention. The language of Adamov's novel is sometimes close to that of newspapers and sketches ("The captain looked through the radiogram and raised his pale face. He turned to the stiffen crew, cast a glance at these people, who became close and dear to him during the three month long unforgettable trip, and waving the sheet he exclaimed: "Listen to the radiogram of the Central Committee of the Communist Party and the government"), but suddenly is filled with picturesque descriptions of underwater life ("A transparent medusa as if cast out of the purest glass swam by. Its gelatinous body was bordered with delicate fringe, and its long tentacles were streaming like a bunch of colorful laces... A small silver fish flashed by one of these gentle creatures, and the picture changed in an instant... The tentacles contracted, drew into the mouth of the medusa, and in a moment Pavlik was watching the dark outlines of the digested fish inside the medusa").

Audiovisual language of the film "The Mystery of Two Oceans" is much more interesting. So an experienced film critic drew analogies with the popular in the West in the late 1940s "film noir" genre. N. Tsyrkun wrote: "It happened so that I always watched "The Mystery of Two Oceans" in black and white, so a classic "film noir" stuck in my memory: the dark streets in the predawn, the fluttering window curtains, the pavement shining after the rain, the evil face filmed through the windshield of the car racing at breakneck speed; on the sound track — snatches of radio signals, squeaking breaks... All this was presented in the first episodes. A stranger in black raincoat calls a lonely musician and demands to send a message to the Center (the transmitter is hidden in the grand piano; the spy messages are encoded in musical phrases. The codename of the agent-radioman is "The Pianist", and it's difficult to say whether it is irony or inadvertence). The doorbell rings again, it's the security services. The musician helps the agent to escape through the window, then takes some drug and imitates death. The security services take away "the dead body" which mysteriously disappears on the way...

Eventually it became clear that "film noir" was never formed in USSR as the genre, and the curiosity with black and white copies of the films should be referred to "The role of film mechanics in the history of cinema, or Once again about reception" (Tsyrkun, http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn_flm_4976).

But you never know... Maybe Konstantin Pipinashvili – the Moscow Cinematography Institute's student of Sergei Eisenstein – demonstrated the "coded" knowledge of the Western analogues of the genre, representation (reconsideration) of visual images and symbolism of "film noir" in (over)saturated colors.

Let's add here the skillful use of an enigmatic melody of A.Machavariani which was indeed avant-garde for Soviet film music of those years...

In short unlike the novel the film adaptation was much more popular. Not only half a century ago, but also nowadays, which is evidenced by the fact that a well-known author of "Video guide" Mishail Ivanov writes at his website (*videoguide.ru):* "It's a wonderful film, the classics of the genre. It's really soothing and cheering. Of course I watched several times when I was a child. But I could not resist and watched it this year for "Video guide".

Case Study 2. *"Amphibian man" – the novel and the film adaptation: cultural mythology analysis of media texts*

Being bedridden by serious illness for years, the science fiction writer Alexander Belyaev created a whole gallery of characters which do not fit into the traditional world with its political and social problems. On the one hand there were romantic heroes who can live underwater and fly like

birds. On the other hand there were brilliant scientists who could conduct most dangerous scientific experiments, which are often beyond the conventional moral standards. The amazingly realistic feelings of professor Dowel's severed head were not imagined but taken by A. Belyaev from his own biography. The paralyzed had plenty of time to think over the plots of his books slowly and thoroughly. Unfortunately, the free flying of Ariel has remained a dream for A. Belyaev who starved to death in the suburbs of Leningrad occupied by Nazi...

The writer didn't live to see his works filmed. However the first film adaptation of his novel "Amphibian Man" (1961) immediately overcame the value of 60 million viewers which was previously insuperable in the Soviet period (for the first 12 months of demonstration in cinemas) and was successfully sold to dozens of countries all over the world. This can be explained not only because of unique underwater filming and charming duet of V. Korneev and A. Vertinskaya, but also because "Amphibian Man" with its theme of "responsibility for human life and destiny" became one of the symbols of the short period of "thaw" (Kharitonov, 2003).

In the "top ten" of Soviet films of the 1960s (Table 2) "Amphibian Man" took the honorable seventh place in the box office having pressed "War and Peace" and the first episode of "Elusive Avengers". It was the only science fiction film among the top ten fiction films of the decade (three very popular in Russia comedies of Leonid Gaidai, four war and adventure film and one operetta).

Table 2. "Top 10" hit parade of Soviet films of the 1960s

1. **The Diamond Arm (1969)** by Leonid Gaidai. 76.7 million viewers.
2. **Prisoner of the Caucasus (1967)** by Leonid Gaidai. 76.5 million viewers.
3. **Wedding in Malinovka (1967)** by Andrew Tutyshkin. 74.6 million viewers.
4. **Operation "Y" (1965)** by Leonid Gaidai. 69.6 million viewers.
5. **Sword and Shield (1968)** by Vladimir Basov. 68.3 million viewers.
6. **The New Adventures of the Elusive (1969)** by E. Keosayan. 66.2 million viewers.
7. **Amphibian Man (1962)** by G.Kazansky and V. Chebotarev. 65.4 million viewers.
8. **War and Peace (1966)** by Sergei Bondarchuk. 58 million viewers.
9. **Strong of Spirit (1968)** by Victor Georgiev. 55.2 million viewers.
10. **Elusive Avengers (1967)** by Edmond Keosayan. 54.5 million viewers.

As D. Gorelov truly noticed the screen version of "Amphibian Man" became the "first super blockbuster of post-Stalin era. Soviet cinema never knew such success, which overshadowed "Feats of Intelligence" and the like... If only the competent producer could see that ocean of gold which yielded "Amphibian Man"... But Chebotarev and Kazansky lived in the wild, ugly and merciless world of freedom, equality and fraternity. The critics scolded them for lightness in the sacred struggle against capital... For the first time "Soviet Screen" boldly forged the results of its annual readers' contest and gave the first place to a dull and long dead drama... "Amphibian Man" was shifted to the third place and the readers were condescendingly scolded for their passion for tastelessness" (Gorelov, 2001).

The negative reaction of Soviet critics to G. Kazansky and V.Chebotarev's film coincides with the harsh criticism of Belyaev's novel. V.Revich reproached the writer in lack of talent and depravity of the scientific approach: "Belyaev was defamed but his works were published, and his science fiction spoiled readers' tastes for a good long while" (Revich, 1998).

However the analysis of the artistic level of Belyaev's novel and its screen version is a topic for another article. In this case we are interested in the following – Cultural Mythology Analysis of Media Texts, i.e. identification and analysis of mythologizing (including the so-called folklore sources – fairy tales, "urban legends", etc.) plot stereotypes, themes, characters, etc. in the particular work.

V.Y.Propp (Propp, 1976), N.M.Zorkaya (Zorkaya, 1981), M.I.Turovskaya (Turovskaya, 1979), O.F.Nechay (Nechay, 1993) and M.V.Yampolskiy (Yampolsky, 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so "the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites" (Zorkaya, 1981, p.116).

It should be noted that researchers often mentioned the inseparability of folklore, fairy tales, legends and myths. V.Y. Propp was convinced that from the historical point of view "a fairy tale in its morphological basis is a myth" (Propp, 1998, p.68). Moreover, "a myth cannot be formally distinguished from a fairy tale. Fairy tales and myths sometimes coincide so much that in ethnography and folklore such myths are often called fairy tales (Propp, 1998, p.124).

Indeed, the success with the audience is closely connected with the mythological layer of the work. "Strong" genres – thriller, science fiction, western always rest upon "strong" myths" (Yampolsky, 1987, p.41). The interconnection of unusual but "real" events is one of the fundamental archetypes (resting upon the deep-laid psychological structures which influence consciousness and subconsciousness) of fairy tales, legends. It is very important for massive popularity of media texts.

Having examined hundreds of fairy tale plots, V.Y. Propp singled out nearly 30 types of main events and characters with a limited set of their roles among which the specific characters and their functions are distributed in a certain way. Each of the characters/roles (a hero, a false hero, a sender, an assistant, an antagonist/villain, a grantor, a princess or her father), has its actions i.e. one or several functions (Propp, 1998, pp.24-49).

V.Y. Propp also proved the binary character of most of events/functions of the plot (shortage – elimination of shortage, prohibition – violation of prohibition, struggle – victory, etc.). At that "many functions are logically united in certain circles. Generally these circles correspond to the performers. These are action circles" (Propp, 1998, p.60).

Further researches (Eco, 1960; Zorkaya, 1981, 1994, etc.) proved that V.Y. Propp's approaches are applicable to the analysis of a great number of media texts, including almost all products of mass media culture (literary, cinematographic, television, etc.).

Indeed, cultural mythology can easily be found many popular media texts. The echoes of myths and fairy tales about Odyssey, Cyclops, Sirens, Aladdin, Cinderella, Little Red Riding Hood, Baba Yaga, The Dragon Snake, Bluebeard, etc. can be found there to a more or less extent. Of course deliberately or not the audience (eg. schoolchildren) reaches for fabulous, fantastic action, mythological heroes...

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), "magical power" of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc.

Let's analyze A. Belyaev's novel "Amphibian Man" (1927) and its film adaptation (1961, screenwriters A. Golburt, A. Ksenofontov, A. Kapler, directed by G. Kazansky. V. Chebotarev) as it is a typical media text which rests upon folklore/mythological source (let's make a table with mythological and fairy tale stereotypes of the novel "Amphibian Man" and its film adaptation (on the basis of the researches of V.Y. Propp, N.M. Zorkaya, M.I. Turovskaya) (see Table 3).

Table 3. Revelation of folklore and mythological stereotypes of media texts

Key events (Propp, 1998, pp.24-49) of media texts which rest upon folklore/fairy tales/myths	**Presence (+) or absence (-) of this event in the novel "Amphibian man" and its film adaptation**
The positive character leaves his home (departure)	+ (The Amphibian Man Ichthyander leaves the greenhouse conditions of his father's (professor Salvator's villa)
The positive character is addressed to with a prohibition (prohibition)	+ (The father prohibits his son who leaves only in the guarded villa and in the ocean to communicate with ordinary people)

The positive character violates the prohibition	+ (Ichthyander violates his father's prohibition, saves and falls in love with a young beauty Guttiere)
The negative character tries to conduct a reconnaissance (worming out) and gets the necessary information about the positive character (giving away)	+ (A villain named Zurita finds out the "sea devil's" hideout in order to catch him in a net)
The negative character tries to deceive the positive character to capture him or seize his property (deception/trick)	+ (The artful Zurita deceives the naïve Ichthyander. He catches him in a net and then promises to set him free if he gets pearls for him from the bottom of the ocean)
The positive character is amenable to fraud and thus unwillingly helps the enemy (aiding)	+ (Ichthyander believes his lies: "All that Zurita said seemed convincing and plausible to Ichthyander")
The negative character harms or damages one of the positive character's family members (harm) or one of the family members lack something (shortage).	+ (Zurita makes Guttiere to become his wife)
The positive character finds out the truth about the harm/shortage or he is asked/made to do something or he is sent somewhere (the connective moment) and so he begins to act/resist.	+ (Guttiere tells Ichthyander the truth about Zurita's fraud: "The young man had already left the water when he heard Guttierez's muffled voice: "Zurita is lying! Save yourself, Ichthyander!". Ichthyander tries to counteract Zurita).
The positive character is being attacked/tested/ questioned, etc., and then he receives some magical aid/somebody helps him (the function of the grantor).	+ (Ichthyander is enclosed into a barrel with rotten water, but with the help of Professor Salvator and a warder he prepares to escape).
The initial trouble/shortage is liquidated (liquidation of trouble/shortage).	+ (Thanks to the warder's help Ichthyander escapes and swims away into the depths of the ocean bidding farewell to Guttiere)
The negative character is punished/annihilated (punishment).	+ (Guttiere breaks all relations with Zurita)
The positive character gets married and reigns or receives love and wealth as a gift (wedding)	- (The marriage of Ichthyander and Guttiere is impossible because he is doomed to live underwater. However an imaginary version of the harmony can be found in Ichthyander's dreams shown in the film adaptation of "Amphibian Man" when Ichthyander and Guttiere are swimming freely holding hands)

Relying upon the fact that the given media texts have the distinct folklore and mythological basis, let us try to single out in "Amphibian Man" the seven action circles according to V.Y. Propp's classification (Propp, 1998, pp.60-61):

1) the action circle of the antagonist/wrecker (wrecking, battle or other form of struggle with the hero, persecution) – Insidious action of the greedy Zurita.

2) the action circle of the grantor/supplier – the action of Professor Salvator;

3) the action circle of the helper (the hero's spatial movements, liquidation of trouble or shortage, rescue from persecution, resolution of difficult problems, transfiguration of the hero) – the actions of minor characters who help Professor Salvator and Ichthyander;

4) the action circle of the sought character (exposure, recognition) – the actions of Guttiere whom Ichthyander is trying to find;

5) the action circle of the sender (the dispatch of the hero): in "Amphibian Man" Ichthyander sets off to the surface on his own, but he searches pearls at Zurita's request;

6) the action circle of the hero (searches, the response to the grantor's demands, wedding): At first Ichthyander is searching for Guttiere, then he is searching for pearls, but alas, he was never destined to reach the final wedding...

7) the action circle of the false hero (searches, the response to the grantor's demands - always negative, and also a specific function – fraudulent claims): the actions of Zurita who fraudently sends Ichthyander to search for pearls, and fraudulently tries to seize Guttiere (pretending to be her savior), etc.

As a result of this kind of analysis we can conclude that authors use almost all arsenal of mass success including folklore, fairy tale motives, they rest upon the functions of compensation, recreation, the aesthetical component which manifests in the professionalism of film direction, in cameraman's work, in filigree stunts, in melodiousness of soundtrack, in actor's technique and other factors that intensify entertainment and emotional appeal of the work.

The compositional preciseness is peculiar to the novel and to the screen version as well. At the same time the authors take into consideration the rules of "emotional pendulum" (the alternation of episodes which cause the audience's positive and negative emotions).

Thus we can clearly determine that the authors/agencies managed to use the peculiarities of "primary" identification (with the scene of action of the media text) and "secondary" identification (with the characters of the media text).

Of course, to some extent the plot of "Amphibian Man" bears the imprint of the "Cold War", of confrontation with "bourgeois world of cash" and its "false values" (especially this applies to the handsome Zurita). However in general it is of course an exotic folklore and fairy tale plot made on a brilliant melodramatic story.

Case Study 3. *"The Case of Corporal Kochetkov" (1955) and its remix "Gardens of the Scorpion" (1991)*

As far as I know Oleg Konovalov was the first Soviet film critic who dared to follow the way of the brilliant line of French critics – Jean-Luc Godard, Francois Truffaut and Eric Romer. Oleg Kovalov became well known thanks to his fundamental article on cinematography which was published in the 1980s in the magazine "*Art of Cinema*". He also wrote a book about the work of film director Viktor Tregubovich which I consider to be very interesting. At first O. Kovalov was an actor in V. Ogorodnikov's experimental film "*Paper Eyes of Prishvin*". Later he became the script writer and the director of a montage film "*Gardens of Scorpion*" (1991).

In my opinion the debut was very successful. Oleg Kovalov not only managed to use his considerable cinematographic experience (for example, it can be seen in his explicit and implicit references to the motives of the Italian and French cinema), but he also showed the purely director's qualities: subtle understanding of the structure of audiovisual sequence, original montage thinking where philosophical generalizations and polysemantic metaphors seamlessly harmonize with the emotionality of the sincere nostalgia for the 1950s.

This film could have easily been turned into a parody of the old detective and adventure films of the times of the "thaw". Rudiments of this king of version can be seen in the prologue of "*Gardens of the Scorpion*". However in the end O. Kovalov came to a different result. Having taken the long forgotten Alexander Razumny's "military patriotic" film "*The Case of Corporal Kochetkov*" (1955) he included it into the context of the "era of unfulfilled hopes", rethought it and...

I'll try to state everything step by step, though. Alexander Razumny's film was straightforwardly didactic and consisted of the usual literary/theatrical/cinematographic plot clichés of that time: a perfect soldier, "excellent in combat and political training" fell in love with a cute shop assistant who turned out to be an insidious spy. Of course Kochetkov honestly fulfilled his civic duty and reported to the relevant authorities...

But I repeat that all this was in the film of 1955. Oleg Kovalev turned this hackneyed story into a half-mystical parable about a man in a psychiatric hospital who is trying to remember what had happened to him (here he used the footage from a medical propagandistic video with the same actor V. Grachev). And there's no exposure of espionage, there is pure love of a modest and kind guy. Like Orpheus from the famous Jean Cocteau's film he once looked in the mirror and crossed the threshold of the ordinary world where everything was simple and clear, and ended up in Wonderland where he was swept over by the look of an ox-eyed beauty, inevitable as fate... But the

vigilant “services” intervened with their love and convinced the poor corporal that he got into the vile enemy nest...

And all around the Moscow Festival of Youth and Students (1957) was shining with festive lights. The eyes of Yves Montand and Simone Signoret were filled with tears of tender emotion when the soloist of the exemplary chorus of vocational schools was industriously singing the popular song “When the distant friend is singing” in French. Charming and mischievous Shirley McLaine was shaking hands with Khrushchev who was the first Russian leader who risked travelling overseas...

But then vast deserts and fierce dinosaurs appear to the accompaniment of disturbing music. Hungary, 1956. Charred corpses hanging upside down on the streets of Budapest... Bursts of fire...

And once again the festive Moscow. Leonid Utesov's concert and another parade... and the final of “*Le Notti di Cabiria*” with the magic music of Nino Rota...

Probably this material would have made a film accusing the totalitarian system once again. However in spite of its stinging and poisonous title, I think that “*Gardens of the Scorpion”* is rather the director's lyrical attempt to recall his childhood with its myths, mass mysteries and illusions...

Oleg Kovalov was able to do something seemingly impossible — he breathed life into Alexander Razumny “poster” characters. Suddenly you even begin to sympathize with the main character and his beloved (in Kovalov's version she somewhat resembles the “femme fatale” from L.Visconti's “*Obsession*”). And this is no accident. In fact many of us, Russians, had something of the naïve corporal. It was us, Russians, who happily marched on May Day demonstrations and sang the ballad about the “commissars in dust helmets” together with the characters of Marlen Khustiev “*I Am Twenty*”. It was us, Russians, who listened to the radio reports of the unprecedented space flights with bated breath. Like the industrious Kochetkov who had full confidence in the authorities, many of us, Russians, didn't know and understand dissident ideas when we were young. On the contrary, we were convinced that we grow up in the most free and democratic country in the world and not in the “scorpions' garden”. We were convinced that the famous Anton Chekhov's phrase that drop by drop he “squeezed the slave out of himself” belongs to the bygone days... To some extent the debut work of Oleg Kovalov is not just a talented remix of an old tape of the times of “ideological confrontation”, but also a talented lyrical confession of the generation which childhood was in 1950s.

Conclusions. The analysis of analyzes the Soviet films of the "cold war" period about Western world and western characters – in terms of their ideology, social and cultural context allow to draw the following conclusions:

- anti-Western Soviet screen played an important role during the cold war. This tendency can be traced in many films;

- the content analysis of the soviet media texts of the period of the “cold war” (1946-1991) allows to present their main plot diagrams as follows: Western spies penetrate into the territory of the USSR to commit diversion and/or to worm out military secrets; the Western country prepares a covert attack on the territory of the USSR, creating secret bases with weapons; the inhuman Western regime oppresses its own people or the people of any other country;

- on the whole Soviet films about West and western cahracters fully inherited the traditions of the attitude to Western World: in the majority of soviet fiction films of 1946-1991 the image of West is treated as an image of something “alien”, “different”, often hostile to soviet civilization.

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Образ Запада на советском экране в эпоху «холодной войны»: анализ конкретных примеров

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Аннотация. В статье анализируются советские фильмы времен «холодной войны» с точки зрения их идеологии, социального и культурного контекста. В качестве примеров использованы фильмы детективного и фантастического жанров – «Тайна двух океанов», «Человек-амфибия», «Случай с ефрейтором Кочетковым», «Сады скорпиона».

Ключевые слова: анализ; медиатекст; фильмы; холодная война; идеология; политика.

Cultural Studies

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Russian Image of the Modern Western Screen: Case Film Studies (2 films of S.Spielberg and J.Stelling)

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Abstract. This article analyzes the modern Western films about Russia and Russian characters – in terms of their ideology, social and cultural context. As examples – the films of S.Spielberg's and J.Stelling.

Keywords: media text; analysis; media studies; film; policy; ideologies.

Introduction.

This article analyzes the Western films of the modern period about Russian world and Russian characters - in terms of their ideology, social and cultural context. As examples - the films of S.Spielberg's and J.Stelling.

Case Study 1. Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull" as a Burlesque Transformation of Media Stereotypes of the "Cold War" Within the Framework of Mass/Popular Culture of the XXI Century

In 2008 the Russian subject was suddenly taken up by the very Steven Spielberg, who made the legendary character Indiana Jones fight with beast-like Soviet special forces in the action movie *Indiana Jones and the Kingdom of the Crystal Skull.*

In this connection it is curious to trace how media stereotypes of the *Cold War* underwent the burlesque transformation within the framework of this product of mass/popular culture of the XXI century.

The authors of many Russian researches of the past years reproached the creators of works of popular culture for using unseemly methods of psychological pressure (constant repetition of the facts regardless of the truth), misinterpretation of fact and tendencies, selection of unfavorable features in representation of political opponents, "sticking of labels", "embroidering", "simple folks games", referring to authorities to justify lies, etc. As a matter of fact global conclusions were made on the basis of particular facts, since among the creators of works of mass culture there have always been not only honest professionals who make up their plots taking into consideration humanistic values, but also "craftsmen" inclined to political conformism and momentary hack-work.

Meanwhile popular/mass culture media texts have success with the audience not due to their supposed orientation to people with low aesthetic taste, subjected to psychological pressure, easy believing lies, etc., but because their authors respond to real needs of the audience, including informational, compensatory, hedonistic, recreative, moral, etc., which are worthy of respect and study.

The rise of the "industrial society inevitably leads to the formation of the special type of culture – mass, commercial culture... which satisfies the fundamental need of mankind to harmonize psychic life of people on the basis of contemporary technologies" (Razlogov, 1991, p.10). At that mass culture which is unthinkable without media, is a natural constituent of the contemporary culture in general, to which almost all artistic works created all over the world belong. It can be regarded as the effective way of involving the vast masses of viewers, listeners and readers into various cultural processes; as the phenomenon begotten by the newest technologies (firstly by the communication ones), world integration and globalization (the destruction of local communities, blurring of territorial and national frontiers, etc.).

In my opinion such definition of mass/popular culture logically fits in the context of functioning of media – the systematic spreading of information (by way of the press, television, radio, cinema, sound/video recording, the Internet) among "vast and dispersed auditory with the purpose of strengthening of spiritual values and having ideological, economical or organizational influence on people's evaluations, opinions and behavior (Philosophical encyclopedia, 1983, p.348).

V.Y.Propp (Propp, 1976), N.M.Zorkaya (Zorkaya, 1981), M.I.Turovskaya (Turovskaya, 1979), O.F.Nechay (Nechay, 1993) and M.V.Yampolskiy (Yampolsky, 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so "the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites" (Zorkaya, 1981, p.116).

Indeed the success with the audience is closely connected with the mythological layer of a production. "Strong" genres – thriller, fiction, Western – always rest upon "strong" myths (Yampolskiy, 1987, p.41). Interrelation of unusual, but "real" events is one of the basic archetypes (resting upon the deep psychological structures, which exert influence upon consciousness and subconsciousness) of fairy tale, legend, - is very important for the popularity of many media texts.

In my opinion, O.F.Nechay quite correctly pointed out the important peculiarity of mass (popular) culture – the adaptation of folklore in the forms of society. I.e. in author's "text" the ideal shows through reality (in the center of the plot is the character-personality), and in social and critical "text" the main character is taken from everyday life (simple person), however the mass culture proposes ideal norms in real environment (in the center of the plot is the epic hero) (Nechay, 1993, pp.11-13).

Serial mass culture has great influence upon the audience. Here the "backbone properties of serials come into action: 1) long-term narration, 2) discontinuity of the narration, 3) special plot organization of the series which require certain identity of their structure and repetition of separate parts, 4) the presence of fabulous characters, permanent heroes (or the group of heroes)" (Zorkaya, 1981, p.59). Besides the creators of media texts of mass culture take into consideration the "emotional tone" of perception. Sameness, monotony of plot situations often leads the audience to stop the contact with the media text.

That's why in the works of such professionals as Steven Spielberg the change of episodes which cause "shocking" and "soothing" reactions takes place, however with constant happy ending which causes positive "relaxation". In other words, among popular media texts there are many of those which can be easily divided into parts (often interchangeable). Chiefly it is necessary that these parts were connected by well thought-out mechanism of "emotional drops" – the alternation of positive and negative emotions felt by the audience.

Many bestsellers and blockbusters are built up according to the similar "formula of success" including folklore, mythological basis, compensation of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes. Let's add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

With more or less technical splendor of a media text of mass success like action movie we can single out the additional components of success: fights, skirmish, chases, beautiful women, disturbing music, the feelings of the characters which are bursting forth, minimized dialogues, maximized physical actions and other "dynamic" attributer which are rightly described by R.Corliss (Corliss, 1990, p.8). Indeed, a contemporary media text (film/television/clip, internet, computer game) sets up higher claims for eyesight because we must watch every inch of the frame waiting for flash-like stunts and special effects. Together with their high-speed technical inventiveness, surface polish and sound cynicism, "dyna-films" are the ideal kind of art for the generation brought up by MTV, blinded by the light flashes of videoclips, accustomed to films with bloody scenes (Corliss, 1990, p.8).

At that it's worth mentioning that in many cases the creators of "mass" media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N.A. Berdyaev justly wrote that "culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier" (Berdyaev, 1990, p. 229).

At the same time all this is only a part of success of a mass culture media text, because its popularity depends on the hypnotic influence on perception. Instead of the primitive adapting to the tastes of "the broad masses", the "secret subconscious interest of the crowd" on the level of "irrational feat and intuitive irradiation" is divined (Bogomolov, 1989, p. 11).

Similar plots having fallen into a common "craftsman's" hands or, for instance, into Steven Spielberg's, gather different scales of audience. Masters of popular media culture have perfectly mastered the art of creation of multi-level works, calculated on people of different ages, intelligences and tastes. Thus appear certain half-stylizations and half-parodies alternately with "half-seriousness", with countless allusions to the films of the past years, direct quotations, references to folklore and mythology, and so on, and so forth.

For example for some viewers the *media text* of Spielberg's series about Indiana Jones will be equivalent to viewing the classic *The Thief of Bagdad*. For others which are more experienced in media culture it will be a fascinating and ironical journey into the realm of folklore and fairy-tale archetypes, cinematic associations, delicate parodies. Moreover one of the special features of the contemporary social situation besides standardization and unification is that popular media culture adapts the peculiar methods which are characteristic of "author's" works. This is another example of pluralism of popular media culture calculated on satisfaction of different demands of the audience.

The therapeutic effect, the phenomenon of compensation is also necessary for the mass success of a media text. It is natural that a person compensates the feelings and emotional experience missing in his real life. S.Freud wrote that culture must mobilize all its forces to restrict the original aggressive desires of man and inhibit their manifestations by means of creation of the necessary psychological reactions (Freud, 1990, p.29).

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), "magical power" of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

In his action movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008) S. Spielberg collected a bouquet of virtually all usual Western stereotypes with respect to Russia and the Russians. Indeed, the beast-like Soviet soldiers in full combat gear and with corresponding combat equipment who somehow managed to get to the USA look mockingly grotesque on the screen. Wikipedia rightly points out the burlesque "errors": the commander of the Soviet landing troops Irina Spalko is acting by order of Stalin, though by the time the actions in the film take place (1957) he has already been dead for four years; the Soviet soldiers dressed in American military uniform, are armed with Chinese submachine guns; the Soviet soldiers are openly walking the American deserts and jungles in Soviet uniform, they drink vodka and dance "kalinka-malinka" to the accompaniment of balalaika.

Anyhow S. Spielberg turned *Indiana Jones and the Kingdom of the Crystal Skull* into a digest of stereotyped perception of the image of Russia and the Russians by the Western world of cinema...

Case Study 2. Ideological and Structural Analysis of the Interpretation of the Image of Russia on the Western Screen in the Post-Soviet Period (1992-2010) (by the example of the film "Duska" by J. Stelling)

As a case in point let's turn to the analysis of the ironical drama *Duska* (2007) by the famous Dutch director J. Stelling. We shall try to reveal not only social and historical context of the time of the creation of this media text, but also its structure, the plot, representativeness, ethics, the peculiarities of genre modification, iconography, and the characters of the personages.

Following the methods developed by U. Eco, let's single out the three "rows" or "systems", which are important in a work: author's ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco, 2005, p.209). As we have already mentioned these methods sort quite well with C. Bazalgette's methods of the analysis of media texts (Bazalgette, 1995) – with the resting upon such key words of media education as "media agencies", "media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context (dominating concepts: "media agencies", "media representations", "media audiences")

In the Western image of Russia "the two poles represented by the two archetypes/myths existed for centuries: Russia as an external threat (a barbarian at the gate) and Russia as an object of education (a pupil)" (Moseyko, 2009, p.25).

The authors of *Duska* conceived and created the film in the post-Soviet period, when the active political confrontation of the West and the USSR was firstly changed into a sympathetic and patronizing attitude. Russia was considered to be a pupil who unfortunately is unable to reach the American and the European standards of living (the first half of the 1990s), but later (in the 2000s) the attitude towards Russia was changed back into the counteraction to the "barbarian at the gate".

In my opinion, in *Duska* J. Stelling attempted to combine both the Western ideological approaches to Russia ("pupil" and "barbarian at the gate"), however there's an opinion that the setting of the film is suitable for the economical, social and cultural conditions on Russia in the beginning of the 1990s rather than of the middle of the 2000s. Say "well, we are ready to sneer at ourselves with a weary smile, nodding in repentance: we can't find common language with Europe, that's why the film is practically silent. But the parody is 15 years late or so" (Lyubarskaya, 2007).

However the director J. Stelling in spite of the obvious ironical mockery with respect to the Russian/Slavic life doesn't aim at making a trivial comedy. Speaking of its genre, *Duska* is rather a synthesis of drama, bitter comedy and ironical parable.

J. Stelling once told in his interview: "Doesn't it come to your head that Duska and Bob are one and the same person, rationality and soul, the head and the heart? And as many people's heads and hearts disagree, Duska and Bob always quarrel... As for me the main theme of the film goes beyond the conflict of the West and the East. I tried to make something more existential. It's just a story of a man who has his creation and his muse. But then he meets a bum. This creature is the archetype of death, inactivity, emptiness, but at the same time he's a very nice and charming creature. And for me namely the choice between love, creativity and inactive death was the main issue in this film. All the other layers are superficial" (Stelling, 2007).

As a result though J. Stelling "took a fancy to Russia he is still a Western man who clearly sees the impassable gap between our Eurasian world and the purebred Europe. The Dutch director represents our people with sympathy but still the film is if not a caricature, than a friendly jest. And how else, if all the noble impulses are driven to grotesque which is interesting to observe from the side but with which it is impossible to get along for a long time, especially forever" (Tsyrkun, 2008).

The market conditions which contributed to the conception, the process of creation and to success of the media text (dominating concepts: "media agencies", "media/media text categories", "media technologies", "media audiences")

The Western directors of the 2000s frequently turned to the Russian themes. During the period of 2000-2009 more than 160 fiction films about Russia/the USSR or with Russian/Soviet characters were shot.

Certainly *Duska* as well as all the other films by J. Stelling is a typical Art House film, which never aspired to be successful with the audience. Nevertheless the low budget works by J. Stelling practically always pay off due to export, "alternative distribution", selling for television broadcast, DVD production. However in this particular case the dominance of the Russian theme and the

Russian character apparently didn't inspire the European producers. Maybe that's why the director had been searching money for his film (2 million euros) for five years...

The scenario of the film was also based on the director's own impressions after visiting post-Soviet Russia (in particular – the film festival "Kinotavr" in Sochi). As a result these impressions though in a grotesque form were realized in the plot of the film.

The structure and methods of narration in the media text (dominating concepts: "media/media text categories", "media technologies", "media languages", "media representations")

On the whole the film *Duska* is built up on simple dichotonomies: 1) the unceremonious, though somewhat charming, Russian/Slavic "barbarian" who is unwilling and unable to be a "pupil", and the representative of the Western intellectual world; 2) inactivity/emptiness and creativity; 3) aspiration for independence and conformism; 4) the plan and the result.

The structure, the plot, the representativeness, the ethics, the peculiarities of genre modification, iconography, and the characters can be represented as follows:

Historical period, scene: *Russia/Ukraine, early 1990s (mostly in retro episodes), the contemporary Holland.*

Setting, household objects: *the interiors of the flat, the streets, the movie theatre, the bus.*

Representation of reality: *ambivalent with respect to practically all the characters, in which good harmonizes with evil, at the same time "Duska" is constructed on banalities of different levels, from the simplest which are connected with the ideas of the Russians and their mentality, to the intellectual clichés" (Tsyrkun, 2008).*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the charming Russian/Slavic hanger-on who suddenly arrives in Holland. "The very first appearance of the main character (Sergey Makovetsky) is polysemantic: he goes upstairs to European Bob's place wearing a shabby ushanka and a joyful smile, which symbolizes not only the famous "heartfulness", but also the notorious "subconsciousness of the West" (Tsyrkun, 2008).*

The vocabulary of the characters is simple; to put it more precisely it is reduced to a minimum. Most of the time the characters keep silent as they don't speak the languages of each other. But at the same time their dialogue is rich with the expressive mimics and gestures.

Significant change in the characters' life: *the year of 200... . The measured life of a Dutch script writer named Bob is shattered by the unexpected visit of uninvited, but persistent Russian guest, who came to settle in the flat of his casual European acquaintance...*

Incipient problem: *social, cultural and language barriers prevent the Russian and the European to find common language.*

Search for solutions to the problem: *the European is trying to get rid of the "barbarian"...*

Problem solution: *having left his home, the European sets off for Russia (or rather for some Slavic country) right after the exiled "barbarian"...*

A. Silverblatt (Silverblatt, 2001, pp.80-81) worked out a line of questions for critical analysis of media texts in historical, cultural and structural contexts. Let us try and apply his method to the analysis of *Duska:*

A. Historical context

1. What does the media text tell us about the period of its creation?

a) when did the premiere of this media text took place?

The premiere of the film took place in 2007 in Europe and in Russia.

b) how did the events of those days influenced the media text?

No concrete political events had direct influence on the process of the creation of *Duska;* rather the stereotyped Western ideas about the "mysterious Slavic soul" were transformed in the film in a parable-like form.

c) how does the media text comment on the events of the day?

I agree that "no matter how J. Stelling denied it... the film has a certain political implication. Certainly, the artist is sorting out his relationships only with himself. However he isn't living in vacuum. And if Stelling was suddenly attracted from the mysteries of Dutch soul ("The Flying Dutchman", "The Illusionist", "The Pointsman") to the mysteries of Russian "duska", then the spirit of the time is like that. " (Lyubarskaya, 2007).

2. Does the knowledge of historical events help to understand the media text?

a) media texts created during a certain historical period:

- what events took place at the time of the creation of the given work?

The scenario of the film was planned and written in 2002-2006, in 2004 the Westernized "orange opposition" won in the Ukraine which led to the first Russian-Ukrainian "gas crisis" in 2006. In the same year the vice-president of the USA of that time R. Chaney accused Russia of using its natural resources as means of pressure in foreign policy, and of violation of human rights. In this period Russia was criticizing policies of the USA and the European Union as well (for example, concerning the Kosovo problem).

- how does the understanding of these events enrich our comprehension of the media text?

It is reasonable that the understanding of historical and political context helps to understand the peculiarities of the plot of the film as well as its conception. Although even if a person isn't familiar with the historical and political context of the first half of the 2000s, he can gain an understanding of the plot of *Duska* with no difficulties, because it is built up on the traditional Western stereotypes of the perception of the image of the Russians (ridiculous appearance, poverty, gluttony, obtrusiveness, unceremoniousness, total absence of knowledge of foreign languages, etc.).

- what are the real historical references?

This film contains no real historical references.

- are there any historical references in the media text?

The film is not based on real facts, the historical references are indirect, the ironic grotesque in the interpretation of the events is clearly felt, however the above mentioned tendencies of making play with Western stereotypes of the "image of Russia" are quite transparent.

- how does the understanding of these historical references affect your understanding of the media text?

There is no doubt that the understanding of the historical references (though veiled and grotesque) contributes to the understanding of any media text, including *Duska*.

B. Cultural context

1. Media and popular culture: how does the media text reflect, strengthen suggest or form cultural: a) relationships; b) values; c) behavior; d) concern; e) myths.

Reflecting (though in an ironical way) the stereotypes of the attitude of the West toward Russia, the film by J. Stelling created the image of politically incorrect, absurd, barbaric, poor, uneducated and obtrusive Russia, which is knocking at the "Western gates" – the country in cold climate (which symbolizes Duska's ushanka), with poor population and bad morals and manners...

2. World view: what world is represented in the media text?

a) What is the culture of this world?

As a whole (though philosophically and ironically, I repeat myself) in *Duska* the image of Russia is that of the "enemy at the gate".

- people?

People in this world are divided into an interconnected pair: the Russian "enemy at the gate" who is "infinitely meek and monstrously obtrusive at the same time, who acts such world-weariness when being turned out that any citizen of the EU is obliged to fall down from the second floor in a fit of humanism" (Kulikov, 2007) and "the suffering European intellectual conformist". One cannot but admit that in his role of Duska S. Makovetsky succeeded in the creation of "an image of a very repugnant, but at the same time a very touching creature, which is impossible to live with but which is also impossible to forget. Duska is very faithful, frank, ingenuous, but on the other hand he is incredibly odd, stupid, clumsy, he's like a pimple on a chin, and it can't be helped, but when he disappears, Bob realizes that this emptiness cannot be filled, that Duska was a provocateur who aroused in him the feelings of which he could never learn" (Solntseva, 2007).

- ideology?

One can agree that "the tragedy of a small man" is not Stelling's theme. It is rather a drama of lack of spirituality of a European intellectual" (Ryabchikova, 2007). On the other hand "this story is told with true love which is inseparable from hate, when you clearly see the vices and drawbacks of your object of love but regardless of anything you realize that all the same you cannot escape it, and you have to accept it as it is, for it is already a part of you" (Tsirkun, 2008).

b) What do we know about the people of this world?

- are the characters represented in a stereotyped manner? What does this representation tell us about the cultural stereotype of the given group?

On the whole the characters of *Duska* are represented in a stereotyped manner which is characteristic of the Western perception of the image of Russia, however it is colored by the performance of talented actors. For instance the work of Sergey Makovetsky "who fills the empty speculative image of Duska with cruelty, stupidity, as well as with touching nature; with slavish subordination and despotism" (Ryabchikova, 2007).

c) What world view does this world represent, optimistic or pessimistic?

The authors of "Duska" represent the image of Russia in rather a pessimistic way, though relative optimism is manifested perhaps in the fact that the speechless dialogue of the "barbarian" and the "European" is a sort of symbol of inevitability of their co-existence.

- are the characters of this media text happy?

Alas, there are no happy characters in this film, all of them are unhappy anyway...

- do the characters of this media text have a chance to be happy?

The authors make it clear that only individual moments of life can be happy (for example the European had such moments when a beautiful usherette came to his place, but even then they were interrupted by the tactless Duska)...

d) Are the characters able to control their own destiny?

Only to some extent, because a person (according to J. Stelling) is not in his power to control his fate...

e) What is the hierarchy of values according to the given world view?

- what values can be found in this media text?

According to the author's conception of the film one of the world's main values are the elusive emotional harmony and mutual understanding.

- what values are personified in the characters?

It's not easy to convey in worlds what "Bob is searching for and what Duska is giving to him, though of course one can shift the blame on the European longing for communality, catholicity and emotional openness, which their souls wish for but which their bodies cannot stand... However there's much more than this in the remarkable duet of Bervoets and Makovetsky, it is contained in the numerous details, in the small nuances, to which the contemporary cinema, especially Russian, became disaccustomed. This is the richness of meanings of the whole cinematographic texture, when every item has its role; this is also the ability to convey the state of one's soul, or emotion, which is changeable like ripples on the water, not only with gestures, but also with a subtle movement of facial muscles. On the whole all this is the result of the efforts of a serious artist, who has the courage to shoot the stories which he himself considers to be important" (Solntseva, 2007).

Conclusions. The analyze the Western films of the modern period about Russian world and Russian characters - in terms of their ideology, social and cultural context (examples - the films of S.Spielberg's and J.Stelling) give us the conclusions: the cold war stereotypes are very strong even in the modern times. The Russian image on the Western Screen is still "alien", "different", "hostile"...

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Filmography

Indiana Jones and the Kingdom of the Crystal Skull. **USA, 2008.** Director Steven Spielberg. Screenwriters: David Koepp, George Lucas. Actors: Harrison Ford, Cate Blanchett, Karen Allen and others. Action.

Duska. **Holland, 2007.** Director Jos Stelling. Screenwriters: Hans Heesen, Jos Stelling. Ators: Sergey Makovetsky, Gene Bervoets, Sylvia Hoeks and others. Drama.

УДК 008

Образ России на современном западном экране (на примере анализа фильмов С.Спилберга и Й.Стеллинга)

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Аннотация. В статье анализируются современные западные фильмы о России и русских символов – с точки зрения их идеологии, социального и культурного контекста. В качестве примеров используются – фильмы Стивене Спилберга и Йоса Стеллинга.

Ключевые слова: медиа, фильм, медиатекст, анализ, кино, политика, идеология.

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Art History

Искусствоведение

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Russian Image on the Federal Republic of Germany Screen*

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Abstract. This article analyzed the image of Russia in the screen mirror of the Federal Republic of Germany for: determine the place and role of the image of the USSR and the Russian and Soviet / Russian characters in the movies from the beginning of the postwar German ideological confrontation to 1991 (the collapse of the Soviet Union) as compared with the trends of the modern era (1992 – present); identify political, ideological, social and cultural contexts, the main stages of development, concepts, goals, objectives, authors of fiction films themes outlined above; classify and compare trends and stereotypes German films related to the Soviet / Russian theme: ideology, content model, genre modifications (including: socio-political analysis, stereotypes, ideological analysis, identification analysis, the iconographic analysis, narrative analysis, the characters etc.).

Keywords: cold war; Russian image; Federal Republic of Germany; screen; films.

Inroduction

My article relies on research content approach (study of the process content with the whole complex of its elements, their interactions and character, reference to facts, analysis and synthesis of theoretical findings, etc.), on historical approach – study of concrete historical development of the claimed topic in the Federal Republic of Germany feature cinematograph. For this purpose I use both theoretical research methods (classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization) and empirical research methods (data acquisition connected with the research subject matter). The efficiency of such methods has been proved by western (R. Taylor, T. Shaw, D.J. Youngblood, A. Loughton, et al.) as well as Russian scholars (N. Zorkaya, E. Ivanyan, M. Turovskaya, A. Chubaryan, et al.).

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It is well-known that the interpretation of media texts is changeable and subject to variations of political policies. After the peak of the ideological confrontation of the late Stalinism era and the peak of McCarthyism (1946-1953) when screen *enemy images* were full of mutual malicious grotesque, the Thaw period of the mid 1950s – the early 1960s turned the situation of the ideological confrontation in media production in the direction of a more verisimilar representation of a *potential enemy*. Both western and Russian scholars frequently noted that there were always enough excuses for ideological and media confrontation (Bernin-Maghit, 2008; Bozo et al, 2008; 2012; Clarke, 2006; Davidson and Sabine, 2009; Ginsberg and Kirsten, 1996; Hilman, 2005; Keen, 1986; LaFeber, 1990; Levering, 1982; Maguire, 2012; Manvell, 1971; Murray and Christopher, 1992; Pflaum, 1990; Rentschler, 1986; Robin, 1999; Rukavishnikov, 2000; Shaw and Youngblood, 2010; Shenin, 2003; Strada and Troper, 1997; Klimontovich, 1990; Kolesnikova, 2008; Turovskaya, 1993; 1996). But each of the opposing sides preferred to choose the most advantageous facts (in their favor) passing over *black spots* in silence.

That explains the violent storm of angry accusations of bourgeois cinema vices as well as the western world in general which raged in Soviet scientific and journalistic literature devoted to the problem of the *ideological struggle on the screen*. At the same time, "propagandists possessed all the necessary premises and conditions for the creation of the information reality suitable for the USSR administration: experience, state monopoly on mass media and information itself, citizens' confidence in the government and newspaper messages, a low level of political culture and literacy of some part of the population, traditional distrust of the West" (Fateyev, 1999).

It is true that one could often run across single-valued passages in the works of more liberal Soviet film critics meant for Soviet viewers who had never seen anti-Soviet films, and who had never attempted to reach the level of comparative analysis of media stereotypes *on both sides of the Iron Curtain*.

However, the evolution of Western film texts interpretations by Soviet and Russian critics is a subject for further research. In this article I will try to analyze the image of Russia through the Federal Republic of Germany feature films' view.

The objectives of my research are:

- to define the place and role of the Russian image transformation topic in the Federal Republic of Germany cinematograph from 1946 (the beginning of the post-war ideological confrontation) to 1991 (the Soviet Union disintegration) versus the tendencies of the modern age (1992-present);
- the study of the political, ideological, social and cultural contexts, the principal development stages, concepts, aims, objectives, authors' conceptions of my research topic interpretations on the Federal Republic of Germany screen;
- classification and comparative analysis of the Federal Republic of Germany films' trends and stereotypes connected with the Russian image interpretation: ideology, content models, genre modifications (including: social and political analysis, stereotypes analysis, ideological analysis, representation analysis, identification analysis, iconographic analysis, narrative analysis, character analysis).

Analysis and the interpretation of the Federal Republic of Germany films connected with the Russian image interpretation and scientific literature about the research topic are very important. Because without those it is impossible to arrange, to systematize, to investigate contexts, basic stages, directions, purposes and tasks, contents, genre models, etc. of the development of the research theme.

I analyzed the image of Russia in the screen mirror of the Federal Republic of Germany for:

- determine the place and role of the image of the USSR and the Russian and Soviet / Russian characters in the movies from the beginning of the postwar German ideological confrontation to 1991 (the collapse of the Soviet Union) as compared with the trends of the modern era (1992 - present);
- identify political, ideological, social and cultural contexts, the main stages of development, concepts, goals, objectives, authors of fiction films themes outlined above;
- classify and compare trends and stereotypes German films related to the Soviet / Russian theme: ideology, content model, genre modifications (including: socio-political analysis,

stereotypes, ideological analysis, identification analysis, the iconographic analysis, narrative analysis, the characters etc.).

Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1946-1991, i.e. during the existence of the USSR Structure and genre stereotypes of dramas

-historical period, locale: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- furnishings, household items: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters and many of the characters of the Russian Empire. However, if the action takes place on the World War II or in the Soviet or Nazi camps, the living conditions of both Soviet and German characters quite ascetic;

-methods of depicting reality: moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917) or quasi-grotesque depiction of life in Russia and the USSR;

-characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters - carriers of democratic ideas; negative characters - inhuman , militaristic ideas. Characters shared not only social, but often material status. Separated by ideology and worldview (bourgeois, communist, Nazi), characters, usually filed according to the settings of a media source: most Soviet and Nazis characters shown rude and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream ... Characters of the Russian Empire or the Russian immigrants are often shown on the positive side. But some of the Soviet characters (e.g. prisoners of concentration camps) may also be shown on the positive side;

- significant change in the lives of the characters: the negative characters are going to put their inhumane ideas;

- problems encountered: the life of positive characters, or the life of entire nations / countries under threat;

- finding solutions to the problem: the struggle beatween of negative and positive characters;

- solution: the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Doctor from Stalingrad* (1958), *Stalingrad* (1963), *Escape from Taiga* (1967), *Escape to the Sun* (1972), *Cross of Iron* (1977), etc.

Structure and genre stereotypes of detectives and thrillers

-historical period, locale: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- furnishings, household items: a modest dwelling and household items Soviet characters, luxury dwellings and household items Western characters (however, in the territory of the country hostile spies adapted to the housing and living conditions of the opponent);

- methods of depicting reality: as a rule, conditional grotesque depiction of the lives of people "hostile states" .

- characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but Soviet citizens or Nazi). Separated by ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source: Soviet spies may at some timeto look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream ...

- significant change in the lives of the characters: the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- problems encountered: violation of the law;

- finding solutions to problems: crime investigation, prosecution negative characters;

- solution: positive characters expose / catch / destroy negative.

Specific examples of the movie: *The Spy* (1965), *Charlie Muffin* (1979), etc.

Structure and genre stereotypes of melodramatic films

-historical period, locale: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items:* a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters.

- *methods of depicting reality:* as a rule, conditional grotesque in relation to the lives of people "hostile states" .

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:* male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;

- significant change in the lives of the characters: a meeting of male and female characters;

- *problems encountered:* ideological and social mesalliance;

- *finding solutions to the problem:* the characters overcome the ideological and social obstacles to their love;

- *solution:* wedding / love harmony, or death, separation of these characters.

Representative examples of films: *No Way Back* (1953), etc.

Structure and genre stereotypes of comedy films

-historical period, locale: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items:* a modest dwelling and household items Soviet characters, comfortable home and Houseware western characters;

- *methods of depicting reality:* as a rule, conditional grotesque in relation to the lives of people from "enemy states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:* Soviet and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice;

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

- *problems encountered:* "culture shock", mutual misunderstanding.

- *finding solutions to the problem:* in a series of funny / eccentric characters situations overcome ideological barriers to understanding.

- *solution:* the harmony of understanding of Soviet and Western characters, colored humor.

Representative examples of films: *Comrade Munchausen* (1962), *Two girls with red star* (1966), etc.

Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1992-2014, i.e. after the collapse of the USSR Structure and genre stereotypes of dramas

-historical period, locale: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items:* a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters, many of the characters of the Russian Empire , Russian mafia oligarchs from post-Soviet period. However, if the action takes place on the World War II or in the Soviet and Nazi concentration camps, the living conditions of both Soviet and German characters quite ascetic.

- *methods of depicting reality:* moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917) or quasi- grotesque depiction of life in modern Russia and the USSR;

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:* positive characters - carriers of democratic ideas; negative characters - inhuman, militaristic ideas. Characters shared not only social, but often material status, ideology, worldview (bourgeois, communist, Nazi). Characters of the Russian Empire or the Russian immigrants are often shown

on the positive side. Nazi characters are negative, Russian / Soviet characters are shown different - as rude and violent types with primitive vocabulary, spiteful persons active gestures and unpleasant tone of voice, and quite goodies protecting example civilians women and children. Soviet characters, such as concentration camp prisoners, may also be shown on the positive side. Characters of modern Russia (mostly - women) can be displayed positive if they are not connected with the secret police, mafia, crime;

- *significant change in the lives of the characters:* the negative characters are going to put their inhumane ideas;

- *problems encountered:* the life of positive characters, or the life of entire nations / countries under threat;

- *finding solutions to the problem:* the struggle between negative and positive characters;

- *solution:* the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Stalingrad* (1993), *Rabbit Hunt* (1994), *Enemy at the Gates* (2001), *Amber Amulet* (2004), *Joy Division* (2006) , *Nameless woman in Berlin* (2008) , *4 days in May* (2010), *Uranium Mine* (2010) , *Miracles* (2011), *Our mothers, our fathers* (2013), etc.

Structure and genre stereotypes of detectives and thrillers

-*historical period, locale:* any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items:* a modest dwelling and household items Soviet characters (or more is better, when it comes to modern Russia), luxury homes and Houseware western characters, Russian millionres, mafia (in this case, if the movie characters spies, then, being on hostile territory of the country, they adapt to the housing and living conditions of the opponent);

- *methods of depicting reality:* as a rule, several grotesque depiction of life of people "hostile states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:* positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but the Soviet / Russian citizens, the Nazis). Separated by ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source : spyware may at any time to look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream... Russian characters are shown in a more differentiated.

- *significant change in the lives of the characters:* the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- *problems encountered:* violation of the law;

- *finding solutions to problems:* crime investigation, prosecution negative characters;

- *solution:* positive characters expose / catch / destroy negative.

Specific examples of the films: *23* (1998), etc.

Structure and genre stereotypes of melodramatic films

-*historical period, locale:* any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items:* a modest dwelling and household items Soviet / Russian characters , comfortable home and everyday objects German characters of Russian millioners, mafia;

- *methods of depicting reality:* as a rule, conditional grotesque in relation to the lives of people "hostile states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:* male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;

- *significant change in the lives of the characters:* a meeting of male and female characters;

- *problems encountered:* ideological and social mesalliance;

- *finding solutions to the problem:* the characters overcome the ideological and social obstacles to their love;

- *solution:* wedding / love harmony, or death, separation characters.

Representative examples of films: *Love in Konigsberg* (2006), *Love in St. Petersburg* (2009), etc.

Structure and genre stereotypes of comedy films

-*historical period, locale:* any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items:* a modest dwelling and household items Soviet / Russian characters, comfortable home and household items Western characters of Russian millioners, mafia;

- *methods of depicting reality:* as a rule, conditional grotesque in relation to the lives of people from "enemy states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:* Soviet / Russian and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice; Russian characters may look more differentiated;

- *significant change in the lives of the characters:* the characters encountered in the funny / eccentric circumstances in this case, either the German or Soviet / Russian characters are on foreign soil;

- *problems encountered*: "culture shock", mutual misunderstanding;

- *finding solutions to the problem:* in a series of funny / eccentric characters situations overcome ideological barriers to understanding;

- *solution:* understanding characters, colored humor.

Representative examples of films: *The Gorilla Bathes at Noon* (1993), *Gate to Heaven* (2003), etc.

My analysis of feature films related to the Soviet / Russian theme and Soviet / Russian characters, set in Germany / West Germany from 1953 to 2014 allowed us to construct a table 1.

Table 1: German Feature Films on the Russian Subject (1946-2014)
Compiled by Alexander Fedorov

Soviet Period								
Year of film release:	**Total number of German feature films associated with the Russian subject:**	***Films' Genres***						
		Drama	**Comedy**	**Triller|& Detective**	**Melodrama**	**Action**	**Sci-Fi**	
1953	1	0	0	0	1	0	0	
1954	0	0	0	0	0	0	0	
1955	0	0	0	0	0	0	0	
1956	1	0	0	0	1	0	0	
1957	0	0	0	0	0	0	0	
1958	3	2	0	0	1	0	0	
1959	2	1	1	0	0	0	0	
1960	2	0	1	0	1	0	0	
1961	0	0	0	0	0	0	0	
1962	4	2	2	0	0	0	0	
1963	1	1	0	0	0	0	0	
1964	5	2	1	0	2	0	0	
1965	3	0	1	2	0	0	0	

1966	3	1	2	0	0	0	0	
1967	9	5	4	0	0	0	0	
1968	1	0	0	0	1	0	0	
1969	2	1	1	0	0	0	0	
1970	4	4	0	0	0	0	0	
1971	1	0	1	0	0	0	0	
1972	1	1	0	0	0	0	0	
1973	0	0	0	0	0	0	0	
1974	2	2	0	0	0	0	0	
1975	1	1	0	0	0	0	0	
1976	1	0	0	0	1	0	0	
1977	2	2	0	0	0	0	0	
1978	0	0	0	0	0	0	0	
1979	1	0	0	1	0	0	0	
1980	0	0	0	0	0	0	0	
1981	1	1	0	0	0	0	0	
1982	2	2	0	0	0	0	0	
1983	0	0	0	0	0	0	0	
1984	4	3	1	0	0	0	0	
1985	0	0	0	0	0	0	0	
1986	1	1	0	0	0	0	0	
1987	2	2	0	0	0	0	0	
1988	3	3	0	0	0	0	0	
1989	0	0	0	0	0	0	0	
1990	2	2	0	0	0	0	0	
1991	1	0	1	0	0	0	0	
Total (Soviet period)	**66**	**39**	**16**	**3**	**8**	**0**	**0**	

Russian period

Year of film release:	**Total number of German feature films associated with the Russian subject:**	***Films' Genres***						
		Drama	**Comedy**	**Triller|& Detective**	**Melodrama**	**Action**	**Sci-Fi**	
1992	0	0	0	0	0	0	0	
1993	5	4	1	0	0	0	0	
1994	1	1	0	0	0	0	0	
1995	1	0	1	0	0	0	0	
1996	3	1	0	2	0	0	0	
1997	2	1	0	0	0	1	0	
1998	2	1	0	1	0	0	0	
1999	3	1	1	1	0	0	0	
2000	2	2	0	0	0	0	0	
2001	7	4	0	2	1	0	0	
2002	5	2	0	1	0	1	1	
2003	5	3	2	0	0	0	0	
2004	4	3	0	0	0	1	0	
2005	5	4	0	0	0	1	0	
2006	9	5	1	2	1	0	0	
2007	7	4	1	0	1	1	0	
2008	4	2	0	2	0	0	0	

2009	6	1	0	2	1	1	1	
2010	7	4	0	0	0	3	0	
2011	2	2	0	0	0	0	0	
2012	1	1	0	0	0	0	0	
2013	1	1	0	0	0	0	0	
2014	0	0	0	0	0	0	0	
Total (Russian period)	**82**	**47**	**7**	**13**	**4**	**9**	**2**	
TOTAL:	**148**	**86**	**23**	**16**	**12**	**9**	**2**	

Results.

As a result of analysis, I found that from 1953 to 2014 in the Federal Republic of Germany was photographed 148 feature films related to Russia and Russian characters. The first postwar German feature film with Russian characters was filmed in 1953.

60 feature films from 148 were co-production (with France, Italy, USA, Austria, Switzerland, and other countries), and 46 - the films adaptations of the Russian literary classics (prose and plays of Anton Chekhov, Fedor Dostoyevsky, Leon Tolstoy, Nikolai Gogol , Maxim Gorky, etc.).

As for the genre spectrum of these films, it is obvious dominant genre drama (86 films). Followed by (in descending order): comedy (23 films), detectives and thrillers (16 films), melodrama (12 films), action movies (9) and fiction films (2).

Only 88 from 148 of German films, associated with Soviet or Russian characters, talk about time period of 1940s – 1990s and the beginning of the XXI century. The following topics dominated in these 88 films:

- escape/emigration od russian carecters to the West (11 films),
- espionage and terrorism (10 films),
- the Russian mafia, banditry, prostitution (10 films),
- the German characters suffering during the Second World War on the Eastern Front in the first half of the 1940s (7 films),
- the suffering of the German characters during the Soviet occupation of Germany in the second half of the 1940s (5 films),
- adventure of German characters caught in the Soviet Union or Russia during the 1960s to the present days.

Analyzing the figures, I can note a significant increase (at least 2.5 - fold) to the attention of German filmmakers of the Soviet / Russian theme in the post-Soviet era. So 66 films with Soviet and Russian characters was delivered in Germnay for 45 five years after the war (1946 to 1991), and 82 films - in the last 22 years (1992-2014).

When saving dominant drama (39 dramas in the Soviet period and 47 - in the post-soviet) is clearly observed decline in the share of comedy films (16 comedies in the Soviet period to 7 - in the post-soviet) and an increase in the number of detectives, thrillers and action (in the Soviet period, these genres can be traced in the aggregate as the main in the 3 films only, whereas in the post-Soviet period - already in the 22 films).

148 feature films with the Soviet / Russian characters ... it much or little? Looking to compare. For example, in the U.S. during the Soviet period was delivered 242 films of this kind, and since 1992 – about 150. But – 148 films, it's about the same as it was filmed from 1946 to 2014 in France and Italy together...

Consequently, interest in Russian cinema topics in Germany accidental, and understandably so – the history of Russia and Germany are closely linked, including two world wars, where both sides were killed tens of millions of people.

As for the reasons for the increasing number of Russian films with themes - especially with modern – that over the past 20 years, then I would venture to hypothesize that it affected a significant inflow into Germany and Soviet Russian emigrants in it since 1992. Consequently, inside Germany itself today has considerable largest audience interested in films about Russia and Russian characters: from 82 million people residing in Germany, about 6 million in one degree or another fluent in Russian [Russian language ..., 2014].

Contemporary German fiction cinema, associated with Soviet / Russian theme and Soviet / Russian characters, of course, gives a more stereoscopic and realistic image of Russia and Russian (see, for example, *Love in Königsberg, England, Enemy at the Gates, Gate to Heaven,* etc.). However, many German films 1992-2014's still pretty primitive approach inherent to the interpretation of events and characters associated with Russia (*Russian Roulette - Moscow-95, Transsiberian,* etc.).

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Selected Filmography on the article topic

Weg ohne Umkehr / No Way Back. West Germany, 1953. Director Victor Vicas, Beate von Molo. Screenwriter Gerhard T. Buchholz (book by Grogory Klimov). Actors: Ivan Desny, Ruth Niehaus, L.Kedrova, S.Belousov, L.Pilyaev and others. Melodrama.

Der Revisor. West Germany, 1955. Director and Screenwriter Ulrich Lauterbach (play by N.Gogol). Actors: Fred Kallmann, Walter Ladengast, Harald Mannl and others. Comedy.

Die Heiratskomodie. West Germany, 1955. Director Bruno Hubner (play by N.Gogol). Actors: Fritz Asmussen, Lina Carstens, Hans Clarin and others. Comedy.

Anastasia - Die letzte Zarentochter. West Germany, 1956. Director Falk Harnack. Screenwriters: Herbert Reinecker, Alf Teichs. Actors: Lilli Palmer, Ivan Desny, Ellen Schwiers and others. Melodrama.

Auferstehung. West Germany-Italy-France, 1958. Director Rolf Hansen. Screenwriters: Renato Castellani, Juliane Kay (novel by L.Tolstoy). Actors: Horst Buchholz, Myriam Bru, Edith Mill and others. Melodrama.

Der Arzt von Stalingrad. West Germany, 1958. Director Geza von Radvanyi. Screenwriter Werner P. Zibaso (novel by Heinz G. Konsalik). Actors: O.E. Hasse, Eva Bartok, Mario Adorf, Vera Chekhova and others. Drama.

Petersburger Nachte. West Germany, 1958. Director Paul Martin. Screenwriters: Johannes Hendrich, Max Nosseck. Actors: Ewald Balser, Johanna von Koczian, Ivan Desny and others. Drama.

Der Kirschgarten. West Germany, 1959. Director and Screenwriter Heinz Hilpert (play by A.Chekhov). Actors: Inge Birkmann, Kathrin Ackermann, Jenny Lattermann and others. Comedy.

Raskolnikoff. West Germany, 1959. Director Franz Peter Wirth. Screenwriter Leopold Ahlsen (novel by F.Dostoyevsky). Actors: Hartmut Reck, Paul Verhoeven, Solveig Thomas and others. Drama.

Ein Monat auf dem Lande. West Germany, 1960. Director Robert Freitag (play by I.Turgenev). Actors Maria Becker, Jorn Behrmann, Max Buchsbaum and others. Melodrama.

Wir Kellerkinder. West Germany, 1960. Director Hans-Joachim Wiedermann. Screenwriters: Thomas Keck, Herbert Kundler. Actors: Wolfgang Neuss, Karin Baal, Ingrid van Bergen and others. Comedy.

The Devil's Agent. West Germany-UK, 1962. Director John Paddy Carstairs. Screenwriter John Paddy Carstairs (novel by Hans Habe). Actors: Peter van Eyck, Marianne Koch, Macdonald Carey, Christopher Lee and others. Drama.

Escape from East Berlin. USA-West Germany, 1962. Director Robert Siodmak. Screenwriters: Gabrielle Upton, Peter Berneis. Actors: Don Murray, Christine Kaufmann, Werner Klemperer and others. Drama.

Genosse Münchhausen. West Germany, 1962. Director Wolfgang Neuss. Actors: Wolfgang Neuss, Corny Collins, Ingrid van Bergen and others. Comedy.

Die Rache. West Germany, 1962. Director Rainer Erler (story by A.Chekhov). Actors: Rudolf Vogel, Eva Maria Meineke, Harald Leipnitz and others. Comedy.

Stalingrad. West Germany, 1963. Director Gustav Burmester. Screenwriter Claus Hubalek (novel by Theodor Plievier). Actors: Ullrich Haupt, Hanns Lothar, Carl Lange and others. Drama.

Das Duell. West Germany, 1964. Director Hans Schweikart. Screenwriter Leo Lehmann (story by A.Chekhov). Actors: Hartmut Reck, Gerlinde Locker, Pinkas Braun and others. Drama.

Gerechtigkeit in Worowogorsk. West Germany, 1964. Director Dietrich Haugk. Screenwriter Theodor Schubel (stories by A.Chekhov). Actors: Paul Bos, Herbert Botticher, Johannes Buzalski and others. Comedy.

Helle Nachte. West Germany, 1964. Director and Screenwriter Wilhelm Semmelroth (story by F.Dostoyevsky). Actors: Kornelia Boje, Hartmut Reck, Ida Ehre and others. Melodrama.

Der Seitensprung. West Germany, 1964. Director Rainer Erler. Screenwriter Theodor Schubel (story by A.Chekhov). Actors: Robert Meyn, Nora Minor, Hannelore Elsner and others. Melodrama.

Le train de Berlin est arrete' / Stop Train 349 / Verspatung in Marienborn. France-Italy-West Germany, 1964. Director Rolf Hadrich. Screenwriters: Will Tremper, Jim Henaghan. Actors: Jose Ferrer, Sean Flynn, Nicole Courcel and others. Drama.

The Dirty Game / Guerre secrete. USA-France-Italy-West Germany, 1965. Directors: Christian-Jaque, Werner Klingler, Carlo Lizzani, Terence Young. Screenwriters: Philippe Bouvard, Jacques Caborie and others. Actors: Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot, Bourvil, Robert Hossein, Klaus Kinski and others. Thriller.

Onkelchens Traum. West Germany, 1965. Director Gunter Grawert. Screenwriter Lester Cole (story by F.Dostoyevsky). Actors: Rudolf Vogel, Rosel Schafer, Monika Berg and others. Comedy.

Der Spion, der i die holle ging. West Germany-France, 1965. Director Maurice Labro. Screenwriter Claude Rank. Actors: Ray Danton, Pascal Petit, Roger Hanin and others. Detective Story.

Der Kirschgarten. West Germany, 1966. Director Peter Zadek (play by A.Chekhov). Actors: Margot Trooger, Hans Jaray, Marlen Diekhoff and others. Comedy.

Defector. France - West Germany, 1966. Director Raoul Levy. Screenwriters: Peter Francke, Robert Guenette. Actors: Montgomery Clift, Hardy Kruger, Macha Meril and others. Drama.

Zwei Girls vom roten Stern / An Affair of State. West Germany-Austria-France, 1966. Director Sammy Drechsel. Screenwriter Klaus Peter Schreiner (novel by Peter Norden). Actors: Lilli Palmer, Curd Jürgens, Pascale Petit and others. Comedy.

Der Alte. West Germany-Belgium-Canada-Switzerland, 1967. Director and Screenwriter Lutz Buscher (story by M.Gorky). Actors: Paul Verhoeven, Ursula Jockeit, Hans Helmut Dickow and others. Drama.

Drei Jahre. West Germany, 1967. Director Eberhard Itzenplitz. Screenwriter Leo Lehmann (play by A.Chekhov). Actors: Franz Kollasch, Christiane Bruhn, Herbert Fleischmann and others. Drama.

Ich will Mjussow sprechen. West Germany, 1967. Director Rolf von Sydow. Screenwriters: Jan Mertens, Gerd Bauer (play by V.Kataev). Actors: Joachim Teege, Kurt Sobotka, Karin Jacobsen and others. Comedy.

Liebesnachte in der Taiga. West Germany, 1967. Director Harald Philipp. Screenwriter Werner P. Zibaso (novel by Heinz G. Konsalik). Actors: Thomas Hunter, Marie Versini, Stanislav Ledinek, Ivan Desny and others. Drama.

Die Letzten. West Germany, 1967. Director Oswald Dopke. Screenwriters: Gerd Rosler, F.K.Wittich (play by M.Gorky). Actors Wolfgang Engels, Carl Lange, Alice Treff and others. Drama.

Pension Clausewitz. West Germany, 1967. Director Ralph Habib. Screenwriters: Franz Baake, Nero Brandenburg. Actors: Wolfgang Kieling, Maria Brockerhoff, Friedrich Schoenfelder and others. Comedy.

Der Revisor. West Germany, 1967. Director Gustav Rudolf Sellner (play by N.Gogol). Actors: Alfred Schieske, Ruth Hausmeister, Claudia Brodzinska and others. Comedy.

Das schwedische Zundholz. West Germany, 1967. Director and screenwriter Gerhard Klingenberg (story by A.Chekhov). Actors: Hans Joachim Klein, Ellen Schwiers, Rudolf Vogel and others. Comedy.

Der Tod des Iwan Iljitsch. West Germany, 1967. Director Hansgunther Heyme. Screenwriter Artur Adamov (story by L.Tolstoy). Actors: Ulrich Matschoss, Josefine Schult-Prasser, Johanna Liebeneiner and others. Drama.

Tragodie auf der Jagd. West Germany, 1968. Director Gerhard Klingenberg. Screenwriter Leo Lehmann (play by A.Chekhov). Actors: Erich Schellow, Karin Baal, Andrea Jonasson and others. Melodrama.

Der ewige Gatte. West Germany, 1969. Director and screenwriter Stanislav Barabas (story by F.Dostoyevsky). Actors: Jozef Kroner, Gunter Mack, Brigitte Skay and others. Comedy.

Solens barn. West Germany, 1969. Director Ernst Gunther (play by M.Gorky). Actors Gunnel Brostrom, Ulf Brunnberg, Gertrud Fridh and others. Drama.

Erste Liebe. West Germany, 1970. Director and screenwriter Maximilian Schell (story by I.Turgenev). Actors John Moulder-Brown, Dominique Sanda, Maximilian Schell and others. Melodrama.

Menschen. West Germany, 1970. Director Fritz Umgelter. Screenwriter Leopold Ahlsen (play by M.Gorky). Actors: Ullrich Haupt, Gunter Mack, Gunter Strack and others. Drama.

Die U-2-Affäre. West Germany, 1970. Director Rudolf Nussgruber. Screenwriters: Hans Dieter Schreeb, Hans-Georg Thiemt. Actors: Michael Degen, Claudia Wedekind, Dieter Eppler and others. Drama.

Die Mutter. West Germany, 1971. Directors: Wolfgang M. Schwiedrzik, Frank Patrick Steckel. Screenwriter Bertolt Brecht (story by M.Gorky). Actors: Sabine Andreas, Monica Bleibtreu, Edith Clever and others. Drama.

W.R. - Misterije organizma. W.R. - Die Mysterien des Organismus. Ugoslavia - West Germany, 1971. Director and screenwriter Dusan Makavejev. Actors: Milena Dravic, Ivica Vidovic, Jagoda Kaloper and others. Comedy.

Escape to the Sun. Israel - France - West Germany, 1972. Director and screenwriter Menahem Golan. Actors: Laurence Harvey, Josephine Chaplin, Lila Kedrova, John Ireland and others. Drama.

Krankensaal 6. West Germany, 1974. Director and screenwriter Karl Fruchtmann (story by A.Chekhov). Actors: Helmut Qualtinger, Stefan Wigger, Zalman Lebiush and others. Drama.

Die Mowe. West Germany, 1974. Director Peter Zadek (play by A.Chekhov). Actors: Lola Muthel, Hermann Lause, Hans Mahnke and others. Drama.

Michel Strogoff. France-Austria-Switzerland-West Germany, 1975. Director Screenwriter Robert Brandau. Actors: Raimund Harmstorf, Lorenza Guerrieri, Pierre Vernier, Vernon Dobtcheff and others. Drama.

Oblomows Liebe. West Germany, 1976. Director Claus Peter Witt. Screenwriter Manfred Bieler (novel by I.Goncharov). Actors: Wolfgang Reichmann, Herbert Botticher, Johanna Elbauer and others. Melodrama.

Cross of Iron. UK - West Germany, 1977. Director Sam Peckinpah. Screenwriters: Julius J. Epstein, James Hamilton, Walter Kelley (novel by Willi Heinrich). Actors: James Coburn, Maximilian Schell, James Mason and others. Drama.

Die Damonen. Austria - West Germany, 1977. Director Claus Peter Witt. Screenwriter Leopold Ahlsen (novel by F.Dostoyevsky). Actors: Maria Wimmer, Christoph Bantzer, Hannes Messemer and others. Drama.

Charlie Muffin. UK- West Germany, 1979. Director Jack Gold. Screenwriter Keith Waterhouse (novel by Brian Freemantle). Actors: David Hemmings, Sam Wanamaker, Jennie Linden and others. Thriller.

Der lebende Leichnam. West Germany, 1981. Director Otto Schenk (play by L.Tolstoy). Actors: Lukas Ammann, Hartmut Becker, Helmut Lohner and others. Drama.

Der Mann auf der Mauer. West Germany, 1982. Director Reinhard Hauff. Screenwriter Peter Schneider . Actors: Marius Müller-Westernhagen, Julie Carmen, Towje Kleiner and others. Drama.

Nachtasyl. West Germany, 1982. Director Jurgen Gosch. (play by M.Gorky). Actors: Helmut Brasch, Anna Henkel, Brigitte Janner and others. Drama.

Der Bar. West Germany, 1984. Director and screenwriter Don Askarian (play by A.Chekhov). Actors: Hans Peter Hallwachs, Elisabeth Rath, Hans Machin and others. Comedy.

La Diagonale du fou. France-Switzerland-West Germany, 1984. Director and screenwriter Richard Dembo. Actors: Michel Piccoli, Akiva Liebskind, Leslie Caron, Liv Ullmann and others. Drama.

Drei Schwestern. West Germany, 1984. Director and screenwriter Thomas Langhoff (play by A.Chekhov). Actors: Hilmar Baumann, Jorg Gudzuhn, Walter Jupe' and others. Drama.

Rasputin - Orgien am Zarenhof. West Germany, 1984. Director Ernst Hofbauer. Screenwriters: Ernst Hofbauer, C.M. Sherland. Actors: Alexander Conte, Uschi Karnat, Marion Berger and others. Drama.

Drei Schwestern. West Germany, 1986. Director and screenwriter Peter Stein (play by A.Chekhov). Actors: Edith Clever, Corinna Kirchhoff, Jutta Lampe and others. Drama.

Maschenka. West Germany-UK-France-Finland, 1987. Director John Goldschmidt. Screenwriter John Mortimer (novel by V.Nabokov). Actors: Irina Brook, Cary Elwes, Sunnyi Melles and others. Drama.

Das Treibhaus. West Germany, 1987. Director and screenwriter Peter Goedel (novel by Wolfgang Koppen). Actors: Christian Doermer, Otto A. Buck, Hans Faber and others. Drama.

Judgment in Berlin. West Germany-USA, 1988. Director Leo Penn. Screenwriters: Leo Penn, Joshua Sinclair. Actors: Martin Sheen, Heinz Hoenig, Jutta Speidel, Sean Penn and others. Drama.

Testimony. Denmark-Holland-Sweden-West Germany-UK, 1988. Director Tony Palmer. Screenwriters: Tony Palmer, David Rudkin. Actors: Ben Kingsley, Sherry Baines, Magdalen Asquith and others. Drama.
The story of the great Soviet composer Dmitri Shostakovich (1906-1975) and his life and career during the rule of Stalin.

Ariadna. West Germany, 1990. Director and screenwriter Jochen Richter (story by A.Chekhov). Actors: Albert Fortell, Wolf Harnisch, Rolf Illig and others. Drama.

Moskau – Petuschki. Germany, 1991. Director Jens Carl Ehlers. Screenwriter Jens Carl Ehlers (novel by Venedict Erofeev). Actors: Jan Biczycki, Henryk Bista, Doris Buchrucker and others. Comedy.

Gorilla Bathes at Noon. Germany-Yugoslavia, 1993. Director and screenwriter Dusan Makavejev. Actors: Svetozar Cvetkovic, Anita Mancic, Alexandra Rohmig and others. Comedy.

The Innocent. Germany-UK, 1993. Director John Schlesinger. Screenwriter Ian McEwan. Actors: Anthony Hopkins, Isabella Rossellini, Campbell Scott and др. Drama.

Sommergaste. Germany, 1993. Director David Mouchtar-Samorai (play by M.Gorky). Actors: Tonio Arango, Wolfgang Arps, Gabriela Badura and others. Drama.

Stalingrad. Germany, 1993. Director Joseph Vilsmaier. Screenwriters: Jurgen Buscher, Christoph Fromm, Johannes Heide, Joseph Vilsmaier. Actors: Dominique Horwitz, Thomas Kretschmann, Jochen Nickel and others. Drama.

Wehner - Die unerzählte Geschichte. Germany, 1993. Director and screenwriter Heinrich Breloer. Actors: Ulrich Tukur, Heinz Baumann, Helmut Ahner, Gennady Vengerov and others. Drama.

Hasenjagd - Vor lauter Feigheit gibt es kein Erbarmen. Austria-Germany, 1994. Director and screenwriter Andreas Gruber. Actors: Elfriede Irrall, Rainer Egger, Oliver Broumis and others. Drama.

Russian Roulette - Moscow 95. Germany, 1995. Director Menahem Golan. Screenwriter Andrei Samsonov. Actors: Barbara Carrera, Zachi Noy, Oliver Reed, Maria Shukshina and others. Comedy.

Der letzte Kurier. Germany, 1996. Director Adolf Winkelmann. Screenwriter Matthias Seelig. Actors: Sissi Perlinger, Sergey Garmash, Hans Martin Stier, Gennady Vengerov and others. Thriller.

So nicht, Frau Staatsanwalt. Mona M. - Mit den Waffen einer Frau. **Germany, 1996.** Directors: Gunter Friedrich, Franz Josef Gottlieb. Actors: Simone Thomalla, Regimantas Adomaitis, Hans-Uwe Bauer, Gennady Vengerov and others. Drama.

The Writing on the Wall. UK-Germany, 1996. Director Peter Smith. Screenwriter Patrick Malahide. Actors: Lena Stolze, Martin Glyn Murray, Bill Paterson, Gennady Vengerov and others. Thriller.

Air Force One. USA-Germany, 1997. Director Wolfgang Petersen. Screenwriter Andrew W. Marlowe. Actors: Harrison Ford, Gary Oldman, Glenn Close, Andrey Divoff, Ilya Baskin, Oleg Taktarov and others. Action.

Hostile Waters. France-Germany-USA, 1997. Director David Drury. Screenwriter Troy Kennedy-Martin. Actors: Rutger Hauer, Martin Sheen, Max von Sydow and others. Drama.

Die kaukasische Nacht. Germany, 1998. Director Gordian Maugg. Actors: Robert Schielecke, David Iaschwilli, Winfried Glatzeder and others. Drama.

23. Germany, 1998. Director Hans-Christian Schmid. Screenwriters: Michael Dierking, Michael Gutmann. Actors: August Diehl, Fabian Busch, Dieter Landuris and others. Thriller.

History Is Made at Night. UK-France-Germany-Finland, 1999. Director Ilkka Jorvi-Laturi. Screenwriters: Patrick Amos, Jean-Pierre Gorin. Actors: Bill Pullman, Irene Jacob, Udo Kier and others. Comedy.

Kinder der Sonne. Germany, 1999. Director Achim Benning (play by M.Gorky). Actors: Erika Pluhar, Michael Heltau, Kitty Speiser and others. Drama.

Stan Becker - Echte Freunde. Germany, 1999. Director Kaspar Heidelbach. Screenwriter Martin Kluger. Actors: Heinz Hoenig, Rolf Zacher, Martin Armknecht, Gennady Vengerov and others. Thriller.

Damonen. Germany, 2000. Director Frank Castorf. Screenwriters: Albert Camus, Frank Castorf (novel by F.Dostoyevsky). Actors: Kathrin Angerer, Henry Hubchen, Hendrik Arnst and others. Drama.

England! Germany, 2000. Director Achim von Borries. Screenwriters: Karin Astrom, Achim von Borries. Actors: Ivan Shvedov, Merab Ninidze, Chulpan Khamatova and others. Drama.

Along Came a Spider. USA-Germany-Canada, 2001. Director Lee Tamahori. Screenwriter Marc Moss (novel by James Patterson). Actors: Morgan Freeman, Monica Potter, Michael Wincott, Ravil Isyanov and others. Thriller.

Enemy at the Gates. USA-Germnay-UK, 2001. Director Jean-Jacques Annaud. Screenwriters: Jean-Jacques Annaud, Alain Godard. Actors: Jude Law, Ed Harris, Rachel Weisz, Joseph Fiennes, Bob Hoskins, Ivan Shvedov, Gennady Vengerov and others. Drama.

Ice Planet. Germany, 2001. Director Reiner Schone. Actors: Sab Shimono, James O'Shea, Valery Nikolaev and others. Sci-Fi.

Mayday! Uberfall auf hoher See. Germany, 2001. Director Werner Masten. Actors: Klaus Lowitsch, Igor Jeftic, Bernd Stegemann, Gennady Verngerov and others. Thriller.

The Quickie. France-UK-Germany, 2001. Director and screenwriter Sergey Bodrov. Actors: Brenda Bakke, Sergey Bodrov, Eugeny Lazarev, Vladimir Mashkov and others. Drama.

Resurrezione. Italy-France-Germany, 2001. Directors: Paolo & Vittorio Taviani. Screenwriter Paolo Taviani (novel by L.Tolstoy). Actors: Stefania Rocca, Timothy Peach, Cecile Bois and others. Melodrama.

Taking Sides. France-UK-Germany-Austria, 2001. Director: István Szabó. Writer Ronald Harwood. Actors: Harvey Keitel, Stellan Skarsgård, Moritz Bleibtreu, Oleg Tabakov and others. Drama.

Der Tunnel. Germany, 2001. Director Roland Suso Richter. Screenwriter Johannes W. Betz Actors: Heino Ferch, Nicolette Krebitz, Sebastian Koch and others. Drama.

Doctor Zhivago. UK-Germany-USA, 2002. Director Giacomo Campiotti. Screenwriter Andrew Davies (novel by Boris Pasternak). Actors: Keira Knightley, Sam Neill, Bill Paterson and others. Drama.

K-19: The Widowmaker. UK-USA-Germany-Canada, 2002. Director Kathryn Bigelow. Screenwriters: Louis Nowra, Christopher Kyle. Actors: Harrison Ford, Liam Neeson, Ravil Isyanov, Lev Prygunov and others. Drama.

Rollerball. USA-Germany, 2002. Director John McTiernan. Screenwriter William Harrison. Actors: Chris Klein, Jean Reno, Oleg Taktarov and others. Sci-Fi.

The Vector File. New Zealand-Germany, 2002. Director Eliot Christopher. Screenwriter Ian McFadyen. Actors: Casper Van Dien, Catherine Oxenberg, India Oxenberg and others. Thriller.

Gate to Heaven. Germany, 2003. Director Veit Helmer. Screenwriters: Veit Helmer, Gordan Mihic. Actors: Valery Nikolaev, Masumi Makhija, Udo Kier and others. Comedy.

Der gestohlene Mond. Germany, 2003. Director and screenwriter Thomas Stiller. Actors: Birol Unel, Lisa Martinek, Dietmar Bar, Ivan Shvedov and others. Comedy.

Lichter. Germany, 2003. Director Hans-Christian Schmid. Screenwriters: Michael Gutmann, Hans-Christian Schmid. Actors: Andrzej Gorak, Ivan Shvedov and др. Drama.

Quicksand. France-UK-Germany, 2003. Director John Mackenzie. Screewriters: Desmond Lowden, Timothy Prager. Actors: Michael Keaton, Michael Caine, Judith Godrèche and others. Drama.

Zuckerbrot. Germany, 2003. Director and screenwriter Hartmut Schoen. Actors: Florian Lukas, Marie Zielcke, Ivan Shvedov and others. Drama.

Das Bernsteinamulett. Germany, 2004. Director Gabi Kubach. Screenwriter Sue Schwerin von Krosigk (novel by Peter Prange). Actors: Muriel Baumeister, Michael von Au, Merab Ninidze and others. Drama.

Blindganger. Germany, 2004. Director Bernd Sahling. Screenwriters: Helmut Dziuba, Bernd Sahling and others. Actors: Ricarda Ramunke, Dominique Horwitz, Maria Rother, Gennady Vengerov and others. Drama.

The Bourne Supremacy. USA-Germany, 2004. Director Paul Greengrass. Screenwriter Tony Gilroy (novel by Robert Ludlum). Actors: Matt Damon, Franka Potente, Oksana Akinshina and others. Action.

Onkel Wanja. Germany, 2004. Director and screenwriter Barbara Frey (play by A.Chekhov). Actors: Rainer Bock, Helga Grimme, Thomas Holtzmann and others. Drama.

The Mechanik. Germany-USA, 2005. Director Dolph Lundgren. Screenwriters: Bryan Edward Hill, Dolph Lundgren. Actors: Dolph Lundgren, Ben Cross, Olivia Lee and others. Action.

Nachtasyl. Germany, 2005. Director and screenwriter Hardi Strum (play by M.Gorky). Actors: Hans Peter Hallwachs, Esther Schweins, Wolfgang M. Bauer and others. Drama.

Die Spielerin. Germany, 2005. Director Erhard Riedlsperger. Screenwriter Fred Breinersdorfer (story by F.Dostoyevsky). Actors: Hannelore Elsner, Erwin Steinhauer, Nina Petri and others. Drama.

The White Countess. UK-USA-Germany-China, 2005. Director James Ivory. Screenwriter Kazuo Ishiguro. Actors: Ralph Fiennes, Natasha Richardson. Drama.

Willenbrock. Germany, 2005. Director Andreas Dresen. Screenwriters: Christoph Hein, Laila Stieler. Actors: Axel Prahl, Inka Friedrich, Anne Ratte-Polle and others. Drama.

Fay Grim. USA-Germany, 2006. Director and screenwriter Hal Hartley. Actors: Parker Posey, D.J.Mendel, Liam Aiken and others. Thriller.

Goldene Zeiten. Germany, 2006. Director Peter Thorwarth. Screenwriters: Alexander M. Rumelin, Peter Thorwarth. Actors: Wotan Wilke Mohring, Dirk Benedict, Wolf Roth, Gennady Vengerov and others. Comedy.

Joy Division. UK-Germany, 2006. Director Reg Traviss. Screenwriters: Reg Traviss, Rosemary Mason. Actors: Ed Stoppard, Tom Schilling, Bernard Hill and others. Drama.

Eine Liebe in Konigsberg. Germany, 2006. Director Peter Kahane. Screenwriters: Wolfgang Brenner, Peter Kahane. Actors: Wolfgang Stumph, Chulpan Khamatova, Ivan Shvedov and others. Melodrama.

Running Scared. Germany-USA, 2006. Director and screenwriter Wayne Kramer. Actors: Paul Walker, Cameron Bright, Vera Farmiga and others. Drama.

Eine Stadt wird erpresst. Germany, 2006. Director Dominik Graf. Screenwriters: Rolf Basedow, Dominik Graf. Actors: Uwe Kockisch, Misel Maticevic, Julia Blankenburg and others. Thriller.

Valerie. Germany, 2006. Director Birgit Moller.Screenwriters: Milena Baisch, Ilja Haller. Actors: Agata Buzek, Devid Striesow, Birol Unel and others. Drama.

Vier Tochter. Germany, 2006. Director Rainer Kaufmann. Screenwriter Gabi Blauert (novel by Inger Alfven). Actors: Dagmar Manzel, Tnia Shleif and others. Drama..

An die Grenze. Germany, 2007. Director Urs Egger. Screenwriter Stefan Kolditz. Actors: Jacob Matschenz, Bernadette Heerwagen, Max Riemelt and др. Drama.

Botched. Germany-Ireland-UK, 2007. Director Kit Ryan. Screenwriters: Derek Boyle, Eamon Friel. Actors: David Heap, Alan Smyth, Stephen Dorff and others. Crime Comedy.

The Death and Life of Bobby Z. USA- Germany, 2007. Director John Herzfeld. Screenwriters: Bob Krakower, Allen Lawrence. Actors: Paul Walker, Laurence Fishburne, Oleg Taktarov and others. Action.

Lucky You. USA-Germany-Australia, 2007. Director Curtis Hanson. Screenwriters: Eric Roth, Curtis Hanson. Actors: Eric Bana, Drew Barrymore, Robert Duvall and others. Melodrama.

Nachmittag. Germany, 2007. Director and screenwriter Angela Schanelec (play by A.Chekhov). Actors: Jirka Zett, Miriam Horwitz, Angela Schanelec and others. Drama.

Die Spieler. Germany, 2007. Director and screenwriter Sebastian Bieniek. Actors: Sebastian Bieniek, Viatcheslav Demdov, Ninel Genina Demidov. Drama.

War and Peace. Italy-France-Germany-Russia, 2007. Directors: Robert Dornhelm, Brendan Donnison. Screenwriters: Lorenzo Favella, Enrico Medioli (novel by L.Tolstoy). Actors: Alexander Beyer, Clemence Poesy, Alessio Boni, Malcolm McDowell and others. Drama.

Anonyma - Eine Frau in Berlin. Germany, 2008. Director and screenwriter Max Farberbock. Actors: Nina Hoss, Eugeny Sidikhin, Irm Hermann and others. Drama.

Die Frau aus dem Meer. Germany, 2008. Director and screenwriter Nikolaus Stein von Kamienski. Actors: Anja Kling, Walter Kreye, Ulrich Tukur and others. Thriller.

Le silence de Lorna. Belgium-France-Italy-Germany, 2008. Directors and Screenwriters: Jean-Pierre & Luc Dardenne. Actors: Arta Dobroshi, Jeremie Renier, Fabrizio Rongione, Anton Jakovlev, Grigory Manukov and others. Drama.

Transsiberian. UK-Germany-Spain-Lit, 2008. Director Brad Anderson. Screenwriters: Brad Anderson, Will Conroy. Actors: Woody Harrelson, Emily Mortimer, Ben Kingsley and others. Thriller.

Durch diese Nacht. Germany, 2009. Director and screenwriter Rolf Silber. Actors: Katharina Bohm, Oliver Stokowski, Tim Bergmann and others. Drama..

Flug in die Nacht - Das Unglück von Uberlingen. Switzerland-Germany, 2009. Director Till Endemann. Screenwriters Don Bohlinger, Till Endemann. Actors: Ken Duken, Charlotte Schwab, Sabine Timoteo and others. Drama.

Eine Liebe in St. Petersburg. Germany, 2009. Director Dennis Satin. Screenwriter Brigitte Blobel. Actors: Valerie Niehaus, Martin Feifel, Nicole Heesters and others. Melodrama.

Luftslottet som sprängdes. Sweden-Denmark-Germany, 2009. Director Daniel Alfredson, Screenwriters: Stieg Larsson, Ulf Ryberg. Actors: Michael Nyqvist, Noomi Rapace, Lena Endre and others. Thriller.

Shoot the Duke. Germany, 2009. Director Stephen Manuel. Screenwriter Thomas Jahn. Actors: Stephen Baldwin, Bettina Zimmermann, Thomas Heinze. Action.

Thick as Thieves. USA-Germany, 2009. Director Mimi Leder. Screenwriter Ted Humphrey. Actors: Морган Фримен, Антонио Бандерас, Раде Шербеджия, Ivan Petrushinov, Victor Boichev, Nickolay Hadjiminev and others. Thriller.

Star Trek. USA-Germany, 2009. Director J.J. Abrams. Screenwriters: Roberto Orci, Alex Kurtzman. Actors: Chris Pine, Zachary Quinto, Simon Pegg. Sci-Fi.

Death Race 2. South Africa – Germany, 2010. Director Roel Reine'. Screenwriters: Paul W.S. Anderson, Tony Giglio. Actors: Luke Goss, Lauren Cohan, Sean Bean. Action.

Go West - Freiheit um jeden Preis. Germany, 2010. Director Andreas Linke. Screenwriters: Matthias Pacht, Daniel Mann. Actors: Sergej Moya, Franz Dinda, Frederick Lau and others. Action.

Hinterhof. Germany, 2010. Director and screenwriter Ana Felicia Scutelnicu. Actors: Marina Weis, Jakob Kohn, Masha Tokareva. Short | Drama

The Last Station. Cermany-UK, 2010. Director Michael Hoffman. Screenwriters: Michael Hoffman, Jay Parini. Actors: Helen Mirren, James McAvoy, Christopher Plummer and others. Drama.

Poll. Germany-Austria, 2010. Director and screenwriter Chris Kraus. Actors: Paula Beer, Edgar Selge, Tambet Tuisk and others. Drama. James Greer. Actors: Jackie Chan, Amber Valletta, Billy Ray Cyrus and others. Action.

4 дня в мае / Vier tage im Mai. Germany-Russia, 2010. Director and screenwriter Achim von Borries. Actors: Aleksey Guskov, Merab Ninidze, Martin Brambach and others. Drama.

Der Uranberg. Germany, 2010. Director Dror Zahavi. Screenwriters: Hans-Werner Honert, Thomas Schulz. Actors: Vinzenz Kiefer, Nadja Bobyleva, Henry Hübchen and others. Drama.

A Dangerous Method. UK-Germany-Canada-Switzerland, 2011. Director David Cronenberg.
Screenwriter Christopher Hampton. Actors: Michael Fassbender, Keira Knightley, Viggo Mortensen. Drama.

Wunderkinder. Germany, 2011. Director Markus Rosenmuller. Screenwriters: Artur Brauner, Stephen Glantz. Actors: Gedeon Burkhard, Natalia Avelon, Catherine H. Flemming. Drama.

Het Meisje en de Dood | Devushka i smert. Holland-Russia-Germany, 2012. Director Jos Stelling. Screenwriters: Jos Stelling, Bert Rijkelijkhuizen. Actors: Sylvia Hoeks, Dieter Hallervorden, Paul Schlase, Sergey Makovetsky, Renata Litvinova, Svetlana Svetlichnaya. Drama.

Unsere Mütter, unsere Väter. Germany, 2013. Director Philipp Kadelbach. Screenwriter Stefan Kolditz. Actors: Volker Bruch, Tom Schilling, Katharina Schuttler, Miriam Stein, Ludwig Trepte . Drama.

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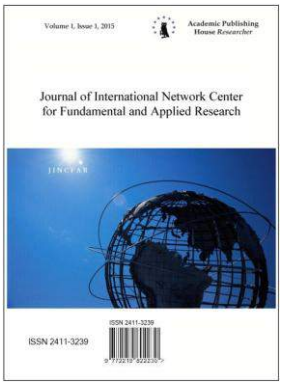

UDC 94

Ukrainian Rebels of the 1940s – 1950s in the Mirror of Modern Ukrainian Screen

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Abstract

The author, basing on the unit of media criticism and media texts' analysis methodology, proposed by U. Eco, L. Masterman and A. Silverblatt, compares trends and stereotypes of O. Yanchuk's films about the activities of the Ukrainian rebels (1940s – 1950s), including a socio-political analysis, an ideological analysis, an iconographic analysis, a narrative analysis, the analysis of the characters and others.

Keywords: media criticism; analysis; Ukraine; media literacy education; Ukrainian rebels; screen; cinema; film.

Introduction

World War II – one of the most difficult and controversial chapters in the history. The struggle of various rebel groups in western Ukraine, Poland, and the Baltic States in the second half of the 1940s – the first half of the 1950s was a terrible and controversial echo of this war. Naturally, the global screen reflected this painful subject (*Ashes and Diamonds* of A. Wajda, *Nobody Wanted to Die* of V. Žalakevičius, *Forest Violets* of K. Kiisk, *White Bird with a Black Mark* of Y. Ilienko and others). For example, in the *White Bird with a Black Mark* (1970), a multi-faceted talent of Yuri Ilienko manifested in the symbolism of folk images, metaphorical film language, in a refined plastic image, amazing musicianship. All this has been fused with a tragic time for the Ukraine of the 1930s – 1940s. Undoubtedly, the ideological orientation of the 1970s did not allow Y. Ilienko to reveal the dramatic events of the pre-war, war and post-war years, when hostility separated people of one nation and language. However, despite this, the picture is remembered for its expressive drama, directing and bright actors' work.

However, manners change with the times, as they say... Moreover, for the last twenty years, the current director of Alexander Dovzhenko's studio and People's Artist of Ukraine, Oles Yanchuk, has shot a series of films (*Atentat. Assassination in Munich, The Undefeated, and The Company of Heroes*) entirely devoted to the activities of the Ukrainian Insurgent Army (UPA), Ukrainian nationalists of the 1930s - 1950s, and their leaders - Stephan Bandera (1909-1959) and Roman Shukhevych (1907-1950).

O. Yanchuk's appeal to this topic is completely justified: the abolition of the communist censorship and access to many archival documents could have brought significant benefits to comprehension of the tragic pages of Ukrainian history. However, in fact, we see the screen version of events with extremely idealized and decisively positive interpretation of UPA's activities.

Western researchers [Baraban, 2012, p. 312] write about romanticizing of S. Bandera, R. Shukhevych and their allies in the films by O. Yanchuk. It is obvious that when creating a cinematic hymn to UPA, A. Yanchuk and his co-authors (writers V. Portyak and M. Shayevich) had to convince the audience of the correctness of their position. Apparently, the easiest way to achieve this was to rely on the rich experience of Soviet films about partisans and undergrounders of the Great Patriotic War (*The Young Guard, Girl Seeks Father, Call the Fire for Ourselves, War under the Roofs, Poem of Kovpak, Front Without Flanks, Front Beyond The Frontline,* et al.), since the stereotypes of these films dominated in the military theme on the USSR screen for forty years.

Presumably, O. Yanchuk did realize that the use of Soviet "guerrilla film series" stamps – i.e. replacing of the positive Soviet partisans / undergrounders with positive UPA rebels / guerrillas / undergrounders - would conquer the hearts of contemporary Ukrainian viewers and, potentially, the world's audience.

Materials and methods

Let us prove it with the help of case studies. On the one hand, we depend on media criticism that enables us to examine and evaluate a flexible range of diverse media relations, between media texts and the audience and the society as a whole [Korochensky, 2003, p. 8]. In addition, on the other hand, we rely on the methodology for media texts analysis proposed by Umberto Eco [Eco, 2005], Len Masterman [Masterman, 1997], and Arthur Silverblatt [Silverblatt, 2001]. We compare the trends and patterns of the above-mentioned films (including a socio-political analysis, analysis of stereotypes, an ideological analysis, an identification analysis, an iconographic analysis, a narrative analysis, the characters' analysis).

Cinematographic stereotypes of Soviet feature films (dominant genre - drama) associated with a guerrilla theme historical period, scene of action: any period of time from 1941 till 1944, German-occupied Soviet territory, the USSR, Germany.

furnishings, household items: modest dwelling places and household items of ordinary Soviet characters, Spartan living conditions of Soviet partisans - dugouts, a scanty meal by the fire, shabby clothes, etc. Significantly better life conditions of the Nazi occupationists: they are dressed in good uniforms and eat well. Soviet partisans, undergrounders, when on duty can also be dressed in good clothes and live under more or less decent living conditions.

methods of representation of reality: idealized, since any deviations from positive characteristics of Soviet partisans (as happened, for example, in the film by Alexei German *Checks on the Roads*) were penalized by censorship. Similar censorship framework existed for the image of partisans' opponents - German occupationists and their collaborators: they were given only negative qualities.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (guerrillas, undergrounders) with Soviet communist values and ideas; negative characters - German occupationists and their supporters - with inhumane, Nazi ideas. Separated by ideology and philosophy (communist, Nazi), characters are usually presented according to the targets of a mediatext source: Nazi characters seem to be rude and violent fanatics (and sometimes sadists, rapists) with a primitive vocabulary, angry faces (and if they sometimes smile, their smiles being false and disgusting), an unpleasant and harsh tone of voice... Screen Nazi collaborators from the local population sometimes look even more disgusting. And, by contrast, Soviet partisans, undergrounders are shown exclusively on the positive side: as patriots. However, they are usually romantically in love with their wives and brides, adore children, protect and defend the civilian population. The Soviet characters sing soulful songs and dream of happy post-war prospects. Civilians in the Nazi-occupied territory are shown as poor, frightened, suffering, but still at any moment ready to help the guerrillas to hide the wounded, to share the last crust of bread.

a significant change in the lives of the characters: negative characters (the Nazis) suddenly attack the Soviet Union and attempt to bring to life their inhuman ideas (to occupy territories and to enslave the Soviet people).

a problem: the life of positive characters (as well as the life of the whole Soviet people) is at risk.

finding a solution to the problem: positive characters struggle with negative ones.

solution: the destruction / capture of negative characters, return to civilian life. Variant: the heroic death of some positive characters from ruthless hands of the Nazis.

Case studies of the films: *Young Guard (1948), Girl Seeks Father (1959), Call the Fire for Ourselves (1964), War under the Roofs (1967), Front Without Flanks (1974), The Poem of Kovpak (1976), Front Beyond The Frontline (1977)* and others.

Cinematographic stereotypes of Ukrainian feature films by Oles Yanchuk (dominant genre - drama) associated with the rebel, partisan theme

historical period, scene of action: any time interval from the 1930s till the 1950s, Ukraine, the USSR, Germany, Poland.

furnishings, household items: modest dwellings and household items of simple Ukrainian characters, Spartan living conditions of Ukrainian insurgents, guerrillas - dugouts, scanty meals by the fire, shabby clothes, etc. Significantly better living conditions of Nazis, Soviet and Polish invaders: they are dressed in good uniforms and eat well. Ukrainian nationalists - rebels, undergrounders, when on duty can also be dressed in good clothes and live under more or less decent living conditions.

methods of representation of reality: idealized, since any deviation from positive characteristics of Ukrainian UPA fighters can destroy the entire structure of romanticized "Bandera series" by O. Yanchuk, and here the self-censorship of these media texts authors comes into action.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (Ukrainian nationalists - insurgents, guerrillas, undergrounders) - national carriers of humanistic values and ideas of the Christian faith; negative characters - Soviet, German and Polish invaders with inhumane Communist and Nazi ideas. Separated by ideology, belief, religion / atheism, the characters tend to be presented according to the settings of the media source: Soviet and Polish characters (mostly undercover men, army men) are rude and cruel people (and sometimes sadists, rapists) with a primitive vocabulary, angry faces (and if they sometimes smile, they give a false smile), with unpleasant and harsh voice timbres...

Nazis on Yanchuk's screen look less disgusting. In addition, since even Oles Yanchuk and his co-authors have to show (though in passing) that the Ukrainian nationalists of 1941-1942 actively collaborated with Nazis (in particular, Roman Shukhevych, who served in these years in the Wehrmacht army). By contrast, Ukrainian UPA fighters, guerrillas, undergrounders are shown exclusively in the positive way. In this case, they are usually romantically in love with their wives and brides, adore children, protect and defend the civilian population. They do not forget about the religious ceremonies, chorus soulful songs and dream of a happy future of independent Ukraine. Civilians in the occupied territory are shown as poor, frightened, suffering, but still at any moment ready to help Ukrainian UPA partisans, to provide a shelter to the wounded, share the last crust of bread.

a significant change in the lives of characters: negative characters (Communists, Nazis, the Poles) are unwilling to recognize the independence of Ukraine and try to realize their inhuman ideas (to occupy territories and to enslave the Ukrainian people).

a problem: the life of positive characters (as well as the life of the whole Ukrainian people) is at risk.

finding a solution to the problem: positive characters struggle with negative characters.

solution to the problem: extermination of a significant number of negative characters, but a greater part of UPA fighters and their leaders also die fighting against odds.

Case studies of the films: *Atentat. Assassination in Munich (1995), The Undefeated (2000), The Company of Heroes (2004).*

The comparison between Soviet fiction films related to the theme of guerrillas and the cinematographic stereotypes of Oles Yanchuk's feature films about UPA shows that they are based on a common stereotyped pattern which idealizes positive characters. However, with an important ideological difference - Ukrainian nationalists who actually worked closely with Nazis in 1941-1942 are shown as exclusively positive heroes. It is clear that now the supporters of Bandera argue that they fought against the Stalinist and Communist regime and desired to release their people from it.

However, the so-called “heroes” who wanted to “liberate their people” collaborated with Nazi Germany. It is well known now what kind of the so-called “liberation” Nazis were spreading and how much did Belarusian, Russian and other peoples (especially, Jewish) suffer.

One more thing. Can we say that the films by Oles Yanchuk about UPA activities were his personal initiative that does not coincide with the position of the Ukrainian leadership? Certainly not, since the pro-Bandera position of either *The Undefeated (2000)* or *The Company Of Heroes (2004)* (the production of these films was funded by various sponsors, mostly – from the West), fully correlates with the actions of the Ukrainian authorities: the installation of dozens of monuments and opening of museums to S. Bandera and R. Shukhevych, renaming of a number of Ukrainian city streets in their honor (not to mention the fact that during his presidency Victor Yushchenko awarded Bandera and Shukhevych the titles of Heroes of Ukraine).

As for the artistic level of *Atentat. Assassination in Munich (1995), The Undefeated (2000),* and *The Company of Heroes (2004),* the Ukrainian media criticism, even nationalistic, rated this level as very low. For example, O. Bryukhovetskaya believes that *The Company of Heroes* is a naive movie, and, like any naive, it has its charm. In fact, this is an amusement ride movie, in which the narrative logic is almost entirely absent [Bryukhovetskaya, 2004], and E. Cherednychenko writes that this film “resembles a paper certificate that passed an incredible number of institutions and whereby became blue with the same number of seals and stamps” [Cherednychenko, 2004]. The personality of the OUN Bureau head is painted in one color – ideally immaculate. And what kind of person Bandera was, as a matter of fact we did not understand then, since according to Yanchuk, everything human is alien to him" [Cherednychenko, 2004].

A. Rutkowski believes that Oles Janchuk in *The Undefeated (2000)* “persistently stigmatizes and exposes the Soviet totalitarianism, but he does it as he was taught, i.e. in the Soviet style - elementary, conformally, indiscriminately, without any remorse” [Rutkowski, 2000].

In my opinion, the artistic level of Oles Yanchuk’s films could have been warmer - despite all their idealizing and posterizing there are well-played parts, skillfully stylized Soviet partisan representation, and musical emotionality. However, let us not forget that, Yanchuk’s films are primarily ideological, propaganda products, not art. And in this guise, being frequently rerun on Ukrainian TV channels they probably fulfill their mission, i.e. offer a distorted, one-sided version of complicated and contradictory events of the 1930s–1950s both to the younger and older generations.

Conclusions

The tragic and controversial events of the war years, of course, need adequate understanding. However, in Oles Yanchuk’s movies *Atentat. Assassination in Munich (1995), The Undefeated (2000), The Company of Heroes (2004*) the images of the Bandera movement are romanticized and idealized. In fact, they are copies of idealized images of heroic partisans from screen series of Soviet times, which, alas, does not contribute to an objective analysis of the subject.

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УДК 94

Украинские повстанцы 1940–1950-х гг. в зеркале современного украинского экрана

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Аннотация. Автор, основываясь на методологии медиакритического нализа, предложенного У. Эко, Л. Мастерманом и А. Сильверблэттом, сравнивает тенденции и стереотипы фильмов О. Янчука о деятельности украинских повстанцев (1940–1950-х годов): социально-политический, идеологический, иконографический, нарративный анализ, анализ характеров и т.д.).

Ключевые слова: медиакритика; анализ; Украина; медиаграмотность; украинские повстанцы; экран; кино; фильм.

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THE ANALYSIS OF DETECTIVE GENRE IN MEDIA STUDIES IN THE STUDENT AUDIENCE

Alexander Fedorov

Abstract. Development of skills for the critical analysis of media texts - an important task of media education. However, media literacy practice shows that students have the problems with the discussion / analysis of entertainment genres in the early stages of media studies, for example, the difficulties in the process of understanding and interpreting the author's conception, plot and genre features. This article substantiates the methodological approaches to the analysis skills of detective/thriller genre in media studies in the student audience.

Key words: Media education, media literacy, media competence, media text, analysis, universities, students, media studies, film, thriller, detective story.

Introduction

The development of skills of critical analysis of media texts is an important task of media education. Thereupon I wrote more than once that this process shouldn't be started with difficult art house works. However media educational practice shows that even when analyzing/discussing entertaining genres of media texts, at first senior pupils or students can encounter difficulties in understanding and interpretation of the author's ideas, plot and genre peculiarities.

Collaboration with Chris M. Worsnop, one of the most well-known Canadian media educators, brought me the idea of the comparative analysis of typology of perception of works of these genres in Russian and Canadian student audience.

Comparative analysis of typology of perception of works of these genres in Russian and Canadian student audience

Our joint Russian-Canadian experiment was based on the following methods [Worsnop, 2000]:

- the collective view of Roman Polanski's detective/thriller film "Frantic" by 16-17 year old students;

- subsequent discussion and interview with the students, consisting of three parts (20 minutes each): 1) unstructured, spontaneous interviews with the use of general questions (such as: What can you say about this film? Who else wants to say something?); 2) interview with leading questions (such as: Which episode in your opinion was the main, the key one? Why? What did the filmmakers want to tell the audience?); 3) purposeful interview (for example, with the use of specific questions such as: Can you describe the relationship between the two main characters? What light effect was uses in a certain episode and why? etc.). The interviews in Russia and Canada were filmed and then were thoroughly analyzed.

Table 1 was used for assessment of media competence of the students:

Table 1. The levels of critical analysis of media texts (as a part of students' media competence)

The levels of the analysis of	Plot analysis	The analysis of characters	The analysis of author's attitude	The synthesis

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media texts				
High level	Perception and analysis of the plot as a component of the authors' work (script writers, director, actors, cameraman, composer, etc.). The ability to put a particular plot in the context of other works of these or other authors, in genre and / or thematic, socio-cultural, political context.	Comprehensive understanding of psychological characteristics of characters. The ability to explain its relation to other components of the media text. The ability to compare the character of a particular character with the characters from works with similar plot schemes, genre and / or thematic spectrum.	Identifying, understanding the author's point of view on a media text. The ability to analyze such components of audiovisual media text as script, composition, editing, lighting, sound design, image, etc. The ability to compare the author's concept of a particular media text with the concepts of works with similar plot schemes, genre and / or thematic spectrum.	The ability to analyze media texts in the complex of all its constituents. The ability to compare the given media text with other media texts and the real socio-cultural, political context. The ability to make well-grounded conclusions and generalizations.
Average level	Perception and analysis of the plot (the main chain of events in the story) and some of its components.	Identification with the character of a media text, with his psychological feelings, motives of his actions. The ability to analyze the behavior of the characters in terms of their compliance with moral norms.	Understanding of some of the components of a media text, simplified interpretation of the author's position.	A media text is analyzed mainly in terms of actions of the characters within the superficial understanding of the plot.
Low level	Perception of the plot of a media text in the context of its naïve identification with reality. Inability to analyze the plot structure (replacement of the analysis with the simple retelling of the plot of a media text)	Identification with the characters of a media text followed by a primitive interpretation of their actions and characters.	Rather trivial understanding of the components of a media text, absence of well-grounded interpretation of the author's position.	A media text isn't analyzed, although some primitive comparisons and assumptions can be made.

Our analysis showed that even regarding detective and thriller genres which are popular with the young audiences, only a small minority of the students (from 1% to 2% both in Russia and Canada) were able to make a high level analysis. Most of the students (from 67% to 73%) made a low level analysis of media texts, and 26% - 31% made an average level analysis.

Moreover, it turned out that the results of students' analysis of media texts is directly dependent on the types of questions asked by media educators. If the unstructured questions were asked (like "What can you tell about this?") students tended to show weak analytical results compared with those obtained after suggestive, targeted questions.

Thus we concluded that our scale of the levels of critical analysis (as a part of media competence) of students was effective for the tasks of the experiment.

As a result I came to the conclusion that it is necessary to work out a special method of the analysis of detective genre in media studies in the student audience. The following tasks were the initial ones:

- to introduce the detective and thriller genres to the audience;

- to outline the basic plot schemes of the classical detective story;

- to introduce to the audience the postmodern interpretations and synthesis of the detective and thriller genres in modern media texts.

I will try to illustrate this with concrete examples ready for use in media studies with the student audience.

Difference between detective and thriller

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, p. 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), B.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, p.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.L. Bykov distinguishes not one (as V.B. 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.

However we can easily notice the difference in the structural approaches of V.B. Shklovsky and D.L. 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.

It is interesting to see the further transformations of classical traditions of detectives and thrillers in cinematography of late XX – early XXI century. Let's try to do this by the example of three films: Frantic, 1987 by Roman Polanski, Taken, 2008, by Pierre Morel and Luc Besson, and Unknown, 2011, by Jaume Collet-Serra.

In the postmodern era many filmmakers began to make more and more films designed for multi-layer perception. The proofs of this are such works of Roman Polanski as Pirates (1986) and Frantic (1987).

Both are well-designed post-modern films, which hide "underwater reefs" of quotations, parallels, parodies under the mask of spectacular genres. For some viewers Pirates is an exciting thriller in the spirit of Treasure Island or The Odyssey of Captain Blood and Thief of Bagdad. For others it is the source of pleasure from playing with rethought motifs of adventure classics.

For instance the scheme of the construction of the classical detective developed by a well-known culture theorist T. Todorov which is very controversial in my opinion is absolutely not applicable to the products of postmodernism. The scheme is as follows:

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's no place for love in the detective.
4. The accused must have a certain status:

а) he must not be a lackey or a maid in life,

б) he must be among the main characters in the book.

5. Everything must be explained rationally, without any fiction.
6. There's 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, p.49].

Post-modern detectives and thrillers tend to violate nearly all the "rules" of T. Todorov's scheme.

Frantic (1987) may well be perceived as an ordinary thriller about the disappearance of the wife of an American scientist (Harrison Ford), who arrived at the international congress in Paris. But it also may be perceived as a kind of mischievous "digest" of the rich tradition of detective stories, thrillers and gangster sagas from Hitchcock to the present day. From this, for example, comes the provoking frankness of justification of English-speaking of ***all*** the characters in Frantic, including the French policemen who are intentionally speaking English so that Harrison Ford's character hiding nearby and all the English-speaking viewers did not feel themselves in linguistic vacuum. "Hitchcock's ingredients - MacGuffin, a false secret, in this case - a kind of a nuclear device which is meant only to be the cause for the chase; fear of heights (the motif of Hitchcock's *Vertigo* – A.F.*)* and the associated significance of roofs; misanthropic humor; formal but necessary romantic line – are arranged by Polanski with his somewhat ostentatious elegance. But the main thing is not the ingredients, it is the heart of the formula: a sense of powerlessness which seizes a lone man in the face of total conspiracy" [Brashinsky, 2001].

Indeed, "the image of a stranger in a strange environment created by Harrison Ford resembles Cary Grant's, James Stewart's and other actors' characters from "the old Hitch's" detectives and thrillers about innocent characters who often become secret agents against their will" [Kudryavtsev, 1989]. However R. Polanski treats the plot as a kind of allegorical autobiography as well – from this is the scenes with the policemen and the staff of the American Embassy who in fact are mocking at Harrison Ford's character.

One might think that the genre and the entangled plot, and Harrison Ford's name had to guarantee *Frantic*'s box-office success. But for the audience (especially the American) Roman Polanski's film apparently seemed to be insufficiently exciting: with the budget of $20 million it managed to earn only $17,6 million, and eventually covered its cost only by European distribution.

In Pierre Morel's detective/thriller *Taken,* 2008, which title was inaccurately translated into Russian as *Hostage*, the main character that also flew from America to Paris is searching for his kidnapped 17 year old daughter and releases her from the clutches of Albanian criminals. The plot scheme is very similar to that of Frantic, the only difference is that the main character is not a humble doctor but a former secret agent. But here *Taken* resembles M. Lester's *Commando* (1985), where a former

American commando (A. Schwarzenegger) with "fire and sword" releases his daughter kidnapped by a criminal gang.

"Just imagine what kind of a predictable boredom it could have become if it had been filmed by some big studio with bloated staff and considered marketing on the other of the Atlantic Ocean. Here (thanks to the French producer and scriptwriter Luc Besson – A.F.) every three minute the screen is adorned with some inexcusable and virtuosic violence, crunching neck bones, screeching brakes, rumbling gunfire and joyful lack of political correctness. … Food for thought was not forgotten as well: the character is searching for the Albanian villains with the use of deduction, clinging at the thread jammed in the broken mirror like Sherlock Holmes" [Kulikov, 2008]. At the same time the main character is not a bodybuilder like Schwarzenegger but again a 50 year old intelligent person similar to Hitchcock's C. Grant, J. Stewart or H. Ford from *Frantic.* This time in an effective performance of sad Liam Neeson (*Schindler's List*).

The budget of *Taken* ($25 million) slightly exceeded the cost of *Frantic*, however, thanks to a much greater dynamics of action and lesser "cineaste", the film of Pierre Morel and Luc Besson managed to get $145 million bucks in the U.S. And that's not counting the European box-office!

Considering such an impressive box-office there's no surprise that the Spaniard J. Collet-Serra invited Liam Neeson for the lead role in his detective/thriller *Unknown,* 2011.

The beginnings of *Unknown* and *Frantic* are as like as two peas: a British biologist and his wife arrive in Berlin for the congress. Like in Frantic troubles with the suitcase begin. And…

Then the plot makes a sharp turn in the direction of an old film of Julien Duvivier *Diabolically Yours* (1967) with an unforgettable Alain Delon and its remake *Shattered* (1991) by Wolfgang Petersen.

Having got into a car accident the biologist partially loses his memory and suddenly discovers that nobody can (or wants to) recognize him, even his wife.

Then we can also see the motifs of classic films of Alfred Hitchcock coupled with Roman Polanski's *Frantic:* desperate to get help of the authorities and the police, the main character tries to prove his case and find identity on his own (also relying on the former special agent of East Germany). An illegal female emigrant from Bosnia willy-nilly helps him too.

However, in the finale it turns out that the authors of the film cleverly played on the perception of the audience familiar with plot schemes of classical and post-modern detectives and thrillers, and prepared an unexpected ending in the spirit of the famous *Angel Heart* (1987) by Alan Parker.

Nevertheless it turned out that Unknown managed to touch not only the viewers experienced in detective genre, but also the mass audience: at the cost price of $30 million the film of J. Collet-Serra managed to get $43 million in the USA during the first week. And it seems that its worldwide box-office will be no less than that of *Taken*…

Thus *Unknown* proved once again that in the detective and thriller the plot scheme is not as important as its thorough arrangement based on knowledge of the laws and the classics of the genre.

Thereupon let me express a seditious thought: it is possible that *Frantic* with its cinematic stylishness went ahead of its time for about twenty years. If it was released nowadays it could have got its hundred million bucks…

Plot and structural analysis of the films of R. Polanski, P. Morel/L. Besson and J. Collet-Sera allows us to make the following table (Table 2):

Table 2. Comparative analysis of the structure of modern detectives/thrillers

The title of the detective/thriller	Plot scheme	Scene of action and its depiction	Type on the main character	Analogies
Frantic,	1. A doctor and his wife arrive to an international	The country (France) and the	An ordinary man, an American, about	Films by A.

1987	conference. 2. Suddenly the wife disappears. 3. Desperate to get help of the authorities and the police, the main character tries to find his wife on his own. A young Parisian woman willy-nilly helps him. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/chase), the main character returns his wife, although at the cost of the young French woman's life.	city (Paris) alien for the main character. Entourage – gloomy night nooks and underground garages, shady nightclubs and gloomy atmosphere.	50 years old, who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage.	Hitchcock *The 39 Steps* (1935), *Saboteur* (1942), *North by Northwest* (1959).
Taken, ***2008***	1. A former secret agent flies across the ocean to find his 17 year old daughter who suddenly disappeared in Paris. 3. Desperate to get help of the authorities and the police, the main character tries to find his wife on his own. A young woman willy-nilly helps him. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/chase), the main character returns his daughter.	The country (France) and the city (Paris) alien for the main character. Entourage – gloomy night streets, dens, gloomy atmosphere.	An American, about 50 years old, who used to be rather close to the world of criminals and spies, by force of circumstance is dragged in a dangerous affair concerning crimes of mafia.	Besides A. Hitchcock's films *Commando* (1985) by M. Lester and *Frandic* (1987) by R. Polanski.
Unknown, ***2011***	1. A biologist and his young wife arrive to an international conference. 2. Having got into a car accident the biologist partially loses his memory and suddenly discovers that nobody can (or wants to) recognize him, even his wife. 3. Desperate to get help of the authorities and the police, the main character tries to prove his case and find identity on his own (also relying on the former special agent of East Germany). An illegal female emigrant from Bosnia willy-nilly helps him	The country (Germany) and the city (Berlin) alien for the main character. Entourage – gloomy night streets, poor homes, gloomy atmosphere.	Seemingly an ordinary man, an American, about 50 years old, who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage.	Besides A. Hitchcock's films *Diabolically Yours* (1967) By J. Duvivier *Frantic* (1987) by R. Polansky; *Angel Heart* (1987) by A. Parker; *Shattered* (1991) by W. Pertersen.

	too. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/chase), the main character “finds himself".			

Conclusion

Our experience showed that this kind of plot and structural analysis of the detectives, albeit rather schematic, allows to significantly improve students’ media competence in terms of skills of the analysis of media texts, by means of co-work and discussions.

Nevertheless in this case remains a wide field for further research: To what degree can the questions and structural schemes proposed by media educators help students to develop their analytical skills with respect to media texts? How do the first experiences in analysis of media texts help students in their future analytical exercises? What do they rely on in the first place: on leading questions of educators or on the opinions of their coevals which they hear during collective discussions? Do leading students significantly influence others during collective discussions? Do they suppress opinions of more timid, shy students? How much do students’ levels of critical analysis of media texts depend on their social background, their families?

Filmography

Frantic. USA-France, 1987.

Director: Roman Polanski. Scriptwriters: Roman Polanski, Gerard Brach. Cast: Harrison Ford, Emmanuelle Seigner, Betty Buckley and others.

Taken. France-USA-Great Britain, 2008.

Director: Pierre Morel. Scriptwriters: Luc Besson, Robert Mark Kamen. Cast: Liam Neeson, Maggi Grace, Famke Janssen and others.

Unknown. Great Britain-Germany-France-Canada-Japan-USA, 2011.

Director: Jaume Collet-Serra. Scriptwriters: Oliver Butcher, Stephen Cornwell. Cast: Liam Neeson, Diane Kruger, January Jones, Bruno Ganz, Frank Langella and others.

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FIPRESCI
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On Film Criticism

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The Future of Film Criticism

By Ziva Emersic Mali

1. The Detection of the Situation.

1.1. The Short History of self-examination. The first FIPRESCI seminar on the state of film criticism was conducted ten years ago, in London. Its title, *Condition Critical,* indicates that whatever dramatic changes we face today are at least a decade old. Later the same year 1988, French and German colleagues held a similar seminar, organised with the assistance of the Goethe Institute in Paris. Two more seminars on the same theme took place recently, one in Karlovy Vary 1996, the other in San Sebastian 1997. The round table at the Basque festival, dramatically entitled *Don't shoot the critics*, revealed nothing new, though it did underline again the radical changes discussed in London, a decade ago. The main conclusions were that media space for film critics is diminishing and its character is changing, their professional profile suffering, as a result.

The future remained an open question and hypothetical answers proposed two contradictory options. The first saw film criticism becoming a purely academical occupation, restricted to universities and their publications. The other was based on the premise that film criticism should adapt itself to the new circumstances existing in the media world and seek new forms to affirm its relevance.

The general opinion of younger critics is that recent media changes are not necessarily the kiss of death for film criticism, as their older colleagues have the tendency to believe. The conflict of opinions, in this case, may be attributed not only to the natural consequence of the changed circumstances that influence the work of film critics but also to the generation gap, younger people having a different concept of their profession than the older ones.

1.2. The Historic and Sociologic Changes. Movies were written about almost as soon as they were invented, but serious multipartial scientific study of cinema did not really develop until mid sixties, when film was recognised as an important cultural factor in society. This was the golden era of film criticism, used as a weapon of class and artistic struggle, supporting the political film. All through the sixties and the early seventies, the film critic was considered an important and influential supporter of new cinematic movements. This cultural climate allowed film criticism to reach its peak, but the golden era is over now and it is unlikely that cinema will ever be reinstated as an artistic form of collective value.

The evolution of the new media, such as television, cable and satellite, announced the age of mass phenomenon. We live in a media-saturated society and film is just one among a multitude of items channelled to our homes. The time of exclusiveness is over, therefore we cannot consider film and film criticism without considering the cultural climate as the whole. Movies is inextricably dependent on the economic and industrial conditions producing mass media culture. For this reason, films require our serious attention today not only as an art form, but as a media that penetrates into our social, cultural and political environment influencing each one of us individually and all of us, as a society.

As the traditional cinema vanishes, so does the traditional film criticism, its proponents having to invent as they go along new forms of expressing their critical expertise.

1.3.The changing Face of the Press. The press, particularly the mass-oriented European dailies, has minimised the space reserved before for serious film criticism. The modern consumer society is at the mercy of multi-national film producers, catering exclusively to the largest common denominator of entertainment customers. Newspaper critics can't even be reviewers any more; they are being forced into the role of consumer guides. Every daily or weekly feature an abundance of articles, information, interviews and gossip,

all of it dedicated to the latest blockbusters. Every national box office is dominated by a few, usually American, moneymaking machines, and the media makes sure everyone in the country is talking about them. For it seems people want to read about those films, too. The popular taste is fashioned by the production system and the production serves the popular taste. The culture industry not only creates objects for subjects, but also subjects for objects. This is the »chicken and egg situation« and there is no solution to serve good to all sides involved.

1.4. Television - A Friend or an Enemy? Television is the younger sister of the moving image family and as such, it dealt cinema the same kind of blow once inflicted by films on the theatre. That is, it took away a part of the audience and became a serious threat to its very existence. After few decades of their forced co-existence, it is now clear, that television is much more than just an enemy or the competition to beat. Never in human history has such a large audience had access to so many moving images. Only 15-20 percent of the films produced ever reach the cinema screens, all the others go directly to TV, cable and satellite.

»Are only films on the big screen worth criticizing?«

Is it then really wise and recommendable to stick with the traditional opinion of film critics that only films on big screen are worth criticising? Or to put it the other way around: As we enter the third millennium, can we still consider television merely as a sociological phenomenon and ignore its aesthetic aspects, or, should we finally face the fact that this is the largest, strongest and most influential promoter of modern culture?

Another very important factor to be considered is that given the production conditions of the visual media today, an institutional unity between cinema and television is inevitable. It is most probable this can inflict the rule of TV aesthetics on film, but this is of minor importance in the general context of the relations between film.

Kieslowski would have never made his Decalogue, if it was not for Polish television. An exception maybe, but there is surely a lesson for us, too.

2. A New Perspective

2.1 The changing role of Film Critic. Let‘s face facts. The world has changed, the golden age is over, the new media is here. We should be pragmatic in order to survive and maintain our position.

The possible professional profile of the modern film critic is diverse, but there is no answer to fit into every situation. Generally, the circumstances are similar all over Europe, West and East. The profile of an up-to-date film critic has changed as dramatically as the nature of the media he or she is working for. Obviously, the pages of the daily and weekly press are not going to be the main battlefield of film criticism as they used to be in the past. It is more likely to be film magazines and books, and some honourable exceptions among dailies, still featuring columns dedicated to serious film reviewing.

»Film critics should find other forms of expressing their opinion.«

Therefore film criticism is not vanishing, but merely changing its place and its appearance. And, most important, when debating the fate of the vanishing film critic, we should not forget the reader we are writing for. Their preferences can vary from one end of the spectrum to the other, from populist to artistic. But can we and should we really limit ourselves and address only a minority of intellectual art cinemas goers? This seems a spooky perspective, though some elitists among film critics still think this is exactly what we should do.

Film critics should find other forms of expressing their judgement about films. They have to learn how to fit into the changed profile of the cultural and social atmosphere in the nineties. The film is no longer the most advanced artistic form of modern times, but became a medium for the masses, wrapped in traditional forms. As a consequence, the position of film critic has changed. He is no longer the authority he was decades ago, but he is more of a public figure, a film adviser and guide.

2.2. What to do: the basic goals. The purpose of film criticism is to establish the basic criteria for reading a film and to justify them in front of the widest public ever in the history of mankind. The next step is to interpret the values of moving images. And the next one is to make sure the history of cinema does not fall into oblivion. The audience is broad and the media space for serious writing about film is getting smaller. But we should establish our priorities. What do we want to do? And how are we going to do this?

The real danger is, for example, that a multi-national, global satellite-based entertainment industry will completely destroy everything that does not fit into its model: small

national cinematography, auteur films, low budget and art production. Therefore this is one of the most important battles to fight: to preserve, support and present the diversity of world cinema. It is obvious that European critics have an important role in encouraging something other than Hollywood movies. The pessimism expressed sometimes among colleagues, rooted in specific situation of each of them, when they are forced to fight editors to maintain the right to write about films, they consider important, has, luckily for us, another aspect as well.

»Film Critics have never held as much power as they have today.«

2.3.The raising Power of the Professionals. There is no doubt that film critics have never held as much power as they have today. They not only write books, teach at schools and create public opinion, they also run festivals, select films, advise the industry, hold positions in national institutions for the support of film production, and so on. There is no real grounds for pessimism, no use mourning for the past, we have to come to terms with the unavoidable changes we all should make. First and foremost, we have to re-think the profile and the role of film critics in the modern media society. If not, the time machine will roll over us, and in a few years, film historians will be writing about the »vanished profession: film critic« a passing fad in the first century of the moving images.

3. The Role of FIPRESCI

FIPRESCI represents all film critics, being the supreme international organisation of the profession. The mere fact that we compose more then 35 juries each year, speaks for itself. On the other hand, we are not able to keep above the water the specialised magazine *European Film Reviews* because of the lack of interest from people and authorities we counted on.

This is a relevant indicator of the complex and multi-sided position of film critics as the professionals. Therefore FIPRESCI should encourage members of national sections to remain faithful to their professional standards and provide the information about the situation of film criticism in different countries.

What we need in the future is not another round table or seminar discussing the death of film criticism, but closer links between us all, so that we know what is going on in different countries and what are the problems each of us is facing. The organisation to provide such a link is FIPRESCI.

Since only France, Great Britain, Italy and Germany took part in the questionnaire about the situation of film criticism a decade ago, it seems reasonable enough to repeat the attempt and provide as much data about the situation as possible. This time we should include all the members of FIPRESCI.

ZIVA EMERSIC MALI

On Responsibilities of Criticism Today

By Borislav Andjelic

Film criticism is in a state of crisis. If current processes continue, film critics are surely bound to become the dinosaurs of the digital era.The present concern for the future survival of film criticism is as important as the responsibility of film critics for the future of the film itself. This responsibility can, and has to be viewed, not only as an intellectual and moral renewal of the profession, but also as an expression of loyalty to film art and its authors. Creation of critical consciousness and conscience, turned towards new expression and audience in the millennium to come, opens the door for a new, original approach to the art of film.

The Rotterdam encounter entitled *Facing Godzilla*, has once again, raised the issue of film criticism and its forms, role and responsibility. An acute problem, these days, given the diminishing influence of our profession. Sadly enough, film criticism today is too often characterised by irresponsibility, both to its own obligations and, consequently, towards the art of film. The crisis of criticism is, unfortunately, present in all arts. It seems as if show-off tactics and delivery of approximate informative news have replaced erudition and analysis, superficiality and humour – thought and synthesis.

In order to analyse the responsibility of the critic for shaping his own future, his responsibility for the present situation has to be considered first.

One of the crucial questions concerns the space dedicated to criticism in today's media, from daily papers to television and radio. While the film industry is increasingly

aggressive in the presentation of its products, its purpose being to increase profitability, it is easy to see that film criticism has fallen in disgrace. The policy of the editors in charge of the media, favours a different type of coverage for the film industry. Instead, we are being swept over by populistic, pseudo-informative, often promotional pieces on films, by now the dominating approach used by the media to present cinema to its audience.

Does that mean that film criticism and criticism in general are not necessary? In certain respect – yes! A piece of art, or a commercial product, can exist without criticism. But, if there is no criticism, there are no relevantly established value criteria either. The film makers are unable and should not be expected to establish this system of values, simply because a subject can never look upon itself as an object. Therefore, without criticism, there is no evaluation of film art. The only thing that remains is a mercantile criterion of »box office performance«.

Is it possible to change the position of a critic today? The question is not of a rhetoric nature only.

Today, the relation between a film critic and a film has to be ambivalent. Modern forms of expression are becoming increasingly sophisticated and abstract in the digital era. The relation between the reality and a form of expression contains no global system of relations any more between what it refers to, and what is referred to. In other words, contemporary film language is developing its own tradition in an immanent way.

Trying to establish the role of the film critic today, we have to consider that film itself is an art form seeking new ways of interpretation. The critic as a passive observer is no longer a valid option. It requires far more than the traditional analysis of dramaturgy of the narrative story and the artistic results it gives, such as acting, editing, camera and similar. Therefore, a critic has to reconsider his means for decoding and analysing a film. Many object to contemporary film criticism, with reason, claiming that it is not ready to penetrate deeper into the essence of film language, which is the unity of various arts. Can a critic resist being integrated in the film industry on the one hand, and defy the pressures of commercial demands made by his media employers, on the other hand? Should the industrial pragmatism of the show business world be met with ethic pragmatism of the profession?

Some critics have been »absorbed« by the system, when they accepted tasks and responsibilities, which automatically deprive him of any credibility, impartiality and tranquillity. That is why the first responsibility of film criticism is to preserve the integrity of critical thinking and keep in mind he is supposed to function as the conscience of its time. To be useful, in present and in future, criticism has to be above all, free. It has to be allowed to say exactly what it thinks and feels has to be said. There are many temptations along the road and various forms of »censorship« threatening to lead him astray. There is no contemporary society in the world where a critic is not exposed to direct or indirect pressures coming either from the political establishment or from the industry of information. Self-interest masquerading as »auto-censorship« is not to be underestimated, either.

For these reasons, today, when the role of a critic is in a »critical« position, the responsibility of criticism is ever more important. Full freedom of expression and adequate space for stating, are essential to the dignity of true all film critics And should be given back to them. When addressing a reader, critics should offer their readers suggestions and indications preparing them for the films of the next generation. Only then will criticism undertake the full responsibility for its own acts. Film criticism has to give up its passive attitude and look for its place in creating new criteria of critical consciousness for a new audience in the next millennium.

The film critic's responsibility is a question of conscience, professional and creative, personal and human responsibility towards himself and film art in general.

Borislav Andjelic

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»Noul Cinema« It Has Been a Miracle...

By Adina Darian

This miracle did not last for three days, but for nine years. It was an exception to the rules, thanks to the passion, professionalism and hard work of our editorial team and contributors. Also thanks to our faithful readers, a truly cinema-loving public. I have to make this distinction. We did not offer them just »any« film magazine, but »a special« film magazine.

We set out to show that cinema is not just an industry that tells stories – some of them dreams, some of them nightmares. It is the most sensitive of all the art forms in capturing, expressing and predicting social change. As we know all too well, it is not just contemporary films that show us what is happening. Even an historical or science fiction film reflects our ways of thinking, seeing and expressing at the moment it was made.

From the thousands of letters we have received in these nine years, we are glad to see how the readers of *Noul Cinema* have responded. They have supported us with every issue – eager to understand the deeper meanings of world cinema, not just its flashy surface. We have had the same positive feedback to over 100 special thematic studies – an innovation in the Romanian cinema press – where we have tried to introduce readers to the major trends in film history.

The profile of our magazine – at a time when most film criticism has become a form of advertising or public relations, a rehash of press releases – had brought us international prestige. In all these years, we have had the honour to attend the great film festivals, not just as correspondents but as invited guests. If not, we couldn't have covered over 100 major film events without which our readers would not have found out what was happening in world cinema. In the same way, we have had the honour of sitting on many juries formed by FIPRESCI, the International Federation of Film Critics.

It has also been a miracle that *Noul Cinema* has managed to survive on its own, independent of any boss or media empire. From the moment our magazine went private in 1992, it has belonged entirely to the members of its editorial team. That was the only way we could stay free of any political or group interests. In the recent past, Romanian cinema has been torn apart by disputes and conflicts, as useless to the present as they are harmful for the future. Our financial freedom has given us a chance – envied by many – to judge films and directors purely by our own standards.

It is with great regret that we must say our cultural success has not gone hand in hand with an economic boom. Far from it. With an economy in transition, ailing and built on a weak foundation, the spending power of Romanians has plummeted. At the same time, prices have risen month by month as the leu (the national currency) aligns itself with the dollar. In this context, any cultural project becomes a hazardous enterprise, as many of our colleagues have found at their own cost.

It is also true that our distribution network, far from meeting international standards, has not helped the situation. Still we struggled to survive. We did not raise our cover price because we wanted to stay affordable to our readers, who are not among the nouveaux riches. We also refused several offers of financial backing, which would have allowed us to carry on while forcing us to change our profile. Had we taken these offers, we would have ceased to be a cultural magazine and lapsed into »Mickey Mouse« stories – all glamour and chit-chat.

However, the latest wave of inflation and VAT (the European tax) has made our task impossible. We have no choice but to put our marvellous adventure on hold and stop publishing our magazine. For the time being. The *Noul Cinema* publishing house will stay in operation. We will let you know before long what form it will take. Until then, we hope our friends will not forget us. Our address remains the same: Piata Presei Libere 1, Sector 1, Bucharest. Only our telephone number has changed. Instead of 222-3332, dial 324-3722 (from abroad, add the country and city code, +40-1).

There is however an encouraging sign or a paradox. *Noul Cinema* received the Prize for 1998 on behalf of the International Centre for Contemporary Art – a Soros Branch in Romania.

As 1998 turns into 1999, one door closes and other doors open. In the nine years of *Noul Cinema*, we have been – among many other things – a school of film journalism. Many writers have learned their craft with us, and you will meet them in other magazines. We hope they will not forget the high standards they learned here, just as we hope their readers will follow them in their future career. Even if *Noul Cinema* cannot last forever, we can be sure the cinema always will.

ADINA DARIAN

Adina Darian has been the editor-in-chief of the Romanian film magazine »Noul Cinema«, which has ceased publication beginning of the year. In the magazine's last issue, last December, she published an editorial which we are reprinting in an English translation.

Adina Darian will continue her radio correspondences from international film festivals, for the Romanian National Radio. Since January '99, she writes a monthly rubric Film and Society for the UNICA magazine (with a circulation of 150.000).

P.S. In 1999, we will publish a number of special issues of *Noul Cinema*, to cover the most important international film festivals and present the new Romanian film productions. Other up to date comments and topics will maintain the connection with our readers who already have sent letters to the editor, expressing their interests to go on.

Critics and Cinema Press in Russia

Alexander Fedorov

This report, coming out of Russia, is a real surprise. More so, since it does not originate in Moscow or Petersburg, but in a small city on the coast of the Black Sea. Though what a city. Do not forget, Anton Chekhov was born in Taganarog. Russia is full of talented people, but nowadays, even the intellectual life in Moscow goes down under the pressure of economical conditions. People have no money to go to the theatres or cinemas, or to subscribe cultural magazines. That's why I wonder how Alexander Fedorov is so adequately informed about our professional life. (Is it because of the Internet?). His analysis may be questionable at times but in general, he seems to be a serious journalist. I will not comment on Fedorov's view of my role as a critic. I just want to mention Sergei Dobrotvorski, in my opinion the most important Russian critic of his generation, who died in 1997 at the age 38. I would like also to stress the traditional role of women in Russian film criticism. Veterans like Maja Turovskaya are still active (even if she is now living in Munich). Last year Russia was present in ten FIPRESCI juries all over the world – and all ten places were taken by women-critics. Outstanding statistics.

ANDREI PLAKHOV

1. Cinema Critics. The history of Russian cinema critics will be written some day, including the main stages, currents and directions, »the revolution's romanticism« of the 20s, the »ideological conservatism« of 30s and 40s, »the thaw« of the 50s and 60s, »the stagnation« of 70s, the problems the capital and provincial cinema critics, etc. My intentions here are more modest – to chronicle the situation in the 90s, when the former leaders of the profession (Rostislav Jurenev, Georgi Kapralov, Vladimir Baskakov) were removed for various reasons, or became TV-journalists (Boris Berman, Sergei Sholohov and Petr Shepotinik). Others (Victor Demin, Georgi Bogemsky, Valeri Turovskoy), left us for a better world.

Reading Hall (editor-in-chief Alexander Troshin) vastly simplifies the access to the statistics of the articles published by Russian cinema critics. From the Russian »old guard« of cinema critics, only a few preserved their positions: Lev Anninsky, Juri Bogomolov, Miron Chernenko, Kirill Raslogov and Alexander Braginsky, each of them publishing an average of ten articles a year. The leading Russian cinema columnists (Juri Gladiltsikov, Leonid Pavluchik, Victor Matisen and others) publish 30–40 articles per annum. The »star critics« of the Perestroika period Alexei Erohin, Alexander Timofeevsky, Viacheslav Shmyrov and Sergei Lavrentiev have less articles to their credit, despite the fact that given their nontrivial method of criticism, each of them could, probably, be at the head of his own cinema magazine. The new names include Statislav F. Rostotsky, Elena Telingator, Dmitry Savosin, Georgy Samsonov. Their articles are more frequent than ever in the Russian press. However, only Dmitry Savosin tends to continue the tradition of the *francophone* Alexander Braginsky. A big group of young critics works now in the new magazine *Premiere* – the analogue of French-American *Premiere* for young readers.

But the leaders of cinema criticism in the nineties are Andrei Plakhov and Sergei Kudriavtsev. They publish annually about 100 articles, reviews, portraits of actors and directors. Sergei Kudriavtsev also published three volumes of video-catalogue-encyclopaedias and the special book *All is cinema*. Since the mid-eighties, Andrei Plakhov has become the most active participant in international film festivals. He did not miss, probably, any important cinema events during that period. His reports are analytical, ironical and professional. Sergei Kudriavtsev, as a rule, sees the films in Moscow, but his efficiency is astounding. He writes thousands of voluminous reviews and portraits, including detailed lists of all prizewinners, be it the Oscars, Cesars, Palmes d'Or, Golden Lions, etc. Many other Russian journalists, less known, lacking the necessary preparation, with modest baggage of knowledge, abilities and talent, systematically write about cinema and travel to festivals. But Kudriavtsev does not enjoy this privilege. The articles of Sergei Kudriavtsev and Andrei Plakhov stand out due to their high degree of professionalism (the lucky absence »scientific« style) and the love for Cinema Art.

Certainly, in the age of computers and satellite, television tends to be more prestigious then cinema. The audience for TV critics is now enormous. And many critics find it much easier to speak or to interview than to write articles. Which makes »non-television« people such as Kudriavtsev and Plakhov, look like old-fashioned traditionalists. But since when are all critics supposed to be avanguardists?

2. Cinema Press. Until some 15 years ago, the situation of Russian cinema publications appeared to be stable: *Soviet Ecran*, selling over one million copies, and the advertising magazine *Spectator's Satellite* satisfied the needs of the mass audience. For the elite – there was the voluminous magazine *Cinema Art*, for film distributors – monthlies such as *Soviet Film*, *Projectionist* and *New Films*, for collectors of scripts – *Screenplays*. And of course, more stuff about movies was regularly published newspapers and news magazines. Compared with the numerous French or American publications on cinema this was just a drop in the sea. And indeed, following Gorbachov's liberalisation, many more of these magazines came up. Petersburg's *Seans* (Séance) adopted the European style and offered the intellectual reflections of the younger Russian film critics, and with its appearance, Moscow lost its former hold over film publications. Though in the early '90s, Moscow's critic Vladimir Borev hit back when he started his publishing house *Video-ace* which brought forward a whole bouquet of new magazines: Video-ace, Video-ace Premier, Video-ace Express, Video-ace Sunrise, Video-ace Favourite, Video-ace Satellite, Video-ace Crown, Video-ace Dandy, etc.

In the early stages, the visual aspect of most magazines left much to be desired, but once several Moscow banks entered the picture and French publishers provided the professional know-how, *Video-ace* progressed to fully European standards, in format, layout and size (approx. 200 pages). From the very first moment, the Video-ace magazines were Hollywood-oriented, featuring portraits of top directors, interviews, hit-parades, reportages from the largest festivals, information about video-techniques, video-pirates and legal video-firms. The other publishing house focusing on films, which opened almost at the same time with *Video-ace* is the Moscow-based *Video-digest* (Editor Vsevolod Vilchek). Its repertoire includes the weekly *Ecran and Scene*, the newspaper *Cinema Home*, and the magazine *Cinema-Eye* (dedicated to film business) founded by a group of young writers coming out of *Soviet Ecran*. Also the professional and academic *Film Critics' Notes* (Editor Alexander Troshin from the Scientific Institute of Cinema) and a modest little magazine, *Opinions*, writing about new Russian films. The magazine boom at the end '80s and in the early '90s also reflected on the film-oriented press. Several sensational publications increased their circulation and so did *Cinema Art*. *Ecran*, under a new editor, Victor Demin (1936-1993), lost its prior adjective *Soviet*, but retained its readership. Film magazines were coming up like mushrooms after the rain, but unfortunately, they didn't hold on much longer. Other mentionable publications include *Cinema-Video Review*, *Film and Video Reporter* and so on. But their quality was bad, despite the promising titles.

Everything changed with Eltsin's reforms. State-funded *Opinions* closed. The same happened to *Video-Digest* after its ninth number. With bank funds fading away, so do the *Video-Ace* magazines. *Screen* (despite the heroic attempts of new editor Boris Pinsky) and *Cinema-Eye*, are still coming out, but the intervals between the issues is growing longer all the time. *New Films* and *The Projectionist* had to merge in order to survive, and only *Cinema Art* (though losing much of its circulation) is still relatively successful (with the help of a grant). In a way, this reflects the situation of the Russian cinema as a whole. Contrary to all forecasts, Alexander Semenov founded at the end of '90s the new *Video-magazine* (for home video distributors) while a former editor of *Video-ace Express*, Georgi Samsonov, opened a magazine entitled *Film*. Some more magazines on film and television came along, and last May, we had the Russian version of *Premiere* on glossy paper, high quality colour printing and excellent photo quality. Their editorial staff should be commended, for they did not use only translations of material published abroad; the better half of the 100-pages magazine featured articles about Russian cinema, video, sound and computer, etc. Another new magazine (60 pages), *Cinema-Park*, displays the same kind of Hollywood orientation. Incidentally, unlike the Western *Premiere*, *Cinema-Park* has a more Russian profile. On the Russian market, they are, today, a serious competition for *Ecran* and *Video-ace* (200 pages).

So what are we seeing here? Is this a rejuvenation of the Russian cinema publications, artificial reanimation or bad business acumen? Only time will tell.

ALEXANDER FEDOROV

From the View of a Film Educator

in 58th Locarno International Film Festival

by Alexander Fedorov

http://www.fipresci.org/festival-reports/2006/locarno/from-the-view-of-a-film-educator

Being a film critic as well as a university professor of film and media studies, I was watching films at the Locarno International Film Festival with several items on my agenda: evaluating and comparing them as a jury member and also imagining working with them in my prospective classes.

From this perspective, I don't think that Michael Mann's film Miami Vice will suit for educational purposes because university students habitually watch American action films. Also, in my opinion, Mann's film does not rise above a typical police drama level.

But another action film from the Locarno program — Nomad (Kazakhstan, directed by Sergei Bodrov and Ivan Passer) — seems to me more useful for film education. It stimulates the discussion of folklore and myths, influence of American 'peplum' movies on the storytelling and visual aesthetics.

The French documentary film No Body is Perfect is an absolutely non-mainstream picture. But I can not recommend this movie for my students because of the graphic representation of sexual and violence context made (in my retrograde opinion) without any real artistic value.

I think Half Nelson (US, directed by Ryan Fleck) may be of special interest for the students majoring in education because the main character of this modern drama is a high school teacher. The fact is, Russian cinematography has changed drastically after the collapse of the communist regime, and consequently, the strict censorship, and turned to depicting the "dark sides" of life. During the '90s many Russian films were nicknamed chernukha (from the Russian slang: dark and gloomy), thus characterising the film atmosphere). Some Russian films touched upon the difficult situation in Russian schools.

However, none of these films showed teachers who use cocaine or talk with female students in the school restroom, etc. It will be challenging to study the thought-provoking American independent film Half Nelson which deals with psychological and drug problems of a teacher. But I suppose that Half Nelson will be a very good material for discussion in the students' audience because this film gives the non-mainstream American view about the modern life of an ordinary school, and not quite ordinary, not politically correct, teacher. Russian students can then compare the dramatic situation in Half Nelson with some contemporary Russian films about schools.

Another interesting subject for media education is the Russian theme in the Locarno Festival program. For example, how Hollywood traditions of law dramas have their reanimation in the Swiss film La Traductrice by Elena Hazanov. In my opinion the film's plot is rather conventional, but Russian actors Alexander Baluev and Sergei Garmash are psychologically and artistically compelling in their roles of new Russian men in power.

I also think that documentary film of Masha Novikova Three Comrades (Holland) will give my students the opportunity to think critically about the crash of ordinary people's life in the inhumane 'local' war situation… The topic of war in Chechnya is not new for documentary

cinematograph. But Masha Novikova found the inner angle for her picture: it is not a political story; it is the story about souls, love and illusions of hope.

Then there's Ellipsis (Mnogotochie) by Andrei Eshpai, which is in fact the only Russian film in the major international competition in Locarno. The way Andrei Eshpai uses the artistic tradition of drama films of the 1960s makes this movie stylistically remarkable.

And I don't forget of course the films of well known Russian director Alexander Sokurov, who received the Honor Locarno Festival Prize, especially his experimental film Russian Ark, filmed in the St. Petersburg museum Ermitage.

It is a pity, of course, that it is impossible to transfer into the classroom the fascinating atmosphere of Locarno screenings at the Piazza Grande — with about 7000 people watching films from all over the world on the giant screen. But in spite of the smaller size of the screen at the universities it is worth showing even some clips from the Locarno Festival films to give media students the idea of the large scale of the Festival's program.

Russian Films at the Festival: Comedies & Dramas & Adaptations

in 26th Moscow International Film Festival

by Alexander Fedorov

http://www.fipresci.org/festival-reports/2004/moscow/comedies-dramas-adaptations

The Russian film program at the 26th Moscow International Film Festival was, in my opinion, pretty varied. The aesthetic fantasy "About Love" (based on Anton Chekhov's short stories) brings the audience back to the starting point of the director Sergei Solovyov's career, when he was making sophisticated screen versions of Russian classics. Solovyov's new film is marked by a special visual stylishness (camera Yuri Klimenko), the passionate work of the cast (Alexander Abdulov, Tatiana Drubich, Alexander Zbruev, etc) and the eternal Russian half-sadness, half-irony.

One more variation of the classical plot (this time: Shelly's novel "Frankenstein") was Valery Todorovsky's film "My Stepbrother Frankenstein". The story takes place in modern Moscow, and the Frankenstein monster appears in the form of a one-eyed ex-soldier invalided out of one of Russian's local wars. Following the solid script by Gennady Ostrovsky, the director turns the movie into a psychological drama with a slight surrealistic tint. I should mention that the performances of Leonid Yarmolnik (intellectual father) and Daniil Spivakovsky (disabled son) are thrilling, played with unpredictable emotional reactions.

In his adaptation of the 20th century Russian classic novel, Yuri Trifonov's "The Long Farewell", Sergei Ursulyak scrupulously evokes the Moscow atmosphere around the theatre of the last years of the Stalin epoch — beginning of the 1950's, without trying to modernize Trifonov's story, with all its understatements and subtexts.

Adapting the autobiographical prose of one of the most scandalous Russian writers, Eduard Limonov, Alexander Veledinsky in his film "Russians" (Russkoye) achieves a convincing synthesis of a satirical comedy and a drama from the retro material of the 1960s. In contradistinction to "The Long Farewell", Veledinsky's movie does not seem to be too long and does not let your attention go until the very end.

The most notable film of the Russian festival program was, undoubtedly, "US" by Dmitry Meskhiyev (the main prize of the festival, best director and best actor prizes). Probably for the first time in Russian films with a war-theme, the main characters — three men who escaped from the Nazis — do not necessarily elicit the audience's compassion. And the atmosphere of the German occupation of 1941 itself is shown not as black-and-white as in classical Soviet movies of that genre.

The unfinished film of the late Semyon Aranovich, "Agnus Dei" (1995), was also shown at the festival. It could have been the sensation of the Russian cinema in the 1990's. It is a dramatic story of the preparation of an 'heroic deed' by the Soviet special services, where the common people fall innocent victims of this plan.

Unfortunately other films of the Russian program seemed to me less interesting, although in many of them one could find a good performance or good directing. For example, in Vladimir Khotinenko's drama "72 Meters" about the catastrophe on a submarine, Sergei Makovetsky is wonderful in the role of a doctor. In the autobiographical film by Leonid Maryagin "Hello, Capital", Vladimir Menshov is brilliant playing the director of socialist realist movies. Andrei Proshkin in "Papillon's Playings" reanimates plots of the 'youth cinema' of the age of Perestroika (like "Intruder", "Blackmailer", "Needle", etc). The key theme of those years was the sorrow and boredom of provincial life from which young people find only two ways out — alcohol/drugs or protest by rock-music. The drama of Roman Balayan "Bright Is The Night" is worth appreciating for its delicate and lyrical visual images. And the fantasy "Night Watch" by Timur Bekmambetov successfully uses modern computer technology to compete with stereotypes of American blockbusters about vampires.

Some movies, because of their invalid artistic quality ("The Recipe of Sorceress", "Mudflow"), to my mind, were not indispensable in the festival program. Unfortunately, I have to say the same about the film "Papa" by Vladimir Mashkov. The screen adaptation of Galich's play "The Sailor's Silence" turned out to be too theatrical, decorative and sentimental.

Alexander Fedorov

Film Criticism and Russian Screen *

Film-Criticism and Cinema-Press in Russia

The history of Russian cinema-critics will be written some day, including the main stages, currents and directions, «the revolution's romanticism» of the twenties, «the ideological conservatism» of thirties and forties, «the thaw» of the fifties and sixties, «the stagnation» of seventies, the problems the capital and provincial cinema-critics, etc.

My intentions here are more modest - to chronicle the situation in the nineties, when the former leaders of the profession (Rostislav Urenev, Georgy Kapralov, Alexander Karaganov) were removed for various reasons, or became TV-journalists (Boris Berman, Sergey Sholokhov and Petr Shepotinik). Others (Victor Demin, Georgy Bogemsky, Vladimir Baskakov, Valery Turovskoy), left us for a better world...

«Reading Hall» (editor-in-chief of Alexander Troshin) - vastly simplifies the access to the statistics of the articles published by Russian cinema-critics. From the Russian «old guard» of cinema-critics, only a few preserved their positions: Lev Anninsky, Jury Bogomolov, Myron Chernenko, Kirill Razlogov and Alexander Braginsky, each of them publishing an average of ten articles a year. The leading Russian cinema-columnists (Jury Gladiltsikov, Leonid Pavluchik, Victor Matisen and others) publish 30-40 articles per annum. The «critics-stars» of the «Perestroika» Alexei Erohin, Alexander Timofeevsky, Viacheslav Shmyrov and Sergey Lavrentiev have less articles to their credit, despite the fact that given their nontrivial method of criticism, each of them could, probably, be at the head of his own cinema magazine.

The new names on the firmament of Russian cinema-critics include Statislav F. Rostotsky, Elena Telingator, Dmitry Savosin, Georgy Samsonov. Their articles are more frequent than ever in the Russian press. However, only Dmitry Savosin tends to continue the glorious tradition of «francophone» Alexander Braginsky. A big group of young critics works now in the new magazine «Premiere» - the analog of French-American «Premiere» for young readers.

But the only true leaders of cinema criticism in the nineties are Andrei Plakhov and Sergey Kudriavtsev. They publish annually about 100 articles, reviews, portraits of actors and directors. Sergey Kudriavtsev also published 3 volumes of video-cinemacatalogue-encyclopedias and the special books «All is Cinema» & «Our Cinema»...

Since the mid-eighties, Andrei Plakhov has become the most active participant in international cinema-festivals. He did not miss, probably, any important cinema events during that period. His reports are analytical, ironical and professional. Sergey Kudriavtsev, as a rule, sees the films in Moscow, but his efficiency is astounding. He writes thousands of voluminous reviews and portraits, including detailed lists of all prizewinners, be it the Oscars, Cesars, Palmes d'Or, Golden Lions, etc. Many other Russian journalists, less known, lacking the necessary preparation, with modest baggage of knowledge, abilities and talent, systematically write about cinema and travel to festivals. But Kudriavtsev does not enjoy this privilege...

The articles of Sergey Kudriavtsev and Andrei Plakhov stand out due to their high degree of professionalism (the lucky absence «scientific» style) and the love for Cinema Art.

Certainly, in the age of computers and satellite, television tends to be more prestigious then cinema. The audience for TV-critics is now enormous. And many critics find it much easier to speak or to interview than to write the articles. Which makes «non-television» people such as Sergey Kudriavtsev and Andrei Plakhov, look like old-fashioned traditionalists. But since when are all critics supposed to be avanguardists!

Else 15 years ago the situation in Russian cinema-press thread seems stable: for mass-audience was released magazine «Soviet Ecran» with million by circulations and advertising review «Satellite of Cinema-Viewer». For elite audience - fat magazine «Cinema Art», for

cinema-distributors - monthly magazines «Soviet Film», «Projectionist» and «New Films», for amateurs of the dramaturgy - magazine «Screenplays». Materials about movies regularly emerged on the leaves ordinary press is and all...Compared with dozens French or American periodical cinema-press this is was, certainly, drop in sea. That is why Gorbachov's liberalization immediately led to appearance the new cinema-magazines. With the emergence of Petersburg's «Séance», with European style and the intellectual reflection of Russian cinema-critics of the young generation, Moscow lost its old monopoly in cinema-press. But in the early '90s Moscow's critic Vladimir Borev made the publishing home «Video-Ace Magazine's bouquet: «Video-Ace», «Video-Ace Premier», «Video-Ace Express», «Video-Ace Sunrise», «Video-Ace Favorite», «Video-Ace Satellite», «Video-Ace Crown», «Video-Ace Dandy», etc.

Truth, the first outputs of this magazines had very modest polygraphy, but soon financial backing of several Moscow's banks and working agreement with one of top French publishers carried out «Video-Ace» on entirely European level color photo-design and scope about 200 leaves of big format. In that or another key magazines of «Video-Ace» from the very beginning were oriented generally on Hollywood cinema, the portraits of top directors, interview, hit-parades, reportages from the largest festivals, information about video-techniques, video-pirates and legal video-firms.

Almost simultaneously with «Video-Ace» other cinema-press appeared in Moscow: «Video-Digest» (Editor Vsevolod Vilchek), weekly newspaper «Ecran and Scene», epatage newspaper «Cinema Home», magazine «Cinema-Eye» (about cinema-business) based by the group of the authors of the «youths of outputs» in «Soviet Ecran», professional and academic «Cinema-critics' Memos» (Editor Alexander Troshin from Scientific Institute of Cinema, Moscow) and modest little magazine «Opinions» about new Russian films. The boom of the periodical press of end '80s - early '90s also concern cinema-press. For account of the several sensational publications increased the circulation of «Cinema Art». Magazine «Ecran» losing at new redactor Victor Demin (1936-1993) its prior adjective «Soviet», as before retained auditorium of readers. How mushrooms after rain, unfortunately, with the same duration of existence, steel to emerge another issues of cinema-press («Cinema-Video Review», «Film and Video Reporter» and so on.): let with pore by bad quality seals, but with great titles.

But everything was changed after the beginning of Eltsin's reforms. Existing state budget «Opinions» closed. Due to the same financial causes not get till ninth number, was gone in history «Video-Digest». Was concealed with banking money, the magazine's bouquet of «Video-Ace» (200 pages) fading directly on eyes. With larger temporary intervals steel to come out «Ecran» (despite the heroic attempts of new editor Boris Pinsky) and «Cinema-Eye». Obviously not from good life were poured out under one binder «New Films» and «Projectionist». Last NN of «Video-Ace» & «Ecran» was published in summer of 1998. It is very difficult to publish something without of money...

Only «Cinema Art» (though even greatly losing in circulation: from 50,000 to 5,000) was successful publishes (with the grant's help). Thread seem, situation existing in Russian cinema press, logically reflected common painting in domestic cinema (blunt abbreviation film-production, economic difficulties, etc.).

And, contrary to all forecasts, in end of '90s Alexander Semenov founded the new «Video-magazine» (for distributors of videos) and old editor of «Video-Ace Express» Georgy Samsonov founded magazine «Film». New Russian cinema-paper for professionals were borne at the end of 1998: «SK-News» (The News of Union of Russian Filmmakers»). Also gave to start to right away several new magazines about movies and video. In may 1997 appeared of Russian edition «Premiere», a la French-American samples: qualitative paper, excellent colors, the absence of pirates' photos... To the editorial office honor must badge, what she was not was limited by the translations of the clauses of its foreign partners: the better half of 100-pages scope occupied material about Russian cinema, video, sound and computer. Another new magazine (60 pages) is «Cinema-Park» at the same colors and Hollywood orientation. Incidentally, unlike Western «Premiere», «Cinema-Park» has more Russian. However on

today's Russian market they do not only compose serious competition, but also residing as to essence on one genre-thematically floor of bulks each other for right of to be the most popular Russian cinema-press. What it: rejuvenation of Russian cinema-press, or artificial reanimation of detrimental business? Shall-see...

Alexander Fedorov

Alexander Fedorov

The Mystery of Russian Cinema

Russian cinema today is, like Russia itself chaotic, unpredictable and full of contrasts. No one can tell if the country will become an equal among equals on the world's professional stages by the beginning of the 21st century, casting off its poor role as a supplicant to Western artistic leaders.

Anyone who knows even a little history is aware that Russia was virtually outside European civilization for 75 years of XX century. The Communist regime firmly controlled all spheres of life for a sixth of the planet's citizens. In spite of totalitarian pressure, however, Russian culture managed to survive. The best books of Mikhail Bulgakov and Anna Ahmatova, the symphonies of Dmitry Shostakovich and Alexander Prokofiev, the films of Andrei Tarkovsky and Vassily Shukshin were created in the years of the most rigid censorship.

Despite bans, prisons and gulags, the artists leaned to speak to their readers and spectators in some sort of «language of initiates». Music, without clearly defined plot, made it much easier to do this. Writers, directors and actors were forced to talk about many things in hints and symbols, taking advantage of legends, fairy tales and parables.

Russian authorities of the 60-s through the 80-s officially supported the publication and distribution of classical literature - the works of Lev Tolstoy, Alexander Pushkin, Nikolai Gogol, Ivan Turgenev, Anton Chekhov, etc. The best film directors knew this, and were aware of weakened censorial control applied, at times, to screen adaptations. Consequently, the period saw *The Nest of Noble Family*(1968) based on Turgenev novel and *Uncle Vanya*(1971) based on Chekhov's play, directed by Andrei Konchalovsky.

There were also *Station's Employee* (1972, using Pushkin's prose) directed by Sergey Soloviev, *Dead Souls* (1984, from the Gogol novel) directed by Mikhail Schweitzer, and others. Nikita Mikhalkov, making films based on Chekhov (*Unfinished Piece for Mechanical Piano*, 1976) and Ivan Goncharov (*Several Days in the Life of Oblomov*, 1980), succeeded in telling more about the situation in Russia - and the national character - than the majority of his colleagues whose pictures dealt with the country's modern life. Oblomov embodies the paradoxes of mysterious Russian soul: intelligence, talent and an innate sense of beauty go poignantly hand in hand with passivity, laziness, sleepy inaction and abstract dreaming...

The Russian cinematic fairy tale also has old traditions, founded by Alexander Row (*The Frosty Fire, Water and Cooper Trumpets, Morozko,* etc.) and Alexander 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. Now 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...

Remarkable Russian actors - Oleg Dal (1941-1981), Vladimir Vissotsky (1938-1980), Anatoly Solonitsin (1934-1982), Vladislaw Dvorzecki (1937-1978), Nikolai Grinko (1920-1989), Alexander Kaidanovsky (1946-1995) - very often played heroes who stood beyond the usual circle of life on the screen of the 60-s and 70-s. The Fairy Ivans, fools and intelligent outsiders of Dal. The hot-tempered, contentious, furious romantics of Vissotsky. The inspired, always doubtful or cynical, devastated heroes of Solonitsin (Andrei Tarkovsky's favorite actor)... These were in opposition to the artificial characters distilled in the retort of Socialist Realism.

Censorship was ruthless to the filmmakers. Important scenes, phrases and frames were cut out of many movies. Yet Tarkovsky's *Andrei Rublev* (1966), despite all the alterations, extolled Russian culture and closely connected with the Orthodox faith, while Elem Klimov's *The Parting* (1981) remained an angry accusation of the political system of the time, aspiring to destroy this same culture and religion.

After the widespread destruction of temples and churches in the 20-s and 30-s, Russian culture became a peculiar national religion; as the only source of spirituality, it allowed people who could not stand slavery to maintain a dream of Beauty during the hardest years.

Indisputably, politics had a highly negative influence on the development of Russian culture and education, but the classical legacy of art helped people to survive. Every new truthful book or film of the masters was perceived throughout the country as a desirable breath of cool wind. I remember how the books of Alexander Solzhenitsyn were handed around, how the films of Marlen Hutsiev or Gregory Chuhrai, in the '60s, were discussed till voices became hoarse. And what events for Russian viewers in the '70s were screenings of masterpieces by Federico Fellini (Amarcord, Orchestra Rehearsal)! Another paradox of Russian life is that all people hoped for and aspired to the «light future», yet their ranks included dissenters who were Slavophiles, craving a return to the Russia of 1913, and dissenters of Western orientation who wanted a rapprochement with America, while the majority of the so-called «common people» faithfully waited for a near-Socialist paradise of well-being and, in the name of this, were ready to tolerate «temporary» hardships. Today a lot of Russian politicians try to find some «middle way» between capitalism and socialism where, to trust the premises of fashionable leaders, harmony will reign. In the political, economical currents some Russian filmmakers thoroughly lost their bearings, becoming victims of the whirlpools, submerged stones and shallows. Having got rid of censorship and having been given «carte blanche» in freedom of thought, they began to throw onto the screen what they apparently believed were commercial and brave statements, but which in fact were monotonous, non-competitive films. The freedom didn't evoke the expected abundance of masterpieces, because bitter truth alone isn't enough for the creation of a work of art. Talent is also needed, and it is everywhere in deficit.

More and more Russian cineastes, finding it harder and harder to work in the Motherland in a condition of permanent economic crisis, are gathering under Western's roofs. Almost all Russian masters (Nikita Mikhalkov, Pavel Lungin, Ivan Dykhovichny, Valery Todorovsky, Gleb Panfilov, Andrei Konchalovsky, Alexei German and others), even if they make films in China or in Moscow, nevertheless do it with the help of U.S. or French money, on Western film stock, with the Western sound system. Western producers willingly stake these talented directors who capture prizes at prestigious festivals. For nearly a year the preeminent actor of Russian cinema - Oleg Yankovsky (*Nostalgia* by Andrei Tarkovsky)- appeared on stage in a Paris theater. It is rather logical: Russian filmmakers hope that West will become a gate to the world screen for them; at home indigenous movies are being forced out by American production everywhere. Only the most entertaining Russian films manage to survive the competition in such conditions, but they, as usual, copy U.S. pictures and don't hold any special interest as art. Undoubtedly, such work in the West (by Andrei Konchalovsky and Nikita Mikhalkov, for example) requires a

certain attention to the producers' wishes and an orientation toward middle-of-the-road European and American viewer's tastes. Well, don't judge and you will not be judged...

The words of Russian great writer Gogol about the «Bird-troika» - Russia - therefore turned out to be really prophetic: «Russia, where are you rushing to? Give the answer. No answer».

Alexander Fedorov

Phenomenon of Russian Cinema-Hits

Modern screen art over its success to the use of folklore, myth, synthesis of the natural and supernatural, and a consistent orientation toward the most popular plot schemes. Their metaphorical appeal is not to the rational but to the emotional. through identification with the magic power of heroes and standardization of ideas, situations, characters and so on In compensation for dreams not realized in life, there are illusions - happy endings. In movies, TV shows, and music videos' rhythmic organization, viewers' feelings are influenced as much by the order of changing shots as by the content of productions.

American critic Richard Corliss notes that for the creators of many Hollywood movies plot is a thing of past, and these movies are more thrilling than satisfying. Their main impact on most of the youthful public lies in the expect special effects making spectators gasp in surprise or freeze with fright. this «dynamic cinema», according to Corliss, put higher demands on viewers, because we have to follow every frame of a shot waiting for the trick. These features of mass culture reveal themselves in some favorite movies of the Russian audience. They are clear embodiments of the above-mentioned «phenomenon of mass success» tendencies.

The action in these films moves form one short episode to another (in order not to be boring to viewers) with sensational informativeness: event take place at various exotic locations in a cruel world of pirates drug dealers, Mafia men, racketeers and prostitutes. Psychological pressure is active - throughout the stories the idea that sly enemies (inner and external) are scheming is repeated over and over. Now something mean is planned, now somebody is robbed; now positive heroes are attacked...

The main hero of these movies is an almost magical, fairy-tale character. Cute, strong and smart, he comes out of al supernatural situations safe and sound (an excellent motif for identification and compensation). Many episodes touch human instincts and emotions (such as fear). There's even continuity, as each story supposes an endless number of sequels. In spite of an absence of technical shine and the presence of numerous mistakes of taste or sense, the common components of these motives are rather professionally presented: fights, chases, shootings, pretty women, alarming music, strong feelings, a minimum of dialogue, a maximum of movement, and other attributes of action films. Other favorites of Russian public are made with similar attitudes and qualities...

Much more firmly than in cinema, these features of mass culture show themselves on Russian TV. Ideally, television should be various, unobtrusive, rich in visual information, and pluralistic without dull teaching and officiousness. Only lately has Russian TV started developing aesthetics for its entertainment packages, rejecting the different demands of the public. There are some intellectual and game shows - even some mass-culture programming - made on professional level. But the border between artistic and inartistic is often erased in a tendency toward documentary, one-day value, «open» formats that reproduce something in its process of becoming an event. This peculiarity of mass communication is an obstacle in determining the aesthetic distance. For examples, platitudinous music videos are show all the time on Russian TV; if a viewer didn't have taste preferences; this could penetrate deep enough into his mind to unconsciously determine them...

Alexander Fedorov

The Gloom of Russian Fantastic Movie-Land

One might think, after the gloomy films of Constantine Lopushansky (*Russian Symphony*, *Letters from a Dead Man*) 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 '90s 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 Andrei 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...

Alexander Fedorov

Alexander Fedorov

From Boarding School to Nuthouse
(Domestic and Other Violence on the Mirror of Russian Screen)

Recently I found a new hobby: collecting stereotypes of Russian cinema plots. For examples, the theme: "Domestic & Non-Domestic Violence on the Mirror of Russian Screen".

1. Public schools, boarding schools, children's shelters, educational-training establishments.

Action of films in this category always alternates between bathroom and punishment room, between ruined shed and small, dark cell. Under the narrator's "My address is neither a house nor a street..." there is violence, drug addiction and cruelty - when a teacher, knowing the customs of his group, prefers not to notice fresh blood on the dresser mirror in a child's bedroom, or when the strong mock with pleasure the weak. Somebody stark naked is sitting on the toilet, somebody in the same state of dishabille is running down and up stairs...

Russian moviegoers once watched sentimental, touching stories about careful, kind tutors trying to create an illusion of homey coziness for poor orphans. That was ages ago. Now, whatever the film, it's a severe and ruthless accusation, saying we can do nothing - over the last 80 years the whole country turned into an unfriendly state institution whose inhabitants, from early childhood, are doomed to endless humiliation, indignity, discomfort and stress, poverty and constraint. In the boarding school, as in a drop of water, all the evils and vices of life are reflected, where a 15-year-old boy knifes to death a strong, drunken man. This is not only revenge for the raped girl of the same age, it is furious and irrational retaliation for a crippled childhood, for a friend who became the victim of drugs, for the false slogans of adults, for their indifference, for...

The teachers in Category N 1 are only administrative appendages of the formal mechanism of management. Hypocritically, they can suddenly cry with the power of a fire-engine siren then, in a moment, smile as if nothing had happened. By the way, this is a fact noted by authors of the pictures' source books: workers in Russian boarding schools, with the help of a system of instruction in "standard educational training", acquired the strange – for normal people - ability to drive themselves almost to hysterics (outwardly) with absolute coldness and indifference in their hearts. On screen, portraits of these tutors are well matched by characterizations of the destitute boys' and girls' parents. They don't mind letting fall a tear - over glasses of vodka - to lament a son or daughter given away to the boarding school. Audiences pity the children, abandoned by this scum to live at this scum to live at the expense of the weak Russian state, as they pity some mad father, drunk, wandering at night under the windows of a boarding school in order to see his child.

2. Sanitariums, hospitals and other medical establishments

"All the world's a nuthouse, and all its people are mad". Rephrasing Shakespeare is probably the best way to express the main idea of film in this category.

For example, all characters - wives and children, neighbors and passersby - cooped up in their communal flat wish the main hero to kill a bureaucrat who for years hasn't maintained normal housing It is for this mission the hero is brought from a mental hospital: a psycho is a psycho, he can't answer for his acts. Once freed, however, the hero finds himself still in a world of madmen: there is the former cavalryman with naked sword, the bald athlete who is glutton and drunkard, some mountaineers, some people from an underground organization singing a song about "the black raven", etc.

Having got into the office of the hateful chief at last, our hero is again part of a crazy-show, this one scripted by the sly bureaucrat. There are machine-gun firings and explosions of grenades, poisoned coffee and the staff's pretended pity for the freezing children. The film ends with the escape of the real psychos who capture the main municipal building while troops and tanks are called against them, and demagogic speeches are made. In a word, everyone wears

fashionable political dressing; with their exposes and social accusations, cinema mediocrities - who were quietly making nonsense films before this time - now are trying to dash forward as leaders of the "fighters" and "truthful people". Their operative principle is: I'll roar, if nobody will hurt me.

The setting for these films from my second category are, as a rule, unpleasant interiors... dirty walls painted with cheerless colors, semi-submerged basements, filthy hospital cots and soon. Numerous conversations are staged, but their dialogue is empty and unintelligible for viewers with more or less stable nervous systems. Indisputably, the nuthouse as a model for the totalitarian state, were every display of normal mentality and human individuality is suppressed, is good material for the creation of gloomy parables, pathological visions, shocking naturalistic images and surrealistic symbols. If only these films had less of the epigone's features.

3. Prison colonies and other reformatories

A typical scheme: some sort of remake of action pictures of the '60s-'70s about war. Added will be homosexual passion and, certainly, scenes of cruelty and violence with dozens of accusatory speeches. But today's on-screen "bad guys"(fascists) and "good guys"(heroically struggling prisoners preparing a protest action or an escape) are caricatures. In short, after watching several of these films, you could easily gain the impression that all of them make up one gloomy and monotonous serial about the Russian State House. It can be located anywhere, the main point is the same. But the stream still flows, as Russian screenwriters and directors continue to gladden our hearts with cinema theses about what is wrong. All this makes me sick. Yet in spite of it... we live! I wish, though, that my collection of Russian State Institutional Films didn't keep replenishing itself.

Alexander Fedorov

America, America…

Consider these titles – *I Want to go to America, We Are Going to America, The American Boy, Our American Borya, The American Grandpa, The American Daughter, The Groom from Miami…*

These are the titles of a few of the many Russian films of the 1990s that have the 'American Dream' as their theme. Basically, these are entertainment films that are not made for festival awards or critical acclaim, but deal with the dream of many Russians to visit the U.S. one day.

In Russia now, as in the West, directors and producers must find money to produce a movie. Having announced their intention to make a movie that takes place in New York, Miami, or Hawaii, Russian filmmakers of this 'American Series' assume that they will more easily find a backer. For one thing, a backer is more likely to think that an American theme will bring theatrical success. Also, filmmakers themselves want to visit the world across the ocean. Besides, shooting on location in the U.S. encourages the participation of popular Russian actors, who like to have a good time for free.

The basic interests of these Moscow film crews, then, are from art and close to partying and shopping. Russian actors waste little time in America. Aside from making the movie, they get a tan, go shopping, and put on some shows for Russian immigrants living in Brighton Beach or in other parts of New York and U.S. It's kind of funny that the plots of some of these 'American Series' Russian films are about the adventures of Moscow actors, artists, singers, et al., who come to the U.S. to make money by any means.

Other plots are popular as well: an ordinary Russian guy gets an inheritance; or a Russian guy gets an inheritance; or a Russian returns from America and learns that a gang has killed his best friend, and now he must seek revenge. But probably the most popular stories are about prospective grooms (less frequently, brides, grandfathers, and grandmothers) who come from the U.S. to Russia searching for a loving and faithful spouse. This is certainly understandable – it's

much cheaper to make such movies because the action takes place principally in Moscow. Comedies about American grooms (as a rule, of Russian origin) come in two basic varieties. In one version (e.g. *Our American Borya*), a shy young man comes to Moscow from the U.S. to visit his relatives. His hosts begin searching for a bride at once. Almost immediately, young women are besieging 'the man of their dream' and he tries to get rid of them. In another version (e.g. *The Groom from Miami*), a self-confident young man comes to Moscow to visit relatives. He begins a search for a young woman himself, and ends up finding the woman of his dreams.

Name actors are what filmmakers bank their money on. And sometimes this works. In The Groom from Miami , L.Udovichenko, with her uniquely naughty, diva-like manner, plays a sly woman who attract men with her classy appearance, then robs them of everything. There is a lot of charm and irony in her performance. On the whole, however, such comedies resemble amateur drama-club productions in which the quickly-written then acted script seems like a collection of pointless, often vulgar episodes. Sometimes not only professional actors performs in these films, but also their wives, children, and other relatives. It's as if the filmmakers have decided that, since the relatives have traveled to America, why shouldn't they appear in the movie, too?

Having had a lot of fun on location, filmmakers of this 'America Series' often like to show off their patriotism. Their characters reject the American dream in the film's finale, and choose to stay in unlucky and troubled Russia. But by the mid-1990s, when this kind of plot became a cheap cliché, Russian directors started to change the minus sign to plus more frequently. The makers of *The Groom from Miami*, for example, frankly suggest to Russian audience that they leave for U.S. Forever. Not a bad suggestion, perhaps. But if they were to follow it, who would be left in Russia?

Alexander Fedorov

Videopirates from Russia

Undoubtedly, Russia today takes one of first place in the world's number of videopirates. The Kremlin has signed the Bern international authors' rights convention. But Russian authorities doesn't control the pirates' audiovisual productions. Countless booths sell thousands CD, CD-ROM and videocassettes with Western films - mainly the newest which have just appeared in America, France or Italy. Of course, nearly 80% of this audiovisual production are American CD and action films with Stallone, Van Damme, Schwarzenegger and others Hollywood stars. The adroit shopmen, as a rule, have neither licences to the copyrights nor the right to sell or rent foreign CD or films, but the trade is very successful.

The purchase price of one videocassette or CD is nearly $2-4 dollars in the black market. The same cassette can be rented in hundreds of Russian cities and towns for half a dollar a day.

One Russian videopirate revealed to me the secret of his "firm's" operational efficiency. Once a month - or more often - Moscow agents leave for America to buy as many new DVD, laserdiscs as possible in the biggest video shops of New York, L.A. and others cities. (Videocassettes are less desirable because of their larger size, which makes it difficult to transport them abroad). Having gotten the batch, the agents return to Moscow where in several underground studios the American laserdiscs are copied onto videocassettes on a mass scale. In the course of this, the U.S. NTSC system is transformed into Russia's adopted system - PAL-MESECAM/VHS. The cassettes are translated into Russian by a staff of experts in English, a lot of whom have been occupied with this profitable business for 10-20 years.

Sometimes it happened that Russian videopirates can't buy a laserdisc of the latest screen hit quickly. Then the executive agent arms himself with a camcorder, goes to an American movie theater where, for example, Spielberg's new production is showing, and photographs the film straight form the screen. The quality of such a recording is, of course, much worse than that of a laserdisc, but the salable result can be brought to the Russian video market with maximum speed.

Audiovisual-pirates across the country know well in Moscow "offices" the converted cassettes or CD can be bought. Two or three times a month they come to Moscow, pick up the next lot of transfers and then copy them for consumers in their cities and villages. Piracy is not only the selling or renting of stolen videos, CDs or CD-ROMs, however. There is wide broadcast of Western cinema novelties by little private TV channels. (Even small Russian towns have two or three local private TV channels.) Each shows from two to six pirated videos a day. Besides, the cable owners get monthly income from subscribers, and the private-TV owners meet expenses by inserting commercials during the piratical video's broadcasts.

The broad development of audiovisual-piracy in Russia has, to my mind, one characteristic peculiarity. Being in an extremely difficult financial situation, many Russian viewers find in an everyday exposure to pirated films the only opportunity to feel themselves in another world even for a few hours, to escape from the surrounding misfortunes, hardships, etc.

Watching the screen adventures of Harrison Ford or Bruce Willis characters who, in peaceful well-being, enjoy ownership of cozy two-storied American cottages while they busy themselves with clarification of love affairs, Russians can admire the power of foreign technology in fantastic special-effects super-shows and, if only in dreams, find a place as heroes of an inaccessible life.

Some 20 years ago Russian authorities struggled severely not only with the audiovisual-pirates, but even with common spectators - anyone who had bought abroad an erotic cassettes or one containing Rambo's latest adventures. People could be imprisoned for illegally watching the *Godfather* or *Caligula.* Today audiovisual censorship in Russia is practically unknown. Up to 1987, the audiovisual stream in Russia was almost 100% controlled by strict regime. At the end of '80s the system, in place for 70 years had begun to disintegrate; in the early '90s it finally collapsed. Russian audiovisual pirates now reign boundlessly and completely, cutting into profits of the ordinary cinemas whose attendance is catastrophically down. Spectators filled only 2-7% of the seats in the average movie theater (exceptions: several modern Dolby Digital theaters in Moscow), even there was an American novelty on the screen. Russian viewers prefer the screen of their home TVs. Once Russia was called the Empire of Evil. I can only hope it will newer be the Empire of Audiovisual-Pirates...

Alexander Fedorov

Something About Russian Screen

The Outsiders: Two films by Sergei Bodrov

S.Bodrov, well reputed as a commercial screenwriter in the ‘70s, in the ‘80s became the real revelation among new directors. His films – *I Hate You* (1984), *The Sweet Sap of the Grass* (1985), *Unprofessionals* (1985), *SIR: Freedom Is Paradise* (1989) – received prizes in many Russian and foreign festivals. They told viewers about the problems of a generation of teenagers with unusual – for those times – frankness and artistic power. Bodrov showed that he could work with unprofessional actors; the reality of his films was enhanced by improvisation on the set, and by the subtly elaborated psychology of the leading characters.

Unfortunately, Bodrov’s *Cardsharper* (1990), a dashing story about professional card players, somewhat surprised his admirers with standard situations and diminished directorial effort. His *I wanted to See the Angels*, however, refutes the pessimists who hurried to relegate him to a level of minor importance.

I wanted to See the Angels can be linked to a fashionable stream of “unmasking” films with naturalistic themes. There are rockers on roaring bikes, Mafia gunmen, dirty basements, scenes of morgues and police, and the cold, comfortless nighttime Moscow’s streets. Moscow itself is shown from its black side. You do not see here the bright lights of New Arbat and fashionable supermarkets, but rather the plain outskirts whose houses sullenly twinkle with the

weak-sighted windows of communal flats… nearly the film's only scenery. There are also familiar main characters: the novice hired killer and street girl. In short, a number of dull clichés are present.

But it seems one can make a good film with such ordinary – for Russian cinema – characters and settings. Of course, it depends on the director's talent. Bodrov managed to imbue this story of the bitter love of a Saratov boy (who comes to the capital to kill a Mafia debtor) and a rocker's girl (who dreams of writing a letter to Madonna) with the sincerity of real feelings.

The general sensation after the film is hopelessness. Young outsiders can't "find themselves" in a life that holds no prospects. Being romantics in their souls, they aren't satisfied to sit as clerks in commercial shops for many hours or sell bubble gum in the Metro stations. One woman is attracted to the image of an "easy rider" flying on a bike along the freeway; another dreams about warm American beaches and communications from the famous pop-star. But these dreams stay unrealizable, as castles in the air; each of the characters has a better chance of going to the heavens by way a lover of women's caresses – a hospital attendant – will out with the neatness of a professional, fill out the last medical report on the "client".

This had no chance of becoming a Russian screen bestseller. As well as its heroes, the film itself was condemned to be an outsider. There are too many dramas and sad stories in Russian modern life to hope that a film telling about such joyless things in earnest and without sentimentality could achieve mass success.

In the same year of the release of the forlorn *I wanted to See the Angels*, Sergei Bodrov produced *White King, Red Queen*. The main character was played by French actor André Dussolier who became known for roles in the films of his more famous compatriot Alain Resnais .

White King... begins as a biting comedy of temperaments. A small Russian trade-union delegation comes to a Swiss town for a conference and stays in a little hotel. This gives the director cause to show the charms of poor Russians who once in a blue moon can fall greedily upon the West. There are dinners with tinned fish in the room, the sale of vodka "for a song", wild joy upon the receipt of 20 or 30 dollars, an occasion for free refreshment, and so on. The heroine is a mature woman with sings of former beauty who dully begins a flirtation with an ex-TV commentator while their colleagues drink spirits from morning till evening. The situation of Russians who find themselves shameful beggars in prosperous Switzerland may be a little exaggerated; taking into account the almost comedic plot, however, it doesn't seem a falsity.
Further on, the comedy turns smoothly into melodrama: an elegantly dressed man (Dussolier) appears in the hotel; 20 years ago he was a famous Russian chess player who moved to the West, and he has learned that his old love, by the whim of fate, is in Europe for several days… but, alas, one can't step in the same river twice, the previous love can't be renewed, and the Red Queen doesn't find enough strength to stay with the White King.

This sad story with a gay beginning, although not claiming the psychological depths of Bergman or Antonioni, is made with European mastery. Bodrov skillfully observes the laws of the melodramatic genre with its heightening of emotions and expectant pauses, while accenting the differences in mentality, habits and image of his characters so as to make the film understandable and accessible to a European audience. Because of this some things at once obvious to Russian viewers are explained more distinctly and straightforwardly than we might expect, but this perspective takes into account the film's distribution in the West.

Alexander Fedorov

Alexander Fedorov

Retro-styles

The System's Typical Product

1934 was one of the most fateful years for our suffering Russia. The shooting of Communist leader Kirov was the cause of a new wave of mass murders. Ex-cameraman and now director D.Dolinin, in his eighth movie *The Myth of Leonid*, tries to catch the sense of that time, to investigate the phenomenon of "the small man" Leonid Nikolaev – one of the screws in the Party's machine constructed by the Bolsheviks. Like I.Dyshovichny in *Moscow Parade*, Dolinin doesn't want to make everything happening on screen into documentary. Remaining within the framework of realistic narration, the director tries to investigate the character of a hero, interpreting him as the typical product of a totalitarian system. The ambitious, pitiful, odd, self-loving Nikolaev doesn't evoke compassion, though there is nothing to hate him for… there were plenty of such people in those days. He was just the one to whom that lot was cast, and with his help Stalin's intelligence corps played its bloody game, using his extreme, odious suspiciousness.

Had The Myth of Leonid come out about 15-20 year ago, its appearance would probably have raised viewers' interest and tempest in the Russian press. But, unfortunately, the movie is late. Readers and moviegoers in Russia have already been exposed to a storm of information about different aspects of the Soviet totalitarian regime. Their fed-up feelings can be overcome only by a masterpiece. The Myth of Leonid doesn't claim this title.

Lost in the Kremlin…

The Inner Circle directed by A.Konchalovsky developed a certain reputation in Russian cinema press: one after another, critics said that its aim was to cater to Western viewers' preferences by means of American marketing techniques.

There are reasons for such a conclusion: The main roles in the film are played by the American Tom Hulce and the British bob Hoskins; the story of Ivan Sanshin, Stalin's private projectionist, is developed on the screen in a style close to the traditions of melodrama. Konchalovsky, an expert in psychological drama (*Uncle Vanya, Duet for One*), turns up the volume in *The Inner Circle* while deliberately declining to apply a European depth – a penetration of thought – to his characters; that, of course, makes them understandable to an audience not versed in the twists of Russian history through the Thirties and Forties.

Many Russian directors, probably inspired by A.German's *My Friend Ivan Lapshin*, would try to focus on the tragedy of the bitter understanding of truth by a man who, a cog in Stalin's totalitarian machine, became the obedient executor of another's orders. But this Russian directors of an American film accentuates the love story of Ivan and his wife who passed through the dirty, lusting hands of the killer Beria. In another move, Konchalovsky demotes her memories in favor of the usual plot constructions of standard transpacific cinema.

And, frankly speaking, I don't see anything bad about this.

The internationalism (not of class, but common human values) of the cinematic language in *The Inner Circle* is a necessary bridge between different mentalities and cultures.

Moreover, Konchalovsky managed to gather a wonderful acting team. Tom Hulce (the legendary Amadeus in M.Forman's film) plays Ivan in such a way that there is nothing for us but to wonder how this star of Western screens captured Slav naiveté', enthusiasm and childlike defenselessness.

B.Hoskins, in the role of Beria, scores no less of an exact hit with the buttery look of this funny fat man from whose eyes sometimes blows a cold, ominous wind. Maybe the role is played slightly grotesquely, yet it is brightly convincing. Against this background, A.Zbruev loses in the role of Stalin; he hasn't got much kick or an actor's original vision.

A whole constellation of Russian actors play minor characters in *The Inner Circle*, and in spite of their short appearances on screen stay in memory even more than in their previous roles. Brilliantly does I.Kuptchenko lead her episode as a teacher in orphanage for children of the

"people's enemies", revealing contradictory feelings of fatigue, fear, compassion, pain and devastation.

A sense of the real nature of a Russian woman who doesn't understand how it is possible for a man to love Comrade Stalin more than a wife and a poor child exists in the performance of the performance of the American actress L.Davidovich also.

In *The Inner Circle* Konchalovsky aspires to show that despite all hardships the people felt themselves happy in the faraway Thirties, though their happiness was possible only while they trusted leaders infinitely and dispensed with questions and doubts. As soon as they began to ask questions, the whole of their prosperity was ruined, drawing them into the currents of morally and physically crippled Fates.

Returning to Form

Frankly speaking, Piotr Todorovsky's, previous film with the enticing title of *Inter-Girl*, very much disappointed me. A subtle psychologist, director of the wonderful *The Martial Love Affair* and imperfect but ingenious *Along Main Street with the Brass Band*, Todorovsky suddenly was carried away by V.Kunin's shallow story that showed – in an accessible, mass-language style – how prostitutes could love. Of course, thanks to the director's professionalism, the straightforward script began to look rather profound and sometimes even psychologically convincing, but on the whole it was not suited to Todorovsky's personality.

Thank to God, in his *Encore, More Encore* Todorovsky has returned to his own style. He himself wrote the script about the life of Russian military town in 1946, he wrote the touching music, and he chose the same title as that of canvas by the famous Russian artist Fedotov.

I spent my childhood in one such town for Army personnel. And during the screening I remembered the past with a sad nostalgia. The closed community: a reserved world where everybody knows each other, where even a needle in a haystack could never hidden from the curious eyes of the officers' wives, but where nevertheless all kinds of extraordinary events take place. Now the handsome major brings a whole bunch of frivolous beauties from the city in his smart car; now several drunks fight; now the senior lieutenant, pistol in hand, chases his unfaithful wife…

Gathering these stories together, and inviting Mel Brooks to direct, a very funny comedy could be made. But Todorovsky, as is well known, isn't Brooks. So in his film the funny episodes (for example: a husband comes home after work to find his wife sleeping with his chief) are mixed with a dramatic plot. The ominous signs of those times are in evidence – when the authorities could send a boy, who was counting days till the end of his military service, to prison simply for carelessness in writing several superfluous words to a civilian friend; when the colonel, a wartime hero, had to submit to a miserable KGB captain; and so on.

One Russian critic declared in TV program that *Encore…* evokes brutal laughter among audiences, that there is no love in the film, and primitive instincts triumph. From my point of view, only a man who didn't watch attentively could have such an opinion. True, there is no refined, intellectual love here; the love scenes are loaded with humorous detail. You believe, however, in the sincerity of the characters' feelings. You believe that while the colonel, who was in the whole war, loves his wife whom he met at the front, he can't forget his pre-war wife too. You believe that the colonel's young wife had fascinated the charming lieutenant and then he lost courage. You believe in the love of the unfaithful wife, who receives her husband's supervisors in her bed for the sake of his service career.

This film appeals because it does something the Russian cinema of late years has pretty much forgotten is possible: Todorovsky tells about life through love… even if it sometimes looks funny and is not what you'd call spiritual.

Those years

Summer 1957. Moscow. International festival of youth & students. The rhythms of banned jazz. Smiling young faces…

V.Moskalenko rather carefully recreates the romantic atmosphere of those years, when Russia was creeping slowly out of Stalinism's ice age. The love story of a Moscow student and

his new girlfriend – French with Russian origin – seems natural against this background. The authors of the film *The Way to Paradise*, however, don't seem to want to please us with retro-melodrama: the lovers are between two fires. On one hand, the KGB wants the Russian boy, nephew of an academician-chemist, to be its informer. On the other, the girl has been sent by the French side to learn the chemical secrets of her boyfriend's uncle.

Obviously, it's an unexpected change after a lyrical beginning. I would have liked the film just to tell the love story… sentimental, a little bit sad, with its '50s teenage hits. But I'm sure this spy's version of the plot will find its admirers, especially since in this conflict the authors are obviously on the side of love, not the interests of this or that intelligence or secret service.

The Way to Paradise is made with a sense of style, the actors' play is rather convincing. Like S.Ursulyak's *Russian Ragtime*, Moskalenko's film doesn't claim psychological depth and analysis. It's a moody sketch, invoked by nostalgia for the end of the '50s.

Melodramaland' 66

The late Russian poet and screenwriter G.Shpalikov had a wise line: "Never come back to the old places". I won't say that's a strict rule, but director B.Frumin's melodrama *Viva, Castro!* Convinces from its first episodes that nostalgia for his youthful experiences in the '60s didn't help him create some special piece of art. The attraction of "the time of good hopes", brightly reflected in M.Hutsiev's 1962 *I'm 20* and G.Danelia *I Am Walking in the Streets of Moscow* (both movies, by the way, made from G.Shpalikov scripts) in lost in *Viva, Castro!* The young actors are dull and stiff, the love story is unemotional and weary against the background of a 1966 visit by Cuban leader Castro to Moscow. The spirit of those days is evoked only by the soundtrack's songs from archival tapes.

Some years ago B.Frumin could make much better melodramas. But having captured the attention of audiences with *The Diary of the Principal* (1976) and *Family Melodrama* (1977), he became a victim of s\censorship. His 1978 film *Mistakes of Youth* was banned; he emigrated to the USA where he couldn't manage to find success. After making *Black and White* in 1991 he has attempted, with this film, to return to his Russian roots, not listening to Shpalikov's advice. Unfortunately.

Detective Tricks'83

Y.Moroz's film *The Black Square* is based on the detective novel by F.Neznansky, *The Fair in Sokolniki,* whose action takes place in 1983. For Russia that year was extraordinary, as ex-KGB leader Andropov tried to fight the Mafia in the highest State spheres. The novel's main character, a young investigator, gradually understands that the trail of an apparently ordinary murder leads to the Kremlin, where plans of world control involve seizing the planet's main oil resources.

This could have been filmed as a serious traditional detective story. Moroz chose what I find a more successful approach – half parody, with an accent on the detective's humor, and half tricks. The cast, understanding the director's aim very well, enjoyed acting, making fun of commonplace details in past Russian life (like so-called "grocery requests" with were the privilege of the authorities only, because of the lack of food in stores).

Not placing any special stylistic emphasis on 1983, Moroz nevertheless recreates the atmosphere of that time pretty convincingly… a time when Russia fought not only with the Mafia, but with its own ordinary people, too, if they happened to be outdoors during working hours.

Watching these characters form a '90s point of view, the film's authors certainly understand how naïve and unrealistic dreams about victory over corruption were. That's where the bitter feeling radiating through the comedic action comes from. Famous Russian abstractionist Kazemir Malevich's canvas *The Black Square* becomes a symbol of unbeaten Evil, whom the Good is doomed to forever fight.

Alexander Fedorov

Alexander Fedorov

Crime on the Russian Screen

Agatha Christie's Arithmetic

Dmitry Svetosarov, who likes showy cinema, is not a very consistent director. Now he flashes with European professionalism `a la Claude Lelouch in *The Speed* (1983), now he sags into dull naturalism with *The Dogs* (1990). In *The Arithmetic of Murder* Svetosarov decided to stay with the traditional detective format. The crime in the film is investigated with all rules of the genre: detailed questioning of witnesses and suspects, the appearance of some convincing alibis and so on.

A Petersburg public flat, at firs sight very common, turns from episode to episode into a mysterious tangle of criminal threads in Agatha Christie's favorite method: any character could have committed the crime. The film doesn't limit itself, however, to the arithmetic of a detective thriller. S.Bekhtirev plays the main role of armchair-bound invalid. Never destroying suspense and other attributes of the genre, he creates a contradictory image of the man, aspiring to the… But I shall not reveal mystery. There are many surprises, and the film, although far from a Hitchcockian masterpiece, is psychologically convincing, never dull. And cinematographer S.Astahov demonstrates great skill working in feebly lighted rooms.

Feeling Cheated

The Day Before, form the viewpoint of this writer who is very tired of unprofessional movies about the Mafia, starts riskily. A group of actors, sitting in armchairs, speaks in wooden, false voices about some machinations. In a minute, however, you understand that it's a sharp parody of Russian F-class action movies.

After this prefatory trick the film's debuting directors, former actors O.Boretsky and A.Negreba, take an abrupt turn into stylization. The story becomes one of nice, handsome young men and women trying to preserve the ambience of 1970 "kitchen talks" in the '90s: sociable jokes, romantic attractions, intelligent discussions. In a word, praise to friendship. In this main part of the movie the attentive viewer will find a lot of cinema quotations from films of the '70s by O.Ioseliani, K.Muratova, etc. It's a playful stylization in many ways. Not for a minute does it become the fruit of cold calculation, or lose its free, elegant spirit of improvisation.

Then the alarming signals of other words intrude on the movie's intellectual lyricism: a sex maniac attacks one of the heroines; the other charming woman, aiming to prevent a rape, plucks out the eye of a street beggar. After such encroachments the final events of the film, with all their unexpectedness, have a certain logic. Feeling cheated, as were we all in that time, the intellectuals do not become nice heroes. Donning masks and taking up guns, they engage in murder and robbery "to get to the West". In this way the film reflects the old story of some of Tbilisi's youthful elite who tried to fly an airplane away from the hated USSR.

After this mutual directorial debut, Boretsky and Negreba decided to go their own ways, though their duet, to my mind, turned out to be organic and united.

Thirst for a Thriller

Former actor A.Haritonov proves, in his directorial debut, that he wants and is able to make thrillers. *In Thirst for Passion* Haritonov didn't hide quotations from other films (for example, Kubrick's *The Shining*), he built them precisely into the action. The story, about a phantom-twin chasing a young aristocratic lady, is taken from Valery Brusov's prose and is told according to the rules of classic thrillers in the spirit of Hitchcock: ominous pauses, presentiments of terrible events, and a coldly erotic elegance… all giving the film a necessary style.

Surely, Haritonov is not Kubrick. He isn't even Brian De Palma. He does have a command of his profession, though, and his actors are good. A.Vertinska is very effective in both role, real and illusory, while I.Kostolevsky, as the police commissar, can compete with the inspector in any American crime-detection TV series.

A Toy-Brick Game

Director and actor I.Okhlobystin likes to astonish the Russian public. I can't remember the last time some cinema personality as famous as he declared an attachment to drugs. But Okhlobystin has made it several times (now he is very religious man). In his detective story *The Arbiter* he also spites tradition, splintering stereotypes and playing with them at the same time, as a child does with toy bricks. His characters – a freshman detective with his gray-haired colleague – chase a serial killer. The standard plot becomes the basis for cinematic hints by the director/leading man. Single shots and full episodes periodically quote or resemble the films of Alan Paker (cameraman M.Mukasey doesn't miss a chance to play with light rays penetrating the blades of a gigantic ventilator), Hitchcock, Friedkin, Lynch and Scorsese.

These ironical quotations and hints help the director turn the film into some kind of retrospective, proving that the style of French post-modernists Luc Besson (*Subway*) and Leos Carax (*Mauvais Sang, Boy Meets Girl*) are close to the interests of modern young Russian cineastes. Not accidentally, maybe, many members of *The Arbiter'*s team resemble (in their creative style) famous parents in some way: actor Kirill Kosakov, composer Artem Artemiev, etc.

The Arbiter counts on aficionados. It's hard to surprise somebody in the West with this kind of movie. American, French and British cinema, to my mind, has polished such style till it shines. In Russian, I.Okhlobystin's work is doomed to the TV heading "Not for Everybody".

Devilish Speculation

N.Stambula's film *Operation Lucifer* is made with clear intention: to add to gossip about the mysterious murder of Russian pop star Igor Talkov. Stambula offers his own version of the death of the singer, composer and poet: that neither jealous competitors, the Mafia nor racketeers are guilty, but Develish power, the same evil creatures who – in Stambula's plot – want to kill an actor playing the role of Talkov in some movie by a gloomy director. There is a subplot about a woman who buried her husband in a suit, one of whose pockets held a lucky lottery ticket for a prestigious car (this story was printed in all Russian newspapers some time ago). The action is interrupted by erotic scenes in a pool and out of it. In a word, it's pure speculation.

However, who knows? – if Stambula had the talent of Alan Parker, director of the 1987 mystical thriller *Angel Heart*, this might have been something artistic. But as it stands there is nothing going on.

Alain Delon doesn't Drink Eau de Cologne

And this drink isn't favored by his screen heroes either, among which are hired killers (*Le Samourai* by J.-P.Mellvile, *Traitment de choc* by R.Davis, etc.). Actor and director V.Shilovsky decided to try on one of the established Delon's roles. In *Deadline* Shilovsky plays a liquidation professional making Mafia people uncomfortable. His next victim becomes respectable, and sets out to destroy the superbosses. Shilovsky's hero kills a "client", then wants to be out of the game, but…

All in all, the standard plot of *Deadline* doesn't shine with specially dramatic passages. It's not actually bad, though, until Shilovsky tries to give the actions of his character a psychological basis. As a child, he saw during the war how some died of hunger and others enjoyed a glut of apples and peahens. That's when he began to hate the masters of life. Therefore, he is not an everyday hired gun, but a man with firm ideological principles – the killer-avenger. This is another Russian attempt to complicate things, to make a murderer not a murderer but some sort of victim of the social environment.

Pity, but there is none of Delon's charm in Shilovsky's hero. And he drinks, alas, eau de Cologne instead of bourbon and Napoleon brandy…

Primitive Scripting

The plot of B.Grigoriev's *The Confession of the Mistress* is simple: the Mafia kidnaps a businessman, one of the so-called New Russians, and demands money from his mistress and companion. A police detective tries to free the hostage with the woman's help.

Most of the movie takes place in the heroine's gorgeous apartment, where she and detective are sitting beside the phone on which criminals call her from time to time. Under these conditions only excellent directorial effort and well-developed acting could have saved the movie. But neither M.Zudina nor M.Zhigalov manages to bring life to the primitive script scheme. Their characters are monotonous and unattractive, their dialogue is boring. The action develops very slowly, and by the middle of the movie only determined perseverance keeps one from walking out for a breath of fresh air.

Belief in a Right to Kill

Kidnapping themes are as common in Russian cinema as American. The suspense movie *The Nonhuman* tells of the kidnapping of a 13-year-old boy whose mother had a high office in City Hall. Contrary to some other versions of such events, director Y.Ivanchuk puts the main accent not on details of investigation, chases and fights, but on the family's moral situation. The kidnapping is presented as a harsh revenge for the mother's sins (bribery, corruption, lying). Here the talented actress L.Gurchenko had material for creation of an interestingly complicated character. She played it, however, for half its potential, without the psychological truth she brought to *The Five Nights* (1979) by N.Mikhalkov and *Sibiriada* (1980) by A.Konchalovsky. S.Bragarnik, who performed a similar rile in V.Aristov's drama *Devil* , managed to create a more convincing and interesting character.

The criminal in *Devil* was scarier, too. Actually, he was kind of a Raskolnikov from Dostoevsky's *Crime and Punishment*, fixated on the belief that he was superhuman, having a right to kill for some higher aims. In *Devil* the criminal didn't get punished and the evil was his celebration of a devilish victory. In *The Nonhuman* the criminal is killed by an assassin's bullet. Happy ending? Or evil just passing on its bloody baton?

Elena and a Russian Clyde

Russian Roulette, a film by V.Chikov, is made for spectators who love the American cinema of the '60s-'70s. A couple of gangsters-outlaws rob racketeers, thieves and at last just suspicious-looking rich men until the dramatic ending. Chikov doesn't conceal the origin of his movie in Arthur Penn's 1967 *Bonnie and Clyde*. But his action takes place in Russia of the '90s, and instead of Faye Dunaway and Warren Beatty there are Elena Yakovleva and Denis Karasev. They are not bad actors but they play in too "soviet" a way. The vivid music of A.Kozlov, with its rich saxophone tunes, from to time evokes a moody, stylish variation on the theme of gangsters' Eros, grown dim in a romantic fog.

It would be ridiculous to demand that a common criminal movie rise to the level of Dostoevsky, so let's enjoy at least *Russian Roulette*'s good music.

Abuse, Song, Fighting, Sex and Guns

It seems like only yesterday that Russian authorities didn't want one of outstanding director K.Muratova's films exhibited because its main female character uttered a couple of "bad language" words in one scene. In N.Dzhgurda's film *Superman Against His Will, or The Erotic Mutant* the characters are swearing in nearly every scene, and it's O.K. – the movie is circulating without restriction.

Were there indisputable artistic values in Dzhigurda's *auteur* effort – he is the screenwriter, co-director (with S.Gaiduk), singer, poet and actor playing the role of an engineer-inventor in a constant fight with the Mafia – to be compared even a little with Muratova's films, no one would be paying attention to its vocabulary. You can hear more of it in real life. Unfortunately, besides the trumped-up "bad language" *Superman…* can attract attention only through numerous soft-porn scenes wherein N.Dzhigurda apparently acted without a "body double", while shyer A.Hmelnitska used the services of a young photomodel from Moscow men's magazine *Andrei*. The film's sexual-acrobatic episodes are, however, rather monotonous, and no more creative are its action scenes' skirmishes.

Dzhgurda with his hoarse voice reminiscent of Vysotsky, flashes on Russian TV screen in assorted music videos, concerts and commercials. *Superman…,* obviously, was planned by him as a 1 1/2 –hour self-promotion, counting on million-ruble box-office profits. And here it is – an old, greasy, obscene story with an unbridled pop-music soundtrack.

Alexander Fedorov

Alexander Fedorov

Comedies `a la Russe

Identifying with Images

Until only recently it was hard to even imagine a comedy about the life and activities of Lenin appearing on Russian screens. His persona remained sacred through all the years of '20s – '80s. But two talented directors - V.Studennikov & M.Grigiriev – have ventured to destroy a stereotype and defy the censors' ban with *A Comedy of Strict Regime*. Those between age 50 and 100 certainly remember the unforgettable spring days of 1970, when the whole great country of Soviets prepared to celebrate the 100th anniversary of this legendary workers' leader. Press, TV and radio sent and endless stream of information blockbusters at the public. From Moscow to the very east a great wave of holiday celebration was rising.

The central characters of this movie swam in it, unfortunately for them. They, the officers of a rigidly organized prison colony, decide to surprise the authorities with an amateur-theater production, *The Light of October*, casting convicts in the roles of the first world state's workers and peasants. In might seem that nothing could be stupider than this! But the more the ex-thieves and murderers identify themselves with their images, the clearer a resemblance becomes. Sitting in the theater, you understand that in spite of obvious differences (in education, for example) the actors and the prototypes are people with similar moral values. For them the life of an individual is worth nothing ("no man, no problem"), the aim justifies all means.

The seriousness of its material notwithstanding, the film is a real comedy, with excellent satirical skits on the colony's life (a huge poster says, "Lenin is more alive than everybody living even now – V.I.Lenin") and a perfect understanding of funny elements. It is not accidental that the role of this leader is given to the plainest, most insignificant convict, who day after day begins to identify with it, arming himself with quotations from the books and films of M.Romm – *Lenin in October* (1937) & *Lenin in 1918* (1939) – and becoming himself a real leader, able to make the mob follow him wherever… even to escape from the colony, distracted by the celebration.

There is no Lenin-movie cliché that is not ironically remade in *A Comedy of Strict Regime*. In a fountain of quick-witted gags and dialogue the action develops dynamically; without extended or repeated tricks. This is humor behind which lies a bloody and terrible history of "dictatorship of the proletariat" and civil war, mass terror and violence. But there is a saying in the holy book of Marxism: "Mankind parts with the past laughing".

The same, with a difference

Remake is not a very word in Russian cinema yet. It applies to America, where they like to shoot the same script several times. Often, it's done without a wish to parody the original; yet attempts to use cinema classics as background for ironic rewondering happen too.

Such appears to be the goal of Igor & Gleb, the Aleinikov brothers-film, ex-editors of handwritten paper, *Cine-Phantom,* and authors of the 1980's Underground Cinema. They took the script of a famous I.Pyriev comedy, *Tractor-drivers* (1939), and made a parody in the spirit of amateur action films about Russian Mafia. At first it's funny. Why not? The female tractor-driver Mariana lives in a luxurious villa, drivers an American car, shoots every kind of weapon expertly. Rivals from a competing farm resemble a gang of terrorists and assassins. The ex-solder Klim has to make an uneasy choice between these two armed, warring groups.

Unfortunately, the authors' imagination and fantasy are sufficient for a 30-minute movie only. In 15 to 20 minutes the film's action stops going anywhere, the tricks and gags are being repeated, and it doesn't look funny at all. In a word, 85 minutes of *The Tractor-drivers 2* are too much. And what was forgivable in enthusiastic amateurs, on the big screen looks like unprofessionalism.

A Russian Shveik

Recently a lot of movies have shown, with realistic thoroughness, the horrors of Russian army life: violence, cruelty, crimes, murders. Y.Volkogon's *Saluting!* , for what may be one of the first Russian film, tells about the same problems in the comedic tradition of novelist Gashek's unforgettable hero, The Good Soldier Shveik.

The comedy evolves with some bitterness, but it is funny at the same time. A.Androsov brightly plays Ivan, the recruit who manages to make fools of stupid authorities and even Ministry commissioners with his untamed optimism and idiotically thorough completion of orders. Half Shveik, half hero of folk tales, Ivan comes safe and sound through dead-end situation to win the love of his commander's daughter.

Viewers who know Russian army life will probably get genuine pleasure from how the movie turns into gags so many barracks customs, from the cleaning of latrines to the thousand repetitions of the same drills. Reality, however, can be glimpsed in each absurd episode. Wouldn't it be great if everything shown in *Saluting!* Were just a fantasy!

Country Clumsiness

The star of V.Chikov's comedy *About Businessman Foma*, M.Evdokimov, used to be famous in Russia as a music-hall comic, reading humorous and satirical monologues in the character of a rural athlete who from time to time comes out of a bathhouse with "a red face and vodka inside the shirt". Director Chikov decided to adapt this character for the big screen by making Evdokimov into Foma, a tractor-driver who, having sunk his tractor while drunk, decides to open a pay-restroom in his native village. The film obviously expects laughter to be evoked by this odd situation itself. Really, though, what is a public toilet for in this tiny village where everybody has his own house? The gag is simply not enough for a full-length comedy. Aware of that, the script adds racketeering and a mad Communist who decides to protest this form of private property by burning himself in the new toilet.

Sometimes it gets laughs, but on the whole it's too monotonous and clumsy. Evdokimov's original monologues, told from the scene, were much funnier.

With Maternity in Mind

A young, single, pretty woman wants to have a baby without marrying its father. It's not so easy, however, to find a suitable man. In *A Baby for November* director A. Pavlovsky develops this idea in the comedy genre (though the events can be easily imagined in a dramatic version). A line of male characters, all unsound for our heroine's purpose, passes episodically before our eyes. Finally, a married friend lets her borrow her stupid husband (one of the most popular actors of today's Russian cinema, S. Makovetsky, is very good as this infantile fellow)
There are plenty of spicy situations which, I suppose, would be likable if directed by French masters for erotic comedies. But Pavlovsky is neither Michel Deville nor Roger Vadim. Erotic here lack charm, and there is no improvisational delicacy in the performances of the majority of actors. A sex comedy doesn't have to be so serious.

An Author Acts

Nearly every famous actor in Russia today has decided to try directing. So have screenwriters and even film critics. More often, though, music-hall comics and pop singers become movie actors – and the screenwriters are taking a turn. They used to write scripts. Now they perform in film. In leading roles. You want an example? Here you are: a film by S.Nikonenko (also an actor, by the way), *I want Your Husband*, in which the man of the title is played by writer-humorist M.Zadornov, who decided to transfer his own monologues to the screen.

One day a wife opens an apartment door and there stands some lady declaring that she wants to buy her precious spouse. This start is rather intriguing. But as soon as the husband appears the movie turns into a kind of radio show or TV performance of Zadornov reading his stories. This famous writer lacks the acting skills to keep viewers' attention for an hour and a half. And the director hasn't helped him at all; action, taking place primarily in one room, is filmed uncreatively, on the level of a common new report.

The great Chaplin, as we know, was a screenwriter, director, actor and composer all at the same time. But he was Chaplin…

Not Quite a "The Sting"

In its script and style, V.Mishatkin's crime comedy *We Will Meet in Tahiti* resembles George Roy Hill's famous *The Sting* and its Polish variation *Va-Banque* by U.Mahulski. This director's level is undeniably lower, and the movie came out not brilliant, but there are many funny episodes and the gags are no worse than any of Mel Brooks'. Young actors play – with visible pleasure – the roles of the smart rogues; L.Kuravlev is excellent as their elder colleague, a lover in the guise of a thief-pensioner…

Service Compris?

It is common to give tips to waiters in a restaurant. That's a rule all over the world. The protagonist of R.Zurzumia's comedy *The Waiter with the Gold Tray* decides to break the rule and step out of the game. This is dangerous: his colleagues, not wanting "the good guy" around, call him a traitor. The restaurant's customers, surprised by this waiter's unusual behavior, almost kill him.

The situation of the "white crow" is not a new one for art. Yet it's one thing when authors of a film depict, for example, someone standing up against a totalitarian regime, it's another when they just tell about a man who doesn't want to take extra money from clients.

Zurzumia pays no attention to this difference, making the waiter (played by the popular Russian actor A.Abdulov) almost a hero, one worthy of the Honored Legion awards. This could be forgiven if the movie had shone with artistic fantasy, gags, quick-witted dialogue. Unfortunately, the script of *The Waiter with the Gold Tray* is another one failing to justify a full-length film

Seeing Paris

French motifs have become very popular in Russia. "To see Paris and die" – the title of a A.Proshkin film – become the theme of a lot of Russian films and Y.Mamin's comedic fantasy *The Window into Paris*, characters can be instantaneously transported between Petersburg communal houses and the center of modern Paris. Mamin plays up the essential difference between Slav and Western mentalities rather successfully. One unlucky Frenchwoman, who finds herself almost naked in a dirty Petersburg yard, is absolutely unable to get used to situations that surround all Russians from childhood, while Russian citizens – having discovered a magical route to France – in several days begin to trade in the French stock market and steal whatever isn't fastened down. Against such a background, the figure of a failed musician, an aged romantic who just wants to get pleasure from the sudden gift of fate, seems funny and odd.

Maybe the best joke of the film, in which Mamin sounds the highest note of pitiless sarcasm, is the sequence about a restaurant musician who moved to France about ten years ago. Lazily offering cognac to a former friend, he abuses Frenchmen and their customs, sentimentally recalls Russia and almost cries while saying that he would give everything for an opportunity to return to Petersburg just for one minute. As a gag, his friend fulfils this wish (via the magical "open window"). But instead of the expected ecstasy, the emigrant – seeing an armored car in front of the Petersburg railway station – falls into despair.

The fact is that modern Russia is good only in sentimental dreams and in conversations before the cozy foreign fireplaces of restaurants with a view of the Sein, the Thames or the Hudson.

I can't say that Mamin's film is as funny as the early comedies of Leonid Gaidai. There are brilliant comedy scenes and pointedly devised details (in the principals office of a private college for young businessmen, hanging portraits of political leaders have been replaced by gigantic dollar symbols), but they are side by side with useless dialogue and events.

The finale of the film – driven by the slogan "We don't need French shores" – isn't, frankly speaking, new. There are, however, more successes in *The Window into Paris* than stereotypes.

Almost a Fairy Tale

Kira Muratova's film *The Asthenic Syndrome* (1989) was strict uncompromising, even ruthless in its aesthetics and vocabulary. Her *The Sensitive Militiaman*'s style is completely opposite: imitative conventions harmonize with a fairy-tale plot.

Anatoly, a nice young soldier, finds a baby in a cabbage patch one night and wants to adopt him. This idea might have been taken from the half-forgotten Russian cinema of the late '50s and early '60s, when there were very popular lyric films about sweet lovers and handsome babies. And, in fact, at first sight *The Sensitive Militiaman* seems to be a naïve, bright movie about love and compassion awakening in its hero.

But K.Muratova remains faithful to herself. Her film is a subtly stylized, unusual toying with mythology, ironic quotations and eccentric characters… all making it impossible not to notice a connection with her previous works – *The Long Seeing Out* (1971), *Learning the World* (1978), *The Change of Faith* (1988) and others.

The slightness and transparency of this picture may be a surprise for those who expected a new *Asthenic Syndrome*. Muratova's talent, however, was always unpredictable, original, mobile. For some, her cinema is affected; for others, this writer included, it is attractive and masterly.

Alexander Fedorov

Alexander Fedorov

Fantasies and Parables…

A Fearsome Story

The authors of Gongofer speak frankly and ironically about the old and new clichés of fearful cinema tales. I wouldn't, however, call this film, directed by B.Kilibaev, a clear parody. It is a fantasy on the theme, with hints of the stories of Nikolai Gogol, its style in the spirit of the genre's aesthetics.

Kolka, a young Cossack, comes to the capital with his uncle to buy a bull for breeding. Initially the film recalls Pig-Woman and Shepherd (1941) with its pompous fountains and frank, intellect-unburdened faces of the heroes that look as if they were created especially for the cinema, glorifying the best collective farmers in the world. But soon after, the unpretentious comedy about provincials in Moscow for the first time breaks off as the ill-fated Kolka meets the blond beauty Hanna – who turns out to be a witch and exchanges eyes with the guy during their love ecstasy.

Kilibaev deliberately makes this perfidious substitution shocking and natural. The camera keeps our attention on the spreading eye slime in the palm of treacherous Hanna, surrounded with a hellish glow. And then a chain of funny and rather frightening episodes begins, in which Kolka and his uncle try to get his stolen eyes back.

Gongofer can be reproached for its eclectic lack of style. But despite that Kilibaev managed to make it a dynamic show, whimsically combining myths of the epoch of Socialist Realism with special effects like Joe Dante's.

What Boredom!

E.Nikolaeva's film *Sextale* is derived form Vladimir Nabokov's airy, refined story *The Tale,* as is clear to any admirer of the works of famous Russian-American writer. But I'll avoid comparing screen and prose because during all the action of *Sextale* the original plot's development is absent. The filmmakers, probably, isn't want to write more dialogue than Nabokov did and decided to fill in the pauses (the story is short and film is long) with displays of whimsical decorations, costumes, smoke and fog. The set decorators and artists really worked hard on this. It needed something else, however… such as actors with skill. On one hand L.Gurchenko is supple and musical in the role of The Devil, tempting a pretty young man with displays of erotic desire. (It is the tempter's whim that the fellow can choose – until midnight –

any number of the most beautiful women, providing this number is odd.) On the other hand, there are inexpressive performances, in unemotional erotic scenes, by all the other actors. Add to this an unjustified reserve of action, slack cutting, and badly recorded sound. In short, it is very boring – despite the participation of the bright Gurchenko with her playful expression, biting irony, and natural sense of style.

Rather than seeing the movie, it's better to read Nabokov.

Too Obvious an Allegory

A rain of festival awards and unanimously enthusiastic opinions greeted the film *Drumaniada* by S.Ovcharov practically from the first days of its release. "A unique contribution to the development of Russian cinema", "faithful to the theme of love for life" – those were some phrases praising the picture. My voice, I'm afraid, will be omitted from the chorus. *Drumaniada* seems to me the weak work of a talented director.

Previous fantasies by Ovcharov – *Clumsy* (1979), *Flight of Fancy* (1983), *Left-hander* (1986) and his version of Saltykov-Schedrin's *The Story of the One Town* under the title *The It* (1989) – were created in an atmosphere of strict censorship that began to weaken and die only at the end of the '80s. Using the traditions of Russian folklore and comedy tricks from the great silent films, Ovcharov created a world built on eccentric allegory. I can't say that director openly presented puzzles and symbols to his viewers, but the satirical sharpness of his films (*The It* especially) probably was read by every attentive admirer of the tenth muse.

In contrast, unnecessarily straightforward, newspaper-style satire can be felt in *Drumaniada* in spite of its allegorical plot. The premise itself is interesting: to make a one and a half-hour parable – about the misadventures of a funeral orchestra's drummer who inherits an enchanted drum labeled "Stradivarius" with which he travel around Russia – without the characters speaking a single word.

But… again there's a captious "but"… the story of this poor wretch is good enough for a short film only. Forty minutes into the picture one feels the exhaustion of the method, as one monotonous episode follows another. Even a scene in which the wonderful drum turns into a TV set for several minutes is just boring. And the climactic sequence of the visit of foreign homeless people to Russia, taking place in a town's rubbish heap, is rather crudely made, and the actors' performances are inexpressive.

An image of this country as a rubbish heap populated by homeless beggars has become the Russian media's most widespread cliché. The film's other symbols are equally straightforward and shallow. The signing of treaties for collaboration between Russian and foreign beggars won't impress anybody as a satirically courageous fantasy. And there are a great number of such scenes. The behavior of the main character – the sad clown, a pale reflection of Baster Keaton – and the development of early episodes become too predictable. The only good thing about *Drumaniada* is the music on the soundtrack: Beethoven, Mozart, Mahler – this is forever!

Ivanov after Godard

For his directorial debut in feature cinema, E.Ivanov chose an ambitious project requiring a subtle stylistic gift: anew version of Jean-Luc Godard's brilliant 1959 *`A Bout de souffle(Breathless)* . Ivanov's film is called *Nicotine*, and its action takes place not in Paris at the end of '50s, but in Petersburg of '90s. On the whole, the plot's lines – and even several details of the characters' dress – are retained. But something like the fantasies of Leos Carax and Jean-Jacques Beinex breaks the style of the "new wave" at times. In general, this film is close to the classical understanding of the word "remake" without parody, admixtures or eccentric pranks.

It's a pity that Ivanov insistently demands we pay attention to his source, the legendary Godard's debut with Belmondo and Seberg in the leading roles. He does this by making the characters attend a lecture by cinema critic and director O.Kovalov, who introduces the film *`A Bout de souffle* to Petersburg's movie fans; and he also restages one of Godard's press conferences with the help of a double.

This persistence is worthy of a better application for two reasons. First, viewers who know the creative work of Godard very well, or who at least saw *`A Bout de souffle*? Guess the family tree several minutes into Nicotine without any oral prompts. Secondly, viewers who don't know who Godard is will be helped neither by lecture episodes nor by stills of his old masterpiece to perceive *Nicotine* as a remake: the visual associations, cutting and plot parallels remain "unreadable".

Yet Ivanov's biggest mistake, it seems to me, is in the unfortunate choice of actors who very much let him down. It's hard to suppose, certainly, that a young director might his the target and find Russian performers whose scale of personality and charm would live up to Belmondo's and Seberg's But having cast actors deprived of not only inward charm also attractive appearance, Ivanov had to use them as visual effects, simply opportunities to underline – in strange, long passages of light and shade – the black and white style of the film.

The emotional influence *`A Bout de souffle*? In which the reckless Michel, having accidentally killed a cop, tried to fight his fate till the tragic realization of the exhaustion of his life, is left below the surface by the director of Nicotine.

That is why, to my mind, this is not a warm declaration of love to the French "new wave" but the fruit of cold, professional calculation.

To Believe the Prophecy for a Moment…

The film of E.Riazanov get sadder form year to year. *The Prophecy* is perhaps his most sorrowful. It even has a gloomy outset: a famous writer (O.Basilashvili) learns from a Gypsy fortune-teller that only a day is left for him to live and he is to meet with an unexpected man.

In that mystical tone a young man (A.Sokolov) with the same name and same temple scar appears in the writer's flat. Who is this mysterious double – phantom or guardian angel? The answer remains open throughout the film.

So the time of summing-up comes for the tired writer, shaken by life. He is well-to-do in Russian terms: he has an apartment in the center of Moscow, a car and video camera, and his books are published in Paris. But, characteristically for a man living in a country of endless admonitions, distress his look reveals the effect of freedom's absence. And it's not because of the peculiarities of his biography (his father perished during the repressions, his mother is Jewish – which he couldn't mention for a long time – and his wife died in a car accident). The brand of unfreedom is stamped on practically everybody in Russia, except those under 20.

In that regard, the choice of actress for the leading female role was perfect: French star Irene Jacob Though her character is just a modest cashier in a bank, she can be at once distinguished from the surrounding Russian fuss by her uncommon expression. She becomes a fairy princess and, probably, the writer's last love… for this princess is colored by the shade of nostalgia for unrealized dreams.

In contrast with Riazanov's previous works (*Dear Elena Sergeevna*, etc.), there is little topical populism – although the conclusion is connected with one of the most widespread script devices in Russia today (escaping from Mafia pursuit, the hero tries to leave for Israel). Sensitive to his audiences' mood, Riazanov couldn't but feel that a mass interest in cinematic political investigations and revelations has almost disappeared, while the need for melodramatic love stories is great.

Actually, *The Prophecy*, can't be called melodrama. There are comedy episodes (a visiting fanatic suggests that the writer burn himself in Red Square as protest against something – it's not important against something – it's not important against what, the main thing is to perform the action), and there are elements of a parable. I don't find such a genre alloy organic and convincing. This seems to be the director's attempt to get a second wind.

And I'm Again Walking about Moscow

Thirty years ago, whistling happily, the hero of young Nikita Mikhalkov walked through Moscow streets wet with rain. It was a time of hope, joy was felt there. The Metro stations shone, shady lanes in the park attracted. The heroes of another G.Danelia's firm film *Nastya* are also young, also fall in love, make dates in the Metro and jump on the day's last bus or streetcar,

but the intonation has become sad, and even the funniest moments are tinted with this sadness like maple leaves in autumn.

Telling the fairy tale of a Moscow girl who one fine day turns into the beauty from an advertising poster, Danelia deliberately puts aside the gloomy old song with which modern Russian "exposé" films are so rich. And in this film there are no fights in doorways, no scenes of undressing and no "bold" language of modern Russian cinema.

Danelia has cast charming A.Abdulov as the representative of new "democratic power". Yet the film doesn't fall into the expected wrathful pathos. Abdulov's hero is petty in his nouveau riche manners, fussy, boastful, infinitely proud of his position as prefect and his participation in big-time politics, but he hasn't lost his wonderful outbursts of soul.

The main success of the film is a duet of actresses playing the role of the 18-year-old stationery clerk. Before the magic change Nastya was a nice girl, unhampered by men's attention, who tried to break out of the solitude, poverty and grayness of surrounding life with its mother-yardkeeper, small flat and a brightly made up shopgirl colleague who, month after month, suggested dubious entertainments with "cool guys".

Nastya after the miracle is a beauty. With surprise she discovers how much appearances influence the life of a man… not, often, in the best way. Happening upon an art show in the subway where "men of culture" get very drunk and petty thieves pretend to be businessmen or weighty sponsors., Nastya feels herself a stranger in this festivity of pseudo-life.

Alexander Fedorov

Territory of Love

The Wind from the East…

Nikita Mikhalkov's *Urga* reached Russia in the glow of a triumph at the Venice film festival. This picture about a possible harmony with nature, about the attempt of a common Russian driver to understand the world of Mongolian nomads, was received in Moscow with restraint, in spite of additional praise from Rome and Paris. There were a lot of things the film was reproached for: An attempt to run away abroad from the difficulties of Russia's troubled time, for a tourist's point of view on Asia and its people, for lacking the intuition of Bertolucci, and so on.

Urga it rather vulnerable to such reproaches, though they don't seem to me well grounded. On the other hand, charges against the director's and script's prosaicness (as in a talky restaurant episode about the essence of the Russian nation) are fair. But all this is put aside when you see the wonderful landscapes of the imposing steppes, shot by V.Kaluta's camera, and when you hear the thousands of sounds.

The simplicity and ease of the Mongolian and Chinese actors frees a comical story (how a Mongolian herdsman's wife sent him into town for contraceptives, lest they be punished for violating a law controlling the birth rate) from any bad tone. The professional European actor usually has serious problems when working among Asiatic performers, but V.Gostukhin's hero is well realized and convincing.

So, after a long interval, Nikita Mikhalkov decided to return to the free-breathing cinematograph.

And God Created Kiss

Director A.Karpikov, the pupil of Sergei Soloviev, is talented, flashy, and skillfully stylized. His *The Fish in Love* (1989) was an elegant fantasy on themes of the French New Wave, transformed in the atmosphere of Kazakh's nighttime capital. *Air Kiss* continues a search in the same direction. The film can seem an affected melodrama about how a beautiful nurse prefers a lame gardener and a bandaged moto-racer to her respectable fiancé, the chief doctor of her hospital. Yet it is bright and ironical, with a hint of the aesthetics of Roger Vadim and the unforgettable image of Brigitte Bardot. In short, it's postmodernism with a parodic layer that is not very intensified and does not disturb the emotional atmosphere at all. And to their credit, the young actors play sincerely, animatedly.

A doubtful spectator, after seeing Karpikov's film, may ask: What about something Kazakhian? All the characters are played by European actors – where is national vividness? But who says Russians must make movies just about Russians, and Kazakhs about Kazakhs?

A Day Without Arguments

In *You're My Only One* director D.Astrakhan succeeds in expressing the sensations of average Russian who for one wonderful day experience a "holiday of life" in which there is no place for nostalgic sentiments and hot arguments on spirituality, in which businessmen accompanied by suave friends drive about in Fords and Mercedes, lazily count wads of dollar notes, buy foreign delicacies and telephone New York right from their cars.

The life of 40-year-old Eugeny (A.Zbruev) resembles thousands of others. He has a modest occupation as engineer in some institution, a flat in a standard tall block, a wife (M.Neyolova) dreaming of escape from the closed circle of humiliating poverty, and a 16-year-old daughter for whom her ill-provisioned parents are a vivid demonstration of how one mustn't live – the embodiment of her dread of destiny.

The film's opening episodes create a familiar sketch of "common family of intellectual workers": reproaches of Eugeny by wife and daughter, unmistakable hints that he is a typical failure, that all others managed to do better long ago, that he ought to join a number of fellow employees in a Russian-American joint venture, etc. And then, dreams… about trips over the ocean, Hawaiian beaches, Dior perfume and Cardin dresses…

Zbruev and Neyolova play this without pressing, without relishing the muddle of their characters' lives. Even scenarist O.Danilov's move into fantasy doesn't make their performances less truthful. It turns out that the firm organizing the joint venture is headed by one of Eugeny's former schoolmates whose younger sister Anna comes to Russia from USA. Anna has loved her "only one", her "unique Uncle Eugeny" since childhood. Now she is ready to become his fairy godmother – or princess: buy him a smart suit, make him the representative of the American firm in Russia, drive him in a Mercedes along the Petersburg streets.

But pride prevents Eugeny from becoming dependent on his old friend, although pride is not the main problem in his affair with Anna: "I don't love you, you see! Don't love!" he cries to his benefactress in a riveting sequence. A lot of things are mixed in Zbruev's expression. It would be good if he spoke so because he was deeply in love with his wife, but not at all… love has smoothly changed into habit. And if it's possible to live without rapturous love with one woman, then why is it impossible with another? There is quite another thing, too – fatigue: hopeless awareness of the fact that his life is over, that he has no strength to restart everything from zero.

The bitterness of this feeling doesn't disappear after either Eugeny's return to his wife or a Felliniesque postscript with a birthday celebration in the snowy garden of his house. Having escaped the turn of fate, the heroes of *You're My Only One* will, several days after the touching departure of Anna for America, again poison each other's lives with mutual criticism… and dream about a separate room for their daughter.

The film reminded me of the best works of E.Riazanov (*Beware of the Car, Irony of Fate*) and G.Danelia (*The Autumn Marathon*). D.Astrakhan can tell a story emotionally, vividly and with psychological truth, in spite of its fantastic turns.

Identification of Cliché

Antonioni, Taviani, Wenders… *The Identification of Wishes*, director T.Hamidov's movie, is obviously made for people who know cinema. Quotations from famous directors' classic films (slow plot development, psychological pauses, etc.) are spread among pseudo art-house movies.

The story – about three teenagers who, learning that a friend's mother works as a prostitute at night, decide to "visit her" – in presented, for the most part, naturalistically. The people, though not convincing, are sufficiently developed to show Hamidov's thoughts about the necessity of moral borderlines… which the characters don't have, and which lack marks them

inhuman. Yet there's not much kick to the film, no discovery. Instead of postmodern stylization, it as dull collection of clichés. Hamidov doesn't seem to have prospects.

Though He is Clever and Handsome

Petersburg's atmosphere seems to create in movie critics and cinema scientists the wish to show directors how real films must be made – not only in theoretical articles but on the set. Following O.Kovalov (*The Gardens of the Scorpion, Island of the Dead*), another Russian film critic in St-Peterburg – Y.Pavlov – has decided to try his hand at directing.

Pavlov's philosophical *The Creation of Adam* can be regarded as you please, but to my mind it has one great advantage. The film is beautifully made. In its world are yellow sandhills, the play of Baltic waves, the deserted streets of Petersburg's outskirts, the fashionable costumes of the main characters… shots that seem to belong in a picture gallery.

Unfortunately, for me, this is the *only* attractive aspect of the film, because the story – of a handsome, 30-year-old homosexual who finds clarity in life and love after meeting an effeminate guardian angel – left me indifferent. The fashionable Gay theme evoked only weak surprise because the characters didn't invite a sharing of emotions with them, while the slow development of action reminded me of Wim Wenders' late films and brought boredom. I can watch the "slow" films of Michelangelo Antonioni for hours, charmed again and again by the silent pauses of *L'Avventura, La Notte* or *L'Eclisse*, so my dislike of *The Creation of Adam* is not due to its pace and cautionary plot, but to a serious discrepancy between its author's perception of film and the aesthetic preferences of this spectator.

It happens sometimes in life: you meet a man who is dressed with taste and seems to be clever, but it's boring to speak with him. Antipathy arises in a moment… sometimes at first sight. The same holds true for films; you watch some with pleasure, you can't wait for others to end.

It was bad luck for me to see *The Creation of Adam*. This is not my cinema, this is the cinema of Y.Pavlov, corresponding to his ideas of how stylish directors' films should look.

Red Riding Hood & Bluebeard

Despite its trendy modern-Mafia story, A.Chechulin film A Wife for the Maitre d'Hotel is in fact a free fantasy on the theme of two famous fairytales by Charles Perrot.

A young, really naïve beauty (A.Nemolyaeva), though foolishness and the effects of alcohol, finds herself in the room of a professional maitre d'hotel – a University graduate who knows eight languages. He spends the night with her and, untrue to stereotype, proposes to her. That's the point where the story of Red Riding Hood being eaten by the wolf turns into the story of Bluebeard. Showering his wife with presents, luxurious outfits and awesome travel tours, the intellectual maitre demands only one thing: that she not interfere with his criminal deeds. But, of course, the temptation is too powerful, and she has secret affairs with her husband's best friends – a gangster and cop – whom he cold-bloodedly kills when he learns the truth.

You say in the original tales Bluebeard killed non his wives's lovers, but the overly curious ladies themselves? But that's Chechulin's fantasy, modernizing Perrot. His finale follows suit: disappointed in her husband, our heroine returns to her mother's house and… becomes a prostitute.

So it's better to go into the streets than to live with a loveless husband! If only this idea had been presented to us as humorous parody. But Chechulin just retells Perrot's story using the language of Emile Zola.

The Time Has Passed

V.Bogachev's *Dark Alleys* is based on the novels of Ivan Bunin, classic of Russian literature. The best thing about the film is the duet of actors O.Bogacheva and D.Lubshin – she with the slightly mocking eyes, he with the shyness of a tutor-student, both in their days of transient happiness, all shown with appropriate respect for the Nobel Laureate's work and a will to re-create the atmosphere of Russia at the beginning of the 20th century.

Episodes framing the dramatic story, however, turn out badly. Roughly naturalistic, reformed with extreme theatricality, they resemble the tricks of a roving street circus. You don't believe these characters could be related to the Russian elite of Nikolai II's epoch.

It's hard for today's filmmakers to get rid of the post-Soviet outlook and create anything slightly resembling the images of Bunin's heroes. *Dark Alleys* is another unrealized attempt to relinquish the Russian "cinema of gloom" for the beautiful world of passionate love evoked by classic literature.

Alexander Fedorov

Alexander Fedorov

How to Shoot the "True" Film About Russia (Ironical instruction for Western cineastes)

As a member of the Union of Russian Cineastes, I've worked up a set of brief instructions for Western producers, writers and directors who want to make «true film about Russian life»:

1. Say you're basing your movie on a Russian story.
2. Give the leading male positive role to an actor with a «manly» appearance.
3. To show his endless attraction to Russian nature, church and children. Have him mouth deep psychological thoughts about «the essence of being».
4. Make the principal Bad Guy look nasty with uncommon eyebrows and a curly black wig. His residence must have foreign posters on its flat-painted walls and Cosmopolitan magazine on the table. He should show an eager desire to run off over the border, visit underground clubs, make fun of Russian boldness and - the main thing - have an affair with another's Slavic wife.
5. It's necessary for the heroine not only to show a bright Russian manner but wardrobe to match... such as big «sarafan»(a female costume in old Russia). She can have her weaknesses, certainly, as does everyone. Even commit adultery. None of it is her fault, however; she is simply a victim of the Mafia.
6. Between the Bad and Good Guys of a True Film about Russia you can't omit the «intermediate link»: one hesitating character - an alcoholic doctor, for example - who is torn between Good and Evil.
7. For the creation of action tension it's okay to use: explosion of secret laboratory; a car accident; stripteases in rock club, and location footage in Paris.
8. Photographically, a Fine Arts representation must be made through poetic contrast: milky fog drifting over green fields and a pensive cow will definitely underline the alienation evoked in the Russian soul by your images of the cold shine of Western skyscrapers, luxurious shops and bottles of White horse (more suggestive of deceitful, negative characters than Stolichnaya vodka).
9. If, seeing the end result, critics and some spectators are indignant over the primitive drama, dialogue and performances, and the director's pretentious amateurism, they should be rebutted by special advertisements in the mass newspapers and TV-channels.
10. If that doesn't work, than the last advice is simple as everything that's brilliant: declare publicly (preferably on TV) that your film can be understood and appreciated only by True Lovers of True Russian Culture.

Alexander Fedorov

*** The first publications of some of these texts were:**

in the American magazines **Cineaste** (1997, Vol. XXII, n 4, p. 62),
Audience (1994, n 179, p.20-22; 1995, n 180, p.13-17; 1995, n 181, p. 24-28; 1995, n

182, p. 4-7; 1995, n 183, p.15-17; 1995, n 184, p.40-42; 1995, n 185, p.14-16; 1996, n 186, p. 14-16; 1996, n 187, p.2-4; 1996, n 188, p. 21-23; 1996, n 189, p. 14-15; 1997, n 197, p. 19; 1998, n 198, p. 29; 1998, n 199, p. 19-21; 1998, n 201, p. 20);
in the Norwegian magazine **Media i Skolen** (1992, n 5, p.55-57; 1993, n 1, p. 55-58; 1993, n 2, p. 58-61; 1993, n 3, p. 51-55; 1993, n 4, p. 46-50; 1994, n 1, p. 36-39; 1994, n 2, p. 21-24; 49-51; 1994, n 4, p. 41-45; 1994, n 5, p. 48-50; 1994, n 6, p.50-52; 1995, n 1, p. 55-58; 1995, n 2, p. 40-42; 1995, n 4, p. 54-60; 1996, n 1, p. 25-32; 1996, n 6, p. 26-30; 1997, n 1, p. 39-41; 1995, n 2, p. 26; 1997, n 3, p. 12-13; 1997, n 4, p. 34-35; 1997, n 5-6, p. 39; 1998, n 1, p. 30-31; 1998, n 2, p. 22,33; 1998, n 3, p. 40-42; 1998, n 4, p. 39; 1998, n 5, p. 58-59; 1999, n 1, p.36-37; 1999, n 2, p. 45-47; 2000, n 2, p. 6-7, 45-47; 2000, n 4, p. 38-41; 2001, n 1, p. 36-37).

Prof. Dr. Alexander Fedorov

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The special course "The mass and individual terror in the mirror of the Russian cinema-art (the feature films of the sound period)"

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I. Introduction

a) Locating the content of the course within the discipline

This special course is connected with the big discipline of 'Organization of Culture Activities on the Material of screen Arts', including 'History of Cinema and Media Education'.

Proceeding from the research that was devoted to different aspects of the Theory and History of Cinema-Art, as one of the branches of the Theory and History of Art, we can make a conclusion: the analysis of the theme of terror and terrorism in the Russian cinema remains uncharted; no existing school book, monographs or thesis contain a chapter devoted to this vital question.

At present the Theory and History of Art, Cinema art lacks researches, monographs, devoted to the theme of mass & individual terror in Russian cinema of the sound period (1930s-'90s). The researches of Russian specialists in the Theory and History of Arts were until now devoted to such traditional themes as 'historically-revolutional', 'heroic-patriotic', war, etc. In this theme context films of '30s-'40s were viewed, in this or that degree concerning our topic, for example, works by I. Dolinsky, S. Ginsbourg, N. Lebedev, A. Groshev, V. Zhdan, N. Tumanova, L. Belova, etc. The theme of terror as a separate theme was not regarded in the published works analyzing films of the '50s-'90s either (N. Zorkaja, L. Annensky, Y. Bogomolov, V. Demin, I. Waisfeld, G. Kapralov, M. Turovskaja, K. Raslogov, etc.). Therefore, no Russian research claimed to have a special analysis of the theme of mass and individual terror in the Russian cinema art.

Thus, the problem of the course is, for the first time in the Theory & History of Art, to study, analyze and make it a system of evolution of the interpretations of the themes of terror and terrorism in Russian cinema-art of the XXth century, taking into consideration the social & cultural, political & ideological context, types of plot schemes and characters, basic authors' concepts of the themes of mass & individual terror, peculiarities of the artistic style. The chronological framework: the sound period of the Russian cinema-art /since 1931/ till the present day.

The general social & cultural context, within the limits of which the problem is, is the following: Mass and individual terror is one of the most dreadful crimes of the XXth century. During its biggest part of existence, the Russian cinema-art touched upon the theme of terrorism. In different years the interpretations of the terrorists' action were not only different, but quite opposite too. For instance, in the early '30s-'70s the activity of Russian Communists Special police (V.C.K.) was interpreted positively, in the end of '80s & '90s V.C.K. was shown as the organization that headed the mass terror. In the films made in the '60s (SOFIA PEROVSKAYA by Leo Arnshtam, etc.) about individual revolutionary terror, the main characters were treated sympathetically, while in the films of the '90s (screen versions of the novels by Boris Savinkov, etc.) individual terror is unequivocally turned down.

No doubt, the terrorism theme was never a leading one in Russian cinema art, despite the fact that for some political, economic, and military reasons in the Russian society of the '90s, terrorism began to increase threateningly. Cinema in different genres (drama, thriller, detective story or a comedy and parody) began to turn to the problem of this course more and more often.

b) Locating the course within the curriculum

This special advanced course is connected with the curriculum of Pedagogical Institute. This curriculum includes other Art and History disciplines: 'World Art Culture', 'World History' and 'History of Russia', 'Aesthetics', 'History of Cinema and Screen Arts' and 'Media Education'.

c) Student's assumed knowledge basis for course participation

1. the main stages of World History;
2. the main stages of Russian History;
3. the main stages of World Art's History;
4. the main aesthetic conceptions;
5. the main stages of World Screen Art's History;
6. the main stages of History of Russian Cinema-Art
7.

II. Objectives of the course

a) Academic Aims (within the discipline)

- to define the place and role of the theme of mass & individual terror in the Russian cinema art of the sound period;

- to study a social, cultural, political and ideological context, main stages of the evolution of the theme of the course in Russian cinema-art, directions, aims, tasks of the development of this theme, basic authors' concepts of Russian feature films of the 30's-90's, where to some extent the theme of mass & individual terror is touched upon;

- the analysis and the classification of the model of contents, genre modifications, stylistic aspects of the Russian cinema art of sound period, dealing with the terror theme (the classics in the history of Russian cinema - the works of Friedrich Ermler, Mikhail Romm, Leo Arnshtam, etc. and films that haven't been analyzed yet - made in the '80s-'90s as well);

- the aesthetic development of the creative personality of a student, his faculties for the perception, interpretation, analysis and the appraisal of the author's position in a film. On this basis, the eagerness of a future teacher for the education of pupils, with the help of the screen arts, is forming.

b) Learning Outcomes

The course 'THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART (THE FEATURE FILMS OF THE SOUND PERIOD)' is important for Russian students - future pedagogues, because Russian society needs the true History of Modern Screen-Arts. During the analysis of the scientific literature and concrete works of Russian cinema art of the '30s-'90s of the XXth century, touching upon the theme of terrorism, students will know the aims and tasks (political, ideological, moral, aesthetic, etc.), plot, genre models, basic authors concepts of various interpretations of this theme in Russian cinema. And when Russian students finish the Pedagogic Institute they will teach pupils the true History of Russian Cinema-Art, including the theme 'Mass and Individual Terror'.

III. Course Detail

THEMATIC PLAN OF THE COURSE

	Themes	Hours for Lectures	Hours for Seminars
1	The Mass and individual terror in the mirror of the Russian cinema-art. *The stage of the '30s*	2	2
2	The Mass and individual terror in the mirror of the Russian cinema-art. *The stage of the '40s*	1	1
3	The Mass and individual terror in the mirror of the Russian cinema-art. *The stage of the '50s - early '80s*	3	3
4	The Mass and individual terror in the mirror of the Russian cinema-art. *The stage of the late '80s -' 90s*	4	4
Total	20 hours	10	10

a) Lecture Synopsis

A paragraph outlining the aims and content of each lecture.

1. THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART . The Stage of the '30s

The aims of lecture is

- to define the place and role of the theme of mass & individual terror in the Russian cinema art of '30s;
- to study the social, cultural, political, ideological context, directions, aims and tasks of the development of this theme, model of contents of films on the topic, their genre modifications, authors viewpoints and stylistics.

Content of the lecture:

The '30s are one of the most complicated, contradictory and contrasting periods in the history of the Russian film industry (17, 5). 'Directors - socialist realists... had to bless and sometimes glorify mass repression of 'public enemies, (...) in a word aid adoption of the ideological myths of Stalinism into mass consciousness' (17, 34). The totalitarian system realized the political & ideological importance of the theme of terror. Though it didn't occupy the leading place in the Russian cinema, its propaganda role was rather big. With the help of a screen, the necessity of the 'revolutionary terror' towards 'class enemies', 'alien elements', etc. was put into the heads of millions of Russians. Such films became the apparent basis for the adoption of Stalin's thesis saying that as socialism develops, the class struggle should grow and become violent...

General social, cultural, political & ideological context of the '30s:

- mass terror in the totalitarian regime towards peasants that lead to the hunger in early '30s;
- total abolition of the private property (that was revitalized during the Russian communist's New Economic Policy of the '20s;
- intensive industrialization (mainly of heavy and military industries) at the cost of enormous efforts of people);
- mass repression of millions of Russians - from the lowest to the highest strata of society;
- intensive adoption of communism with the intensive repression of the Christian ideology;
- intensive militarization of the country, unleashing war conflicts.

The film industry that touched upon the terror theme to support the main lines of the state policy of the Stalin's regime, was set strict propaganda tasks which served as the basis for the film authors' conceptions:

- to prove that Bolsheviks' enemies camouflage themselves and are ready to make an act of terrorism any minute to seize power;
- to show that terror towards the public enemies is justified and inevitable;
- to convince viewers that anyone of their family, relatives, neighbors and friends can turn out to be a 'class enemy', who must be revealed and destroyed.

Genre modifications: on the whole the genre is that of a drama (war epic, historical). The style of such films was determined by the strict rules of so-called 'socialistic realism': instead of the experimental (especially in the form) film production of the '20s, the style of the ordinary, everyday life (in fact, often embellished) emerged with its consistent plot, theatrical performance of actors...

The dominating models of film plots: terror of Bolsheviks towards the so-called 'class enemies' and 'public enemies' and vice versa ('The Great Citizen' by F. Ermler, 'Aerograd' by A.Dovzhenko, 'The Party Card' by I. Pyriev, 'Lenin in 1918' M. Romm, etc.). The latter film by Romm had a mission to justify mass repression (17, 50). As far as films about collectivization are concerned, in such films a dramatic stereotype exists: 'poor peasants at once realize the advantages of a collective farm, middle class peasants hesitate, 'kulaks' (rich farmers) undertake sabotage and murders with the help of White Guard officers, foreign spies, priests and salesmen coming from the blue (17,69).

Even children's films of Stalin's period were swarming with enemies. In the '30s, when Stalin destroyed peasantry, enemies were usually 'kulaks', White Guards, who helped spies & saboteurs. The great support for enemies of the Soviet regime was clergy because at that time thousands of Russian new martyrs were killed by the godless power (6, 105).

2. THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART: The Stage of the '40s.

The aims of lecture is

- to define the place and role of the theme of mass & individual terror in the Russian cinema art of 40's;
- to study the social, cultural, political, ideological context, directions, aims and tasks of the development of this theme, model of contents of films on the topic, their genre modifications, authors viewpoints, stylistics, the differences from the stage of 30's.

Content of the lecture:

At the beginning of the war with the Nazis, Germany has visibly changed the social, cultural & ideological context, against which the Russian film industry developed. Class struggle and the struggle with religion stepped back, there was no mass repression against farmers, the leading place was taken by the struggle with fascists (the Germany with which Stalin had previously set friendly relationships).

General social, cultural, political & ideological context of '40s:

- hostilities on the territory of Russia from 1941 to 1944 and the war in the Eastern Europe & in the Far East in 1944-1945;
- mass terror of Nazis towards the Russians on the occupied territories (concentration camps, mass shootings, etc.);
- intense development of war industry, re-equipment of many plants to serve military purposes at the cost of peoples' efforts;
- adoption of the communism ideology to patriotic slogans;
- establishment of totalitarian regimes, that were totally dependent on the Kremlin almost in all the countries of the Eastern Europe in the late '40s;
- intense reconstruction of the Russian post-war economics in the late '40s;
- come-back of mass repression in the late '40s - early '50s (struggle with cosmopolitanism, anti-Semitic campaign, etc.);

The film industry, dealing with the terror theme to support the main policy of the Stalin's regime of the '40s, was set the following propaganda tasks, which made up the basis for the artistic conceptions of film authors:

- to show that the Nazis terrorize Russian people and want to make them slaves;
- to convince the audience that return terror is justified & necessary to win the war;
- to convince the audience that one should be on alert, because Nazi agents & saboteurs who may be nearby; must be disclosed & destroyed;

Genre modifications: generally a drama (war, historical). The style of these films is not much different from those of the previous decade, however there's more realism in showing war in everyday life. The dominating models of film plots: terror of the Nazis towards the Russians (shootings, executions, tortures, etc.), return terror of the Russians (partisan raids, spies, shootings of the Nazis, etc.) towards the Germans ('Rainbow' by M. Donskoy, 'Zoya' by L. Arnshtam, 'The Young Guard' by S. Gerasimov, etc.). The playwright stereotype: Nazis destroy the peaceful, unruffled, happy life of people and capturing a town or a village they begin mass terror towards the population, including women and children, drive Russians away to Germany for hard labor, etc. People begin to struggle with enemies: in the army, in partisan groups, in secret organizations. In passing spies & saboteurs, traitors are disclosed... The only exception was the film by Sergei Eisenstein 'Ivan the Terrible' in which the merciless and bloody repressive state mechanism was shown, 'Oprichnina' (Special tsar's police) terrorizing Russia by the tzar's will. (Ivan the Terrible who turned into a dictator at the cost of thousands of lives of his subjects.) All this was in fact an allegorical representation of Russian reality of the '30s-'40s. No wonder that the second part of the film, were Eisenstein's protest against terror & totalitarian power was evident, was prohibited by Stalin's regime...

3. THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART: The Stage of the '50s - Early '80s.

The aims of the lecture is

- to define the place and role of the theme of mass & individual terror in the Russian cinema art of '50s - early '80s;

- to study the social, cultural, political, ideological context, directions, aims and tasks of the development of this theme, model of contents of films on the topic, their genre modifications, authors viewpoints, stylistics . The differences from the stage of '30s and '40s.

Content of the lecture:

The following stage may be divided into 2 main periods - Khrushchev's 'thaw' (middle '50s - middle '60s) and Brezhnev's 'stagnation' (late '60s - early '80s). However with all differences & peculiarities of these periods, the cinema version of the theme of mass & individual terror was approximately the same: terror as it is was condemned, however the attitude towards the so-called 'revolutionary terror' was rather sympathetic...

General social, cultural, political & ideological background of the '50s - early '80s:

- rejection of the class struggle within the country, declaration of the creation of the united Soviet people, who had no national, ethnic, class or race problems;
- official rejection of the idea of the world revolution & dictatorship of the proletariat; declaration of the policy of 'peaceful coexistence of socialistic and capitalistic systems', keeping the so-called 'ideological struggle';
- liquidation of mass terror of the state against its own citizens, preserving local struggle with people who had their own opinion (B. Pasternak, A. Saharov, A. Solzhenitsyn and others);
- continuation of the industrialization (mainly of the hard & military industries). In fact rates of this development slowed down and it took less people's efforts; until the beginning of the '80s, when crisis tendencies in the ineffective plans of the state economics began to show up because of the fall in oil prices;
- continuation of the intense adaptation of the communism ideology (in its new Lenin-orientated, post-Stalin variant), struggle with Christian ideology is less intense;
- continuation of the intense militarization of the country, unleashing war conflicts (in Africa and Asia), intervention in Hungary (1956) Czechoslovakia (1968); supporting militaries, including communist regimes in the 3rd world countries.

The film industry that touched upon the theme of terror to support the state policy of the authoritarian Soviet regime was set the following propaganda tasks that served as the basis for the conceptions of author's of a film:

- to show that terror during the Civil War was forced and led to people's sufferings;
- to ignore or at least to conceal the true scale of mass terror in the '30s, concentrating mainly on the theme of war terror in the '40s;
- to convince the audience that the so-called 'revolutionary terror of Bolsheviks' was made with noble aims, and terrorists themselves were honest, true to their noble ideals, protectors of the rights of oppressed people;
- to condemn terrorists who highjack planes, ships and blow up bombs.

Genre modifications: drama (war, historical), western (seldom 'eastern'), - tragic comedy, melodrama. The style of the majority of such films was no more determined by the laws of socialistic realism. Along with very much traditional screen versions of 'Quiet Flows the Don', ' The Road of Sorrows' and 'Optimistic Tragedy' some daring adventure films like 'Elusive Avengers' and sometimes quite murderous westerns ("eastern") by Samvel Gasparov appeared on the screen. In the latter films the action took place during the Civil War in Russia and mutual hatred of the fighting sides was shown as the inevitable genre rules of the game. The destruction of dozens of people was shown as some circus performance with fountains of blood.

The appearance of milder models of the interpretations of the terror, which lack the aggressive mercilessness and explicitly of the models of the 30's-40's; terror towards the class enemies is still regarded as a positive one. However, often the accent is put on it being forced, temporal and sometimes even mistaken.

The dominating models of the film plots: terror towards the so-called 'enemies' (domestic & foreign) and terror of enemies against the authorities, its representatives & peaceful population.

The playwright stereotype of the films on the 'historical-revolutionary' topic: the poor are enthusiastic about the new rule by Bolsheviks, 'middle class' and intellectuals are uncertain; terror, blood and war frighten them. But in the long run they understand, that Bolsheviks took repressive actions unwillingly in the name of the future happy life of working people. Thus, those who had doubts, begin to understand the rightness of the theory of revolutionary terror and dictatorship of proletariat ('The Road of Sorrows', etc.). Special gratitude is given by the authors of films to Special Commission VCK (Special Police Service); men who, with 'clean hands', with fire and sword burn the 'enemy infections' (that is, millions of people) out of the Russian land ('The Operation 'Trust'', 'Peters', 'Born by the Revolution', 'The Failure', 'The Failure of the Operation 'Terror'', 'December, 20', etc.). An attempt by Alexander Askoldov in his drama 'Commissar' to disclose the true tragedy of the Civil War and antihuman nature of terror was mercilessly suppressed: the film was banned for 20 years. The same happened to Alexei German' (by the way, only hinted, coded) attempt to show in his film 'My Friend Ivan Lapshin' the work of the Special Policemen in the '30s. Among the films that showed terror in its most dramatic & true nature was 'Run' (based on the novel by Mikhail Bulgakov) and 'The Slave of Love'...

The playwright stereotype of WWII films stayed nearly the same that in the '40s but more true-to-life. For example, in the film 'Spiritually Strong', methods of the individual terror which were used against the Nazis during the WWII by the Russian secret agent Kuznetsov, were absolutely justified while his terror acts against the Nazi officers had a reversed effect: for each Nazi officer that was killed by Kuznetsov, fascists shot a hundred of Russians...

In films 'Sofia Perovskaya' and 'Executed at Dawn', terrorists who attempted to kill the Russian tsar were shown with sympathy. But in the 'The Sixth of July', the act of terrorism by the left-wing socialist-revolutionists, who killed the German ambassador in 1918 was condemned... Even more condemned were terrorist activities of the famous leader of socialists-revolutionists Boris Savinkov in films, as 'The Failure' and 'Operation 'Trust''... Of course, pure criminal terrorism ('The Pirates of the XX Century', 'The Fight in Snow-Storm') was condemned too. Though in the early '80s in

the film 'A Story of a Stranger'), perhaps for the first time in the Russian film industry, not only the expediency of revolutionary individual terror, but also the moral qualities of revolutionists themselves were brought in question (it goes without saying that the main character was not a Bolshevik…).
In short, certain changes happened in the attitude towards the theme of the terror in the cinema, even though the clichés of the '30s-'40s milder models of showing terror reappeared. They lacked the furious mercilessness and flatness of the models of the '30s-'40s. Terror towards class enemies is still shown positively. However, the accent is on its forced, temporary and sometimes erroneous nature.

4. THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART: The Stage of the late '80s -'90s.

The aims of the lecture is

- to define the place and role of the theme of mass & individual terror in the Russian cinema art of the late '80s-'90s;
- to study the social, cultural, political, ideological context, directions, aims and tasks of the development of this theme, model of contents of films on the topic, their genre modifications, authors viewpoints, stylistics . The differences from the stage of '30s, '40s, '50s-'70s.

Content of the lecture:

This stage can be divided into two main periods - Gorbachev's 'Perestroika' (1985-1991) and Yeltsin's reforms (1991-nowadays). These periods are different from each other in many ways. They are similar, however, in condemning the individual and mass terror, whatever form it takes.
General social, cultural, political and ideological background of the late '80s-'90s:

First Period

- Gorbachev's declaration of 'Perestroika' and 'Glasnost', democracy, freedom of speech and improvement of socialism;
- official blame of mass and individual terror and rehabilitation of millions of innocent people who were convicted and imprisoned or shot;
- rejection of the ideological struggle and withdrawal of the troops from Afghanistan, declaration of the policy of disarmament;
- gradual rejection of the censorship and free exchange of people & ideas between the USSR and Western countries;
- economic and ideological crisis which led, in the long run, to the attempt of a conservative upheaval in the summer of 1991;
- the decay of the Soviet Union in 1991;

Second Period.

- the beginning of the economic reforms, the revival of the private property, 'shock therapy'; sudden division of the society between the few rich and many poor people;
- an attempt of coup-d'etat in the autumn of 1993;
- the crisis of reforms; the war in Chechnya, an attempt to solve economic problems with the help of money borrowed from the West; decay of the Russian industry;
- At this point, as the censorship was practically abolished, film producers got an opportunity for the first time to turn to the most vital themes that were banned before, such as the theme of mass terror and repression during the communism regime.

Below is the approximate list of ideas that served as the basis for the authors' conceptions of films on this topic:

- terror during the civil war, as the fratricidal war itself was the tragedy of the Russian people;
- mass terror of the '20s - early '50s was the consequence of an anti-human policy of Lenin and Stalin;
- terror, whatever form it takes, can not be justified, neither can be the ideology that gave start to it.

Genre modifications: drama (war, historical), western, tragic comedy, melodrama, comedy, parable. The styles are also different. Besides traditional realism ('The Sign of Misfortune', 'The Law', 'Nikolai Vavilov', etc.) some grotesque, ironical films are made ('The Feasts of Valtasar', '10 Years without the Right of Correspondence', etc.), and there is an exquisite stylization of the visual manner, as in 'The Late Stalinism' ('Moscow Parade'). Shocking films, that show mass terror and violence really close, appear ('Go and Watch', 'From Hell to Hell').

Dominating models of a plot:

- mass terror of Nazis during the Second World War and terror of the Communism regime towards its own citizens as well, destroyed human personality, turned people into hangmen and victims of the totalitarian dictatorship ('Go and Watch', 'From Hell to Hell', 'Advocate Sedov', ' Enemy of People - Bukharin', etc.). This model showed itself especially visibly in the films about mass deportations of Caucasian people in the '40s ('A Golden Cloud Slept', 'Coldness', 'A Road to the Edge of a Life');
- an ordinary man, trying not to be involved in politics becomes a victim of Stalin's terror and is imprisoned in a concentration camp. Only there does he realize the anti-human character of the communist regime ('Coma', 'Lost in Siberia', 'What a Wonderful Game', etc.), or people who believe in the justice of the communist ideas one day from experience the Stalin terror themselves, but they see it clearly only too late ('Tomorrow Was the War', 'Inner Circle', 'Burnt by the Sun');
- 'Revolutionary terror' and 'ideological terror' attracts people with the aggressive desire of power in the first place, psychos who this way or the other, want to leave their bloody trace in history ('Tsar's Murderer', 'Trotsky', 'Romanov - the Tsar's Family', 'Plumbum', 'Special Police Officer', 'Made in the USSR', etc.);
- a common man of the second half of the XXth century goes to serve in the army (or finds himself in the prison or a work camp), where he comes across cruel terror not very different from that of the Nazis or Stalin's ('No Limits', 'The Guard', 'The Reed Paradise', 'Do - one!', etc.);

- in the streets of today's Russian cities mobs terrorize people, the authorities can do nothing, a hero alone fights against thugs ('A Day of Love', 'Wild Beach', etc.);
- terrorists highjack planes, buses, and ships. Courageous and strong heroes disarm them ('Crazy Bus', 'Gangsters in the Ocean', etc.).

Thus, at this stage films where terror is categorically disapproved as antihuman method appear more and more often; films in which mass and individual terror is condemned no matter whose side is using it.

c) Seminar Synopsis

A paragraph outlining the aims and content of each seminar, including the set questions which will serve as the basis of each seminar discussion.

1. THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART
The Stage of the 30's-40's.

The aims of the seminar is

- to see the most typical Russian films of the 30's-40's (with the theme of mass or individual terror);
- to discuss these films with students in the context of the previous lecture.
- the development of the creative & critic mentality of students, their faculties for the perception, interpretation, analysis and the appraisal of the author's position in the film. On this basis the eagerness of future teachers for the education of pupils, with the help of the screen arts, is forming.

Content of the seminar:

- the purpose for perception (introductory speech of a professor or special prepared student about the historical, political and sociocultural context, about the theme and genre of film, about the authors of this film, etc.);
- watching the film(s);
- the collective discussion of the film(s): the artistic analysis of the film(s) - the consideration of the episodes' contents, with the maximum brightness embodying the typical conformity to natural laws of the film on the whole; the analysis of the logic of author's mentality; the definition of the author's conception and the basis of the personal attitude of students to that or another position of the creators of the film(s).

The typical questions: What is the culmination's episodes of the film? What is the main film conflict? What is the hero's character? What is the author's conception of this film? What is the author's position about mass or individual terror? What is the difference between the interpretation of theme of mass & individual terror in the Russian cinema of 30's and 40's, etc.

The Russian films of 30's-40's (on the theme of the seminar):

FARMERS .1934.
DIRECTED BY FRIDRIH ERMLER
ACTORS: E.UNGER, B.POSLAVSKY, A.PETROV AND OTHERS.

AEROGRAD.1935.
DIRECTED BY ALEXANDER DOVJENKO
ACTORS: S.SHAGAIDA, S.STOLIAROV, E.MELNIKOV AND OTHERS.

THE PARTY CARD.1936.
DIRECTED BY IVAN PIRIEV
ACTORS: A.VOICIK, A.ABRIKOSOV, I.MALEEV AND OTHERS.

THE GREAT CITIZEN . 1937.
DIRECTED BY FRIDRIH ERMLER
ACTORS: N.BOGOLUBOV, O.JAKOV, Z.FEODOROVA AND OTHERS

LENIN IN 1918. 1939.
DIRECTED BY MIKHAIL ROMM.
ACTORS: B.SCHUKIN, N.BOGOLUBOV, N.CHERKASOV AND OTHERS

THE RAINBOW . 1943.
DIRECTED BY MARK DONSKOY
ACTORS: N.UJVY, N.ALISOVA E.TIAPKINA AND OTHERS.

ZOJA. 1944.
DIRECTED BY LEO ARNSHTAM
ACTORS: G.VODIANITSKA, K.TARASOVA, N.RYJOV AND OTHERS.

IVAN TERRIBLE . 1944-1945.
DIRECTED BY SERGEI EISENSTEIN
ACTORS: N.CHERKASOV, M.JAROV, L.CELIKOVSKA AND OTHERS

THE YANG GUARD S.1948.
DIRECTED BY SERGEI GERASIMOV
ACTORS: I.MAKAROVA, S.GURSO, N.MORDUKOVA AND OTHERS.

2. THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART: The Stage of 50's - early 80's .

The aims of the seminar is

- to see one of the most typical Russian film(s) of the 50's-early 80's (with the theme of mass or individual terror);

- to discuss this film(s) with students in the context of the previous lecture.
- the development of the creative & critic mentality of students, their faculties for the perception, interpretation, analysis and the appraisal of the author's position in the film(s) .

Content of the seminar:

- the purpose for perception (introductory speech of a professor or a prepared student about the historical, political and sociocultural context, about the theme and genre of film(s), about the authors of this film(s), etc.);
- watching the film(s);
- the collective discussion of a film(s): the artistic analysis of the film(s) - the consideration of the episodes' contents, with the maximum brightness embodying the typical conformmity to natural laws of the film on the whole; the analysis of the logic of author's mentality; the definition of the author's conception and the basis of the personal attitude of students to that or another position of the creators of the film(s).

The typical questions : What is the culmination episodes of the film? What is the main film conflict? What is the hero's character? What is the author's conception of this film? What is the author's position about mass or individual terror? What is the difference between the interpretation of theme of mass & individual terror in the Russian cinema of 30's - 40's and 50-s-70-s?, etc.

The Russian films of 50's- early 80's (on the theme of the seminar):

QUIET FLOWS THE DON. 1958.
DIRECTED BY SERGEI GERASIMOV
ACTORS: P.GLEBOV, L.HITIAEVA, E.BYSTRITSKA AND OTHERS.

MOTION ON THE TORMENTS. 1958
DIRECTED BY GEORGE ROSHAL
ACTORS: R.NIFONTOVA, V.MEDVEDEV, N.GRITSENKO AND OTHERS.

THE OPTIMISTIC TRAGEDY. 1963.
DIRECTED BY SAMSON SAMSONOV
ACTORS: M.VOLODINA, B.ANDREEV, V.TIHONOV AND OTHERS

CALLING THE FIRE TO OURSELVES. 1964.
DIRECTED BY SERGEI KOLOSOV
ACTORS: L.KASATKINA, I.ISVITSKA, O.EFREMOV AND OTHERS.

EXECUTED ON THE SUNRISE. 1964.
DIRECTED BY EVGENY ANDRICANIS
ACTORS: V.GANSHIN, E.SOLODOVA, T.KONUHOVA AND OTHERS

THE EXTRAORDINARY MISSION. 1965.
DIRECTED BY STEPAN KEVORKOV & ERASM KARAMIZN
ACTORS: G.TONUNTS, B.CHIRKOV, E.LEJDEI AND OHERS.

THE ELUSIVE AVENGERS. 1966.
DIRECTED BY EDMOND KEOSAJAN
ACTORS: V.KOSYH, M.METELKIN, V.VASILIEV AND OTHERS

THE OPERATION TRUST. 1967.
DIRECTED BY SERGEI KOLOSOV
ACTORS: I.GORBACHEV, D.BANIONIS, A.DJIGARHANIAN AND OTHERS.

SOFIA PEROVSKAJA. 1967.
DIRECTED BY LEO ARNSHTAM
ACTORS: A.NASAROVA, V.TARASOV, B.HMELNITSKY AND OTHERS

SPIRITUALLY STRONG. 1967.
DIRECTED BY VICTOR GEORGIEV
ACTORS: G.CILINSKY, I.PEREVERZEV, E.VESNIK AND THERS.

KOMISSAR. 1967.
DIRECTED BY ALEXANDER ASKOLDOV
ACTORS: N.MORDUKOVA, R.BYKOV AND OTHERS.

THE FAILURE. 1968.
DIRECTED BY VLADIMIR CHEBOTAREV
ACTORS: V.SAMOILOV, U.JAKOVLEV, E.KOPELIAN AND OTHERS

THE SIXTH OF JULY. 1968.
DIRECTED BY JULY KARASIK
ACTORS: U.KAUROV, V.TATOSOV, V..LANAVOI, A.DEMIDOVA AND OTHERS.

THE RUN .1970
DIRECTED ALEXANDER ALOV, VLADIMIR NAUMOV
ACTORS: L.SAVELIEVA, A.BATALOV, M.ULIANOV AND OTHERS.

THE NIGHT'S CHRONICLE . 1972.
DIRECTED BY ALEXEI SPESHNEV
ACTORS: A.ROMASHIN, D.FIRSOVA, E.KOPELIAN AND OTHERS.

PETERS. 1972.
DIRECTED BY SERGEI TARASOV
ACTORS: G.JACOVLEV, A.FALKOVICH, U.KAMORNY AND OTHERS.

UNTIL THE LAST MINUTE . 1973.
DIRECTED VALERY ISAKOV

ACTORS: V.DVORJESKY, T.TKACH, V.ZAKLUNNA AND OTHERS

THE SLAVE OF LOVE. 1975.
DIRECTED BY NIKITA MIKCHALKOV
ACTORS: E.SOLOVEI, A.KALIAGIN, R.NAHAPETOV AND OTHERS.

BORNE OF REVOLUTION. 1974-1977.
DIRECTED GRIGORY KOHAN
ACTORS: E.JARIKOV, N.GVOZDIKOVA, V.SHULGIN AND OTHERS

ON THE WOLF'S SCENT. 1976.
DIRECTED BY VALERY GADJIU
ACTORS: E.LASAREV, A.ROMASHI, G.SEIFULIN AND OTHERS

THE SKIRMISH IN THE SNOW-STORM. 1977.
DIRECTED BY ALEXANDER GORDON
ACTORS: L.MARKOV, V.GAFT, K.ZAHAROV AND OTHERS

THE HATRED. 1977.
DIRECTED BY SAMVEL GASPAROV
ACTORS: E.LEONOV-GLADYSHEV, E.CIPLAKOVA, E.BURDULI AND OTHERS.

THE ASCENT. 1977.
DIRECTED BY LARISA SHEPITKO
ACTORS: B.PLOTNIKOV, V.GOSTUHIN, A.SOLONITSIN AND OTHERS.

FORGET THE WORD DEATH. 1979.
DIRECTED BY SAMVEL GASPAROV
ACTORS: B.STUPKA, E.LEONOV-GLADYSHEV, K.STEPANKOV AND OTHERS.

THE PIRATES OF XX CENTURY. 1979.
DIRECTED BY BORIS DUROV
ACTORS: N.EREMENKO, P.VELIAMINOV, T.NIGMATULIN AND OTHERS.

THE FAILURE OF THE OPERATION TERROR. 1980.
DIRECTED BY ANATOLY BOBROVSKY
ACTORS: K.HAMEC, S.SHAKUROV, E.CIPLAKOVA AND OTHERS.

THE STORY OF THE STRANGER. 1980.
DIRECTED BY VITAUTAS JELAKAVICHUS
ACTORS: E.SIMONOVA, A.KAIDANOVSKY, G.TARATORKIN AND OTHERS.

TEHERAN-43. 1980.
DIRECTED BY ALEXANDER ALOV, VLADIMIR NAUMOV
ACTORS: I.KOSTOLEVSKY, N.BELOHVOSTIKOVA, A.DELON AND OTHERS.

THE SIXTH. 1981.
DIRECTED BY SAMVEL GASPAROV
ACTORS: S.NIKONENKO, M.KOSAKOV, M.PUGOVKIN AND OTHERS.

DECEMBER, 20. 1981.
DIRECTED BY GRIGIRY NIKULIN
ACTORS: K.LAVROV, M.KOSAKOV, S.URSKY AND OTHERS.

MY FRIEND IVAN LAPSHIN. 1981.
DIRECTED BY ALEXEI GERMAN
ACTORS: A.BOLNEV, A.MIRONOV, N.RUSLANOVA AND OTHERS.

EVERY TENTH. 1983.
DIRECTED BY MIKCHAIL ORDOVSKY
ACTORS: R ZAITSEVA, L.BORISOV, V.EREMIN AND OTHERS.

3. THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA-ART : The Stage of late 80's-90's

The aims of the seminar is

- to see one of the most typical Russian film(s) of the late 80's-90's (with the theme of mass or individual terror);
- to discuss this film(s) with students in the context of the previous lecture.
- the development of the creative & critic mentality of students, their faculties for the perception, interpretation, analysis and the appraisal of the author's position in the film(s) .

The content of seminar:

- the purpose for perception (introductory speech of professor or special prepared student about the historical, political and sociocultural context, about the theme and genre of film(s), about the authors of this film(s), etc.);
- watching the film(s);
- the collective discussion of a film(s): the artistic analysis of the film(s) - the consideration of the episodes' contents, with the maximum brightness embodying the typical conformmity to natural laws of the film on the whole;
- the analysis of the logic of author's mentality; the definition of the author's conception and the basis of the personal attitude of students to that or another position of the creators of the film(s)
- the typical questions : What is the culmination episodes of the film? What is the main film conflict? What is the hero's character? What is the author's conception of this film? What is the author's position about mass or individual terror? What is the difference between the interpretation of theme of mass & individual terror in the Russian cinema of 30's - 40's, 50-s-70-s and 80-s-90-s, etc.

The Russian films of late 80's- 90's (on the theme of the seminar):

GO AND WATCH. 1985.
DIRECTED BY ELEM KLIMOV
ACTORS: A.KRAVCHENKO O.MIRINOVA, L.LAUCAVICHUS AND OTHERS.

THE COUNTERACTION. 1985.
DIRECTED BY SEMEN ARANOVICH.
ACTORS: O.BASILASHVILI, A.BOLTNEV, U.KUZNETSOV AND OTHERS.

THE SIGN OF THE MISFORTUNE. 1986.
DIRECTED BY MIKCHAIL PTASHUK
ACTORS: N.RUSLANOVA, G.GARBUK, V.GOSTUHIN AND OTHERS.

PLUMBUM. 1986.
DIRECTED BY VADIM ABDRASHITOV
ACTORS: A.ANDROSOV, E.JAKOVLEVA, A.FECLISTOV AND OTHERS.

TOMORROW WAS THE WAR. 1987.
DIRECTED BY URY KARA
ACTORS: S.NIKONENKO N.RUSLANOVA, J.TARHOVA AND OTHERS.

GOOD BAY, THE GAYS FROM ZAMOSKVORETSK... 1987
DIRECTED BY ALEXANDER PANKRATOV
ACTORS: S.MAKAROV, L.BORODINA, N.DOBRYNIN AND OTHERS.

THE ADVOCATE SEDOV. 1988.
DIRECTED BY EUGENY TSIMBAL
ACTORS: V.ILIN, A.MATVEEVA, I.SUKACHEV AND OTHERS.

HELL.1989
DIRECTED BY GENNAGY BEGLOV
ACTORS: D.KOMOV, I.KOMOVA, E.TOCHENOVA AND OTHERS.

NO LIMITS. 1989.
DIRECTED BY IGOR GOSTEV
ACTORS: A.TASHKOV, A.ANDROSOV, L.DUROV AND OTHERS.

THE PAPER EYES OF PRISHVIN. 1989.
DIRECTED BY VALERY OGORODNIKOV
ACTORS: A.ROMANTSOV, P.RUDAKOV, O.KOVALOV AND OTHERS.

THE LOW. 1989.
DIRECTED BY VLADIMIR NAUMOV
ACTORS: U.SHLYKOV, N.BELOHVOSTIKOVA, E.MAJOROVA AND OTHERS.

THE REED PARADISE. 1989.
DIRECTED BY ELENA CIPLAKOVA
ACTORS: N.STOTSKY, A.BUREEV, AV.KRAVCHENKO AND OTHERS.

THE GUARD. 1989.
ACTORS: A.BULDAKOV, S.KUPRIANOV, A.POLUJAN AND OTHERS.

COMA. 1989.
DIRECTED BY NIOLE ADOMENAITE & BORIS GORLOV
ACTORS: N.NIKULENKO, A.BASHIROV, O.KRUTIKOV AND OTHERS.

THE GOLDEN CLOUD SLEPT... 1989
DIRECTED BY SULAMBEK MAMILOV
ACTORS: A.BASHKIROVA, V.BASHKIROV, I.BORTNIK AND OTHERS.

OUR GOOD. 1989.
DIRECTED BY BORIS ERMOLAEV
ACTORS: M/TEREHOVA, V.NIKULIN, V.MENSHOV AND THERS.

THE FEASTS OF VALTASAR, OR THE NIGHT WITH STALIN.1989.
DIRECTED BY URY KARA
ACTORS: A.PETRNKO, V.GAFT, A.FEKLISTOV AND OTHERS.

IN RUSSIA THERE'S AGAIN DEVIL'S DAY.1990.
DIRECTED BY VLADIMIR VASILKOV
ACTORS: T.IPATOVA, E.BELONOGOV, M.IVANOV AND OTHERS.

ENEMY OF PEOPLE - BUKHARIN. 1990.
DIRECTED BY LEONID MARIAGIN
ACTORS: A.ROMANTSOV, S.SHAKUROV, E.LASAREV AND OTHERS.

WOMAN TAILOR. 1990.
DIRECTED BY LEONID GOROVITS
ACTORS: I.SMOKTUNOVSKY, T.VASILIEVA, E.KOSELKOVA AND OTHERS.

DO - ONE! 1990
DIRECTED BY ADREI MALUKOV
ACTORS: E.MIRINOV, V.MASHKOV, A.DOMOGAROV AND OTHERS.

THE DAY OF LOVE. 1990.
DIRECTED BY ALEXANDER POLYNNIKOV
ACTORS: A.BOLTNEV, S.GASAROV, A.NASARIEVA AND OTHERS.

THE TEN YEARS WITHOUT THE RIGHT OF THE CORRESPONDENCE. 1990.
DIRECTED VLADIMIR NAUMOV
ACTORS: B.SCHERBAKOV, N.BELOHVOSTIKOVA, A.PANKRATOV-CHERNY AND OTHERS.

THE SAVAGE BITCH. 1990.
DIRECTED BY NATALIA KIRAKOSOVA
ACTORS: A.PONIMAREV, E.VNUKOVA, A.GUSKOV AND OTHERS.

DINA. 1990.
DIRECTED BY FEDOR PETRUHIN
ACTORS: T.SKOROHODOVA, I.SMOKTUNOVSKY, M.BULGAKOVA AND OTHERS.

NIKOLAI VAVILOV. 1990.
DIRECTED BY ALEXANDER PROSHKIN
ACTORS: K.SMORGINAS, A.MARTIANOV, I.KUPCHENKO AND OTHERS.

THE FUNERAL OF STALIN. 1990.
DIRECTED BY EUGENY EVTUSHENKO
ACTORS: D.KONSTANTINOV, A.BATALOV, E.EVTUSHENKO AND OTHERS.

MADE IN USSR. 1990.
DIRECTED BY SVIATOSLAV TARAHOVSKY & VLADIMIR SHAMSHURIN
ACTORS: A.DJIGARHANIAN, A.KLUKA, L.KURAVLEV AND OTHERS.

CRAZY BAS. 1991.
DIRECTED BY GEORGY NATANSON
ACTORS: I.CALNYNSH, I.BOCHKIN, A.SAMOHINA AND OTHERS.

THE GANGSTERS OF OCEAN. 1991.
DIRECTED STEPAN PUCHINIAN
ACTORS: A.SAMOHINA, A.MIKCHAILOV, L.DUROV AND OTHERS.

THE GOVERNOR. 1991.
DIRECTED BY VLADIMIR MAKERANETS
ACTORS: B.HIMICHOV, I.KRASKO, S.VARCHUK AND OTHERS.

LOST IN SIBERIA. 1991.
DIRECTED ALEXANDER MITTA.
ACTORS: A.ANDRUS, V.ILIIN, E.MAJOROVA AND OTHERS.

GO AWAY! 1991.
DIRECTED BY DMITRY ASTRAHAN
ACTORS: O.MEGVINETUHUCICI, E.ANISIMOVA, T.KUSNETSOVA AND OTHERS.

THE CREATURE OF HELL. 1991.
DIRECTED BY VASILY PANIN
ACTORS: G.TARATORKIN, K.LAVROV, V.SAMOILOV AND OTHERS.

THE MYTH OF LEONID.1991.
DIRECTED BY DMITRY DOLININ
ACTORS: S.GAMOV, A.NEVOLINA, B.BIRMAN AND OTHERS.

THE TSAR'S MURDERER. 1991.
DIRECTED KAREN SHAHNAZAROV
ACTORS: McDOWELL, O.JANKOVSKY, A.DJIGARHANIAN AND OTHERS.

TSAR IVAN TERRIBLE. 1991.
DIRECTED BY GENNADY VASILIEV
ACTORS: I.TALKOV, K.KAVSADZE, S.LUBSHIN AND OTHERS.

SPECIAL POLICE OFFICER. 1991.
DIRECTED BY ALEXANDER ROGOJKIN
ACTORS: I.SEERGEEV, A.POLUJAN, N.USATOVA AND OTHERS.

THE COLD. 1991.
DIRECTED BY HUSEIN ERKENOV
ACTORS: N.EREMENKO, O.POTOTSKA, O.VASILIEV AND OTHERS.

INNER CIRCLE. 1992.
DIRECTED BY ANDREI KONCHALOVSKY
ACTORS: T.HALS, L.DAVIDIVICH, B.HOSKINS AND OTHERS.

MOSCOW PARADE. 1992.
DIRECTED BY IVAN DYHOVICHNY
ACTORS: A.FEKLISTOV, U.LAMPER, S.MAKOVETSKY AND OTHERS.

THE HORSE WHITE. 1993.
DIRECTED BY GELY RIABOV
ACTORS: A.GUZENKO, G.GLAGOLEV, V.ISOTOVA AND OTHERS.

TROTSKY. 1993.
DIRECTED BY LEONID MARIAGIN
ACTORS: I.SAVINA, V.SERGACHEV, E.JARIKOV AND OTHERS.

THE PLANE FLY TO RUSSIA. 1994.
DIRECTED BY ALEXEI KAPILEVICH
ACTORS: A.ANKUNDINOV, S.LOSEV, S.PARSHIN AND OTHERS.

BURNT BY THE SUN. 1994.

DIRECTED BY NIKITA MIKCHALKOV
ACTORS: O.MENSHIKOV, N.MIKCHALKOV, I.DAPKUNAITE AND OTHERS.

WOLF'S BLOOD. 1995.
DIRECTED BY NIKOLAI STAMBULA
ACTORS: E.SIDIHIN, A.KASAKOV, R.ADOMAITIS AND OTHERS.

THE TIME OF SADNESS NOT COMES YET. 1995.
DIRECTED BY SERGEI SELIANOV
ACTORS: V.PRIOMYHOV, P.MAMONOV, M.LEVTOVA AND OTHERS.

THE ROAD TO THE EDGE OF LIFE. 1995.
DIRECTED RUBEN MUREDIZN
ACTORS: N.FATEEVA, A.PASHUTIN, V.PROSLURIN AND OTHERS.

WHAT WONDERFUL GAME! 1995.
DIRECTED BY PIOTR TODOROVSKY
ACTORS: A.ILIIN, G.NAZAROV, L.UDOVICHENKO AND OTHERS.

FROM HELL TO HELL. 1996.
DIRECTED BY DMITRY ASTRAHAN
ACTORS: V.VALEEVA, A.KLING, A.KLUKA AND OTHERS.

THE PRISONER OF MOUNTAIN. 1996.
DIRECTED BY S.BODROV
ACTORS: O.MENSHIKOV, S.BODROV-JUN., A.JARKOV AND OTHERS.

TWO MOONS, THREE SUNS. 1998.
DIRECTED BY ROMAN BALAJAN
ACTORS: V.MASHKOV, E.SHEVCHENKO, K.STEPANKOV AND OTHERS.

HRUSTALEV, THE CAR! 1998.
DIRECTED BY ALEXEI GERMAN
ACTORS: U.TSURILLO, N.RUSLANOVA, A.ZHARKOV, A.BASHIROV AND OTHERS.
ROMANOV: THE TSAR'S FAMILY. 2000.
DIRECTED BY GLEB PANFILOV
ACTORS: A.GALIBIN, L. BELINHEM, K.KACHALINA AND OTHERS.

IV. Assessment

Outline of Student Assessment

The criteria of studying the cinema-art's development of a student audience:

1. the sensory criterion: the frequency of the association with the cinema art, the skill to orientate themselves in their stream - that is to choose favorite genres, themes and so on;
2. the understanding criterion: the knowledge of the history of Russian cinema art, concrete works of the cinematograph, including films with the theme of Mass and Individual terror;
3. criterion of the motivation: the emotional, hedonistic, compensatory, aesthetic and other motives of the contact with the cinema art;
4. the appraisal, interpretative criterion: the level of the perception, the faculty for the audiovisual thinking, the independent critical analysis and synthesis of the space and time form of the narration of the cinema art's work (including , the identification with the hero and author, the understanding and appraisement of the author's conception;
5. the creative criterion: the level of the creative basis in the different aspects of the activity, first of all - perceptional, aesthetic, analytical.

Basing on the different classifications of the standards of the aesthetic perception, suggested in the researches, and connected with the problems of the Media education, I came to the following variant, corresponding to the aims and tasks of my program:

1. the standard of the "initial identification": the emotional, psychological coherence with the screen environment and the plot /bond of the events/ of the narration;
2. the standard of the "second identification": the identification with the hero of the work of a cinema art;
3. the standard of the "complex identification": the identification with the author of the work of the cinema art, preserving the "initial" /primary/ and "secondary" identification /with the following interpretation/.
4.

Assessment of a student:

For an excellent mark:

- high level of the understanding criterion , the appraisal, interpretative criterion, the creative criterion.
- high level of "complex identification".
- high level of knowledge of the History of Russian cinema

V. Reading list

Outline of reading per lecture.

Books for Lecture 1.

THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA- ART

The Stage of the 30's.

1. AFANASIEV U. METASTASES OF STALINISM// CINEMA ART. - 1989. - N 1.
2. BERNSHTEIN A. CONVICTED AS PEOPLE'S ENEMIES...//CINEMA ART. - 1993. - N 3. - P. 92-99.
3. CHERNENKO M. SHOT COURSES...//CINEMA ART. - 1993. - N 3. - P. 30-35.
4. CHRONICLE OF THE HUMANITY: ENCYCLOPAEDIA |RED. B.HARNBERG. - MOSCOW, 1996. - 1200 P.
5. DERIABIN A. THE DISCRETE FASCINATION OF GIPNOTISM: MECHANISM OF THE INFLUENCE OF SOVIET CINEMA OF 30-S - EARLY 50-S // DOORS.-MOSCOW, 1993. - P. 17-31.
6. ESENSHTEIN S. SELECT WORKS. VOL. 1-6. MOSCOW, 1964.
7. GINSBOURG S., ZAK M., URENEV R. AND OTHERS. HISTORY OF SOVIET CINEMA. VOL. 2. MOSCOW, 1973.
8. GROSHEV A., GINSBOURG S., LEBEDEV N., DOLINSKY I. AND OTHERS. THE SHORT HISTORY OF SOVIET CINEMA. - MOSCOW, 1969.- 616 PP.
9. JOUNGBLOOD D.. SOVIET CINEMA. ED. UNIVERSITY OF TEXAS PRESS, 1993.
10. KATZ. E. THE FILM ENCYCLOPEDIA. NY 1979.
11. KLIMONTOVICH N. THEY AS SPIES// CINEMA ART. - 1990. - N 11. - P. 113-122.
12. MAMATOVA L. AND OTHERS. CINEMA: THE POLICY AND PEOPLE (THE 30-S).- MOSCOW, 1995. - 231 PP.
13. MAMATOVA L. THE MODEL OF CINEMA-MYTH 30-S//CINEMA ART.- 1991. - N 3.
14. MITRY J. HISTOIRE DU CINEMA. PARIS, 1980.
15. PREDAL R.. HISTOIRE DU CINEMA. PARIS. ED. CORLET, 1994. - 200 P.
16. STALIN AND CINEMA//CINEMA ART.- 1993. - N 3. - P.100-102.
17. TUROVSKAJA M. AND OTHERS. CINEMA OF TOTALITARIAN EPOCH. MOSCOW, 1989. - 50 P.
18. URENEV R.. THE SHORT HISTORY OF SOVIET CINEMA. - MOSCOW, 1979.
19. URENEV R. SOVIET CINEMA ART OF 30-S.- MOSCOW,1997.- 110 P.

Books for Lecture 2.

THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA- ART
The Stage of the 40's.

1. CHRONICLE OF THE HUMANITY: ENCYCLOPAEDIA |RED. B.HARNBERG. - MOSCOW, 1996. - 1200 P.
2. DERIABIN A. THE DISCRETE FASCINATION OF GIPNOTISM: MECHANISM OF THE INFLUENCE OF SOVIET CINEMA OF 30-S - EARLY 50-S // DOORS.-MOSCOW, 1993. - P. 17-31.
3. ESENSHTEIN S. SELECT WORKS. VOL. 1-6. MOSCOW, 1964.
4. GINSBOURG S., ZAK M., URENEV R. AND OTHERS. HISTORY OF SOVIET CINEMA. VOL. 3. MOSCOW, 1975.
5. GROSHEV A., GINSBOURG S., LEBEDEV N., DOLINSKY I. AND OTHERS. THE SHORT HISTORY OF SOVIET CINEMA. - MOSCOW, 1969. - 616 PP.
6. JOUNGBLOOD D.. SOVIET CINEMA. ED. UNIVERSITY OF TEXAS PRESS, 1993.
7. KATZ. E. THE FILM ENCYCLOPEDIA. N.Y. 1979.
8. KLEIMAN N. THE WORLD WITHOUT THE WAR. MOSCOW, 1995 - 48 P.
9. MITRY J. HISTOIRE DU CINEMA. PARIS, 1980.
10. PREDAL R.. HISTOIRE DU CINEMA. PARIS. ED. CORLET, 1994. - 200 P.
11. SHMYROV V. OLD MEFISTO (M.CHIAURELI)// CINEMA ART. - 1989. - N 8.
12. TUROVSKAJA M. AND OTHERS. CINEMA OF TOTALITARIAN EPOCH. MOSCOW, 1989. - 50 P.
13. TUROVSKAJA M. THE FILMS OF COLD WAR //CINEMA ART.- 1996. - N 9. - P. 98-106.
14. URENEV R.. THE SHORT HISTORY OF SOVIET CINEMA. - MOSCOW, 1979.

Books for Lecture 3.

THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA- ART
The Stage of the 50's - Early 80's.

1. ANNINSKY L. THE 60-S AND WE. MOSCOW,1991 - 255 PP.
2. CHRONICLE OF THE HUMANITY: ENCYCLOPAEDIA |RED. B.HARNBERG. - MOSCOW, 1996. - 1200 P.
3. FOMIN V. CINEMA AND POWER: SOVIET CINEMA OF 1965-1985. MOSCOW, 1996. - 372 P.
4. GINSBOURG S., ZAK M., URENEV R. AND OTHERS. HISTORY OF SOVIET CINEMA. VOL. 4. MOSCOW, 1978.
5. GROSHEV A., GINSBOURG S., LEBEDEV N., DOLINSKY I. AND OTHERS. THE SHORT HISTORY OF SOVIET CINEMA. - MOSCOW, 1969. - 616 PP.
6. JOUNGBLOOD D.. SOVIET CINEMA. ED. UNIVERSITY OF TEXAS PRESS, 1993.
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8. KLEIMAN N. THE WORLD WITHOUT THE WAR. MOSCOW, 1995 - 48 P.
9. MAKSIMOV A. ELUSIVE S DEVILS// RAKURS.-MOSCOW, 1996. - P. 105-139.
10. MARGOLIT E., SHEMIAKIN A. AND OTHERS. THE CINEMA OF THE THAW.- MOSCOW, 1996.
11. MITRY J. HISTOIRE DU CINEMA. PARIS, 1980.
12. PREDAL R.. HISTOIRE DU CINEMA. PARIS. ED. CORLET, 1994. - 200 P.
13. STISHOVA E. PASSIONS OF COMISSAR// CINEMA ART. - 1989. - N 1.
14. URENEV R.. THE SHORT HISTORY OF SOVIET CINEMA. - MOSCOW, 1979.
15. VLASOV M. AND OTHERS. SOVIET CINEMA 70-S-EARLY 80-S. MOSCOW, 1997 .- 182 P

Books for Lecture 4.

THE MASS AND INDIVIDUAL TERROR IN THE MIRROR OF THE RUSSIAN CINEMA- ART
The Stage of the ate 80's -90'.

1. CHERNENKO M. SHOT COURSES...//CINEMA ART. - 1993. - N 3. - P. 30-35.
2. CHRONICLE OF THE HUMANITY: ENCYCLOPAEDIA |RED. B.HARNBERG. - MOSCOW, 1996. - 1200 P.
3. CINEMANIA: ENCYCLOPAEDIA OF RUSSIAN CINEMA. - MOSCOW, 1997.
4. BOJOVICH V. FROZEN NATURE/'THE INNER CIRCLE'//CINEMA ART. -1993.- N1.
5. DOBROTVORSKY S. THE MYTH , THE LIE AND THE TRUE //CINAMA ART.-1993.-N 3.- P.35-37.
6. ENCYCLOPAEDIA OF CINEMA.- K&M. MOSCOW, 1998.
7. JABSKY M. AND OTHERS. THE TEST OF CONCURRENCE. MOSCOW, 1997. - 121 P.
8. MATIZEN V. CUTTING TROTSKY/(TROTSKY)/ CINEMA ART. - 1994. - N 5. - P. 144.
9. PREDAL R.. HISTOIRE DU CINEMA. PARIS. ED. CORLET, 1994. - 200 P.
10. ZAK M. AND OTHERS. RUSSIAN CINEMA: THE PARADOXES OF RENOVATION. MOSCOW, 1995. - 142 P.

VI. Teaching Methodology.

Synthesis of lectures and seminars with the common discussions about Russian films (with help of VCR and video-cassettes) on the theme 'Mass and Individual Terror in the Mirror of the Russian Cinema Art'. The base of special criteria of student's knowledge and analytic, critical abilities, of the level of aesthetic perception.

VII. Additional critical remarks about the course

The results will have a practical significance for the Theory and History of cinema-art. The course of the lecture 'The Mass and Individual Terror in the Mirror of the Russian cinema-art (The Feature Films of the Sound Period)' may be used for the study of the History of cinema art by scholars in the sphere of Arts and by students of the specials courses in Universities.