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.