

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 6<sup>th</sup> 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 dichotomy “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 dichotomy: 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 (Tsyrukun, [http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn\\_flm\\_4976](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 “gryzoza” 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. Tsyrukun 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” (Tsyrukun, [http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn\\_flm\\_4976](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](http://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 Odysseus, 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**

<b>Key events (Propp, 1998, pp.24-49) of media texts which rest upon folklore/fairy tales/myths</b>	<b>Presence (+) or absence (-) of this event in the novel “Amphibian man” and its film adaptation</b>
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 naive 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 Guttierrez'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 Guttierre, 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 fraudulently sends Ichthyander to search for pearls, and fraudulently tries to seize Guttierre (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 kind 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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УДК 791.43/.45

**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.