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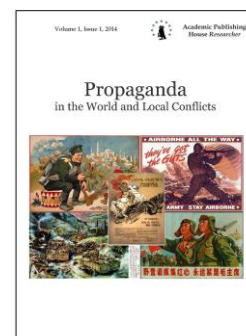
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Published in the Russian Federation
Propaganda in the World and Local Conflicts
Has been issued since 2014.
ISSN 2500-1078, E-ISSN 2500-3712
Vol. 2, Is. 2, pp. 109-139, 2014

DOI: 10.13187/pwlc.2014.2.109
www.ejournal47.com



UDC 37

The Western World in the Soviet cinema during the Cold War

Alexander Fedorov ^{a, *}

^a Anton Chekhov Taganrog Institute,
branch of Rostov State University of Economics, Russian Federation

Abstract

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

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

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

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

1. Introduction

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

* Corresponding author
E-mail addresses: mediashkola@rambler.ru (A. Fedorov)

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

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

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

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

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

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

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

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

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

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

2. Materials and methods

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

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

3. Discussion

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. Results

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

- The restoration of the war-torn Russian economy by the exertion of all human resources;
- The rapid development of military industry, nuclear development, equipping many factories trophy (German) equipment;
- The establishment of totalitarian regimes, completely dependent on the Kremlin in almost all countries of Eastern Europe;
- A return to the practice of mass repression (the struggle against cosmopolitanism, anti-Semitic campaign, etc.);
- A slow turn toward easing repression and ideological offensive of some companies after the death of Stalin.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Thaw" tendencies

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

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

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

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

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

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

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

In general, not only in the *Russian Souvenir*, but also in other Soviet comedies, some western characters could look quite nice (*Green Light*, *Business People*, *Foreigner* and others.). Another "thaw" comedy – *Leon Garros Is Looking for His Friend* (1960) – shows as a progressive French journalist sought in the USSR old comrade. Along the way, having visited both in Moscow and in the provinces, he never tired of admiring the achievements and enthusiasm of the Soviet people...

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

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

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

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

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

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

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

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

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

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

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

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

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

The reaction of the Soviet authorities (who in the 1960s developed good relations with France and de Gaulle) to these events has been rather negative. At the same time the Soviet media especially emphasized the negative character of the Maoist and anarchist riots in May 1968... The events in Czechoslovakia even more acute for the Soviet Union, because 1968 was the peak of Prague's attempts to build a "socialism with a human face" in "a particular state."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The era of "perestroika" (1986-1991)

Total Russian socio-cultural, political and ideological context of the second half of the 1980s

- early 1990s:

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

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

In the networks of espionage

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

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

- I. Waiting, talking about the previous cases, the analysis.
- II. The appearance of the client. The business part of the story.
- III. The evidence given in the story. The secondary information is the most important, but it is given so that the reader doesn't notice them. The material for false explanation is provided immediately.
- IV Watson misinterprets the evidence.
- V. Checking the crime scene, often the crime is not committed yet, thus the effectiveness of the narration is achieved, as well as the introduction of a novel with the criminals into the novel with the detective. The evidence at the crime scene.
- VI. An official detective gives a false clue. If the detective is not present then the false clue is provided by the newspaper, the victim or by Sherlock Holmes himself.
- VII. The interval is filled with Watson's thoughts, he is clueless. Sherlock Holmes smokes or practices music. Sometimes he joins the facts into groups without giving the final conclusion.
- VIII. The denouement is mostly unexpected. Very often an attempted crime is used for the denouement.
- IX. Sherlock Holmes makes an analysis of the facts. (*Shklovsky*, 1929: 142).

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

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

- 1) The traditional scheme of a “fireplace detective”: the killer is someone from a closed circle of suspects;
- 2) “The gardener is the killer”, when there was somebody unaccounted in the circle of suspects;
- 3) “Everybody killed”. An overturn in the genre – usually you have to choose one in a dozen, but here everybody is guilty;
- 4) It is unknown whether the murder took place or not. Everybody is searching for the culprit but the victim is alive;
- 5) The victim is the killer, i.e. he was alive at the moment but played dead so that nobody would think that was him;
- 6) Committed suicide and shifted the blame on others;
- 7) Was killed due to circumstances or some natural phenomenon but everybody is searching for the guilty one;
- 8) The killer is the one who accuses, gossips and demands the investigation louder than the others;
- 9) The investigator is the killer;
- 10) The author is the killer.

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

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

- 1) By invitation or accidentally detective Hercule Poirot appears at the crime scene, the crime is often not committed yet. In most cases it is a place isolated from random characters (a mansion, an island, a train, etc.) The clues are at the scene. The most important minor information is given so that the reader doesn’t notice them. Immediately the material for false explanation is given to the reader.
- 2) The false explanation is given by one of those present, or the reader is supposed to give it himself;
- 3) The interval of action up to its finale is filled with Hercule Poirot’s thoughts (unknown to the reader for the time being), his questioning of witnesses; often new crimes are committed on the way;
- 4) The denouement, mainly unexpected, often combined with Poirot’s public analytical conclusions.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2. *The accused must not be a professional criminal or detective, he must kill for personal reasons.*
3. *There no place for love in the detective.*
4. *The accused must have a certain status: he must not be a lackey or a maid in life, he must be among the main characters in the book.*
5. *Everything must be explained rationally, without any fiction.*
6. *There no place for descriptions and psychological analyses.*
7. *A certain homology of storytelling should be kept: "author: reader = criminal: detective".*
8. *Banal situations and solutions should be avoided (Todorov, 1977: 49).*

Across the seas, the waves ...

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

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

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

Under the scorching of Hispanic sun...

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

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

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

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

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

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

In the fantasy world

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Visiting a fairy tale

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

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

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

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

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

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

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

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

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

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

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

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

Conclusion

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Solution: Nuclear plans collapsed.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A problem: violation of the law.

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

Solution: the positive characters / catch / kill negative.

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

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

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

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

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

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

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

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

Solution: Western spies exposed and arrested.

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

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

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

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

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

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

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

A problem: the USSR State secrets have new target.

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

Solution: the Soviet secret service arrested a western resident.

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

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

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

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

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

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

A problem: Western spies try to recruit Soviet physicist.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Solution: spy boat neutralized.

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

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

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

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

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

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

A problem: the threat of a catastrophe.

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

Solution: disaster threat is successfully eliminated.

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

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

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

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

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

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

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

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

Solution: a victory over the bandits.

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

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

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

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

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

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

A problem: the ideological and social misalliance.

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

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

Roman and Francesca. USSR, 1960. Directed by V. Denisenko.

Historical period, the place of action: Italy, 1940s – 1950s.

Furnishings, household items: streets and interiors of the Italian seaside town, a Soviet ship.

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

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

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

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

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

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

Honeymoon in America. USSR, 1981. Directed by A. Grikyavichus.

Historical period, the place of action: the United States, the USSR, 1980s.

Furnishings, household objects: the interiors of apartments, the city streets.

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

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

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

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

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

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

American spy. USSR, 1991. Directed by L. Popov.

Historical period, the place of action: the United States, 1945.

Furnishings, household items: a Soviet ship, an American port city.

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

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

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

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

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

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

The structure of the Soviet stereotypes of "confrontational" comedy

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

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

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

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

A significant change in the lives of the characters: the characters encountered in the funny / eccentric circumstances in this case, either the Western or the Soviet characters are on foreign soil. *A problem:* the "culture shock", mutual misunderstanding.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Travel of Mrs. Shelton. USSR, 1975. Directed by R. Wasilewski.

Historical period, the place of action: London, the Soviet cruise ship.

Furnishings, household items: decks and interiors of the Soviet ship.

Methods of reality representation: conventional (within the genre), Soviet situation and characters are shown with sympathy. Western characters (Mrs. Shelton and emotional young Englishman) showing slightly caricatured, but it is not evil, but rather good-natured caricature.

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

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

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

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

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

The structure of the Soviet stereotypes of sci-fi "confrontational" films

Historical period, the place of action: distant / near future. The USSR, the United States, other countries, space.

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

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

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

A significant change in the lives of the characters: negative characters commit a crime (option: "the role of "negative character" takes a storms, disasters, etc.).

A problem: the violation of the usual state of affairs. The life of positive characters, as often, and the lives of all civilians characters are in danger.

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

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

Planet of Storms. USSR, 1961. Directed by A. Klushantsev.

Historical period, the place of action: the relatively near future.

Furnishings, household items: Soviet spacecraft, the planet Venus.

Methods of reality representation: quasi-realistic image of events.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Spaceship crew: Soviet cosmonauts and an American astronaut, plus an American robot. They are dressed in specific costumes, their spacesuits. Their vocabulary is stingy, businesslike. American astronaut has pragmatic gloomy. Soviet cosmonauts are friendly, always willing to help a colleague.

A significant change in the lives of the characters: the astronauts landed on Venus.

A problem: due to the eruption of the volcano, lives of astronauts are in danger.

The search for solution to the problem: the astronauts are trying to survive, to get to the ship.

Solution: despite all the difficulties, the characters find the strength to get to the space ship and fly to Earth...

Day of Wrath. USSR, 1985. Directed by S. Mamilov.

Historical period, the place of action: the enigmatic zone.

Furnishings, household items: a grim, depressing environment, meager household items.

Methods of reality representation: quasi-realistic image of events.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is television director, a strong, brave man; and negative characters are nonhumans and evil maniac professors, they heartless, cruel, and their incredible ability to direct towards the bad goal - to turn all humans into werewolves - obedient robots...

A significant change in the lives of the characters: television director goes on a dangerous journey into the forbidden zone, where mysterious events occur.

A problem: the life of a positive character is threatened: at every step in danger...

The search for solutions: the positive character tries to solve the mystery of the restricted area.

Solution: Maniac exposed...

Dead Man's Letters. USSR, 1986. Directed by K. Lopushansky.

Historical period, the place of action: the near future. One of the Western countries.

Furnishings, household items: a nuclear catastrophe ruined city, underground bunkers.

Methods of reality representation: realistic. The authors show the action, as if filmed with a hidden camera, unafraid of naturalistic details. And these details sometimes produce shock effects.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is the old professor; negative characters are heartless, cruel, cynical people, having an unpleasant appearance. A certain official who refuses to accept salvation in the bunker of children, condemning them to inevitable death... The vocabulary of the characters is simple.

A significant change in the lives of the characters: there was a nuclear disaster in the world...

A problem: the life of people, for that matter, and the existence of all life on Earth is threatened.

The search for solution to the problem: the old professor trying to figure out how to outstanding scientists have been able to turn brilliant scientific discoveries in the instruments of death. Through misted glass of old-fashioned glasses professor sadly looks at a few former colleagues, who then uttered loud revelatory speech, the doomed attempt to adapt to the new "conditions of existence."

Solution: The motif of hopelessness is gaining momentum in the scenes when the flooded basements leisurely swim swollen manuscript ancient books... The camera peering into the faces of children and professors, and they stood as if unspoken question to the audience: "Did you make that happen?"...

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УДК 37

Западный мир в советском кинематографе в период холодной войны

Александр Федоров ^{а, *}

^а Таганрогский институт имени А.П. Чехова,
филиал Ростовского государственного университета экономики, Российская Федерация

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

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

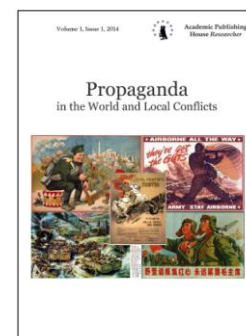
* Корреспондирующий автор
Адреса электронной почты: mediashkola@rambler.ru (А. Федоров)

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Published in the Russian Federation
Propaganda in the World and Local Conflicts
Has been issued since 2014.
ISSN 2500-1078, E-ISSN 2500-3712
Vol. 3, Is. 1, pp. 32-52, 2015

DOI: 10.13187/pwlc.2015.3.32
www.ejournal47.com



UDC 378

Western World in the Russian Screen (1992–2015)

Alexander Fedorov^{a, *}

^a Anton Chekhov Taganrog Institute,
branch of Rostov State University of Economics, Russian Federation

Abstract

Analysis of the transformation of the image of the West in the Russian screen (1992–2015), including the ideological, social analysis, stereotypes analysis of a character analysis of identification, iconographic, plot / narrative, representative analysis, classification of content models and modifications of the genre allows us to draw the following conclusions. Content analysis of Russian films created in the post-Soviet period 1992–2015's, allows to represent their basic narrative scheme as follows: pull the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, and others in the 1990s, this story is colored diagram showing the low level of life, deprivation of Russians); the joint struggle of the Russian and Western intelligence services, military, terrorism and crime (this theme is characteristic of Russian films of the 1990s); fight the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century). In contrast to the period of 1946–1991 years, Russian films on the western topic in 1992–2015 fueled not only confrontational subjects (military confrontation, spying, mafia, etc.), But also (especially in 1990) history of cooperation, Russia and the West mutual assistance. But on the whole post-Soviet Russian cinema inherited traditions of Russian relations with the West: in most feature films image of the West is interpreted as a way of "Alien", "Other", often hostile, alien to Russian civilization. In view of the above it would be overly optimistic to expect that evolved over the centuries stereotyped concept of Western World image on the Russian screens may change in the near future.

Keywords: hermeneutical analysis, Russia, West, USA, film, film studies.

1. Introduction

Post-communist era created a lot of cinematic myths:

The first myth: after the collapse of the Soviet Russian cinema has dramatically increased its interest in the Western theme.

In fact, the number of Russian films about the West and Western characters decreased: 12 Soviet film per year from 1946 to 1991 in the USSR, and about 10 per year from 1992 to 2015...

The second myth: Russian cinema completely switched to the creation of a positive image of the West after the collapse of the Soviet Union.

* Corresponding author

E-mail addresses: mediashkola@rambler.ru (A. Fedorov)

Even a cursory look at the filmography 1992-2015 easily refutes this thesis. After overcoming the initial euphoria of admiration for the Western way of life in the first half of the 1990s, Russian cinema of the XXI century in many ways returned to the confrontational model of the Soviet times. *The third myth*: West has always been associated with a hostile world in the Russian films in the post-Soviet period.

Yes, this kind of image of the West continues to be cultivated in a number of Russian films, but there are many examples of a different kind...

2. Materials and methods

The main materials for this article was the area: the books, articles and Russian films about Western World. The methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis; and methods of empirical research: collecting information related to the research subjects. The effectiveness of such methods has been proven as the Western (R. Taylor, D. Youngblood, A. Lawton et al.), And Russian (N. Zorkaya, A. Kolesnikova, M. Turovskaya) researchers. I used also the method of hermeneutic analysis of the cultural context of media texts (Eco, 1976; Silverblatt, 2001).

3. Discussion

Serial mass culture has great influence upon the audience. Here the backbone properties of serials come into action: 1) long-term narration, 2) discontinuity of the narration, 3) special plot organization of the series which require certain identity of their structure and repetition of separate parts, 4) the presence of fabulous characters, permanent heroes (or the group of heroes) (Zorkaya, 1981: 59). Besides the creators of media texts of mass culture take into consideration the “emotional tone” of perception. Sameness, monotony of plot situations often leads the audience to stop the contact with the media text.

That’s why in the works of such professionals as Steven Spielberg the change of episodes which cause “shocking” and “soothing” reactions takes place, however with constant happy ending which causes positive “relaxation”. In other words, among popular media texts there are many of those which can be easily divided into parts (often interchangeable). Chiefly it is necessary that these parts were connected by well thought-out mechanism of “emotional drops” – the alternation of positive and negative emotions felt by the audience.

Many bestsellers and blockbusters are built up according to the similar “formula of success” including folklore, mythological basis, compensation of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes (for recent Russian film examples I can recall, for example, *Take Tarantino*, *Golden Section*, *Fort Ross*, cinema / TV version of *Spy Novel* by B. Akunin, which appeared on the screens called *The Spy*). Let’s add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

With more or less technical splendor of a media text of mass success like action movie we can single out the additional components of success: fights, skirmish, chases, beautiful women, disturbing music, the feelings of the characters which are bursting forth, minimized dialogues, maximized physical actions and other “dynamic” attributer which are rightly described by R. Corliss (Corliss, 1990: 8). Indeed, a contemporary media text (film/television/clip, internet, computer game) sets up higher claims for eyesight because we must watch every inch of the frame waiting for flash-like stunts and special effects. Together with their high-speed technical inventiveness, surface polish and sound cynicism, “dyna-films” are the ideal kind of art for the generation brought up by MTV, blinded by the light flashes of videoclips, accustomed to films with bloody scenes (Corliss, 1990: 8).

At that it’s worth mentioning that in many cases the creators of “mass” media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of

the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N. Berdyaev justly wrote that culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier (Berdyaev, 1990: 229).

At the same time all this is only a part of success of a mass culture media text, because its popularity depends on the hypnotic influence on perception. Instead of the primitive adapting to the tastes of "the broad masses", the "secret subconscious interest of the crowd" on the level of "irrational feat and intuitive irradiation" is divined (Bogomolov, 1989: 11).

Similar plots having fallen into a common "craftsman's" hands or, for instance, into Steven Spielberg's, gather different scales of audience. Masters of popular media culture have perfectly mastered the art of creation of multi-level works, calculated on people of different ages, intelligences and tastes. Thus appear certain half-stylizations and half-parodies alternately with "half-seriousness", with countless allusions to the films of the past years, direct quotations, references to folklore and mythology, and so on, and so forth.

For example for some viewers the *media text* of Spielberg's series about Indiana Jones will be equivalent to viewing the classic *The Thief of Bagdad*. For others which are more experienced in media culture it will be a fascinating and ironical journey into the realm of folklore and fairy-tale archetypes, cinematic associations, delicate parodies. Moreover one of the special features of the contemporary social situation besides standardization and unification is that popular media culture adapts the peculiar methods which are characteristic of "author's" works. This is another example of pluralism of popular media culture calculated on satisfaction of different demands of the audience.

In my opinion, this is not due to adequate perception by youth audience of post-modern standards, allusions and associations. Just a short duration of the clip, a quick change of plans installation, resilient, dynamic audiovisual rhythm is not allowed audience to miss even the most inexperienced in the media language. And this is also evident pluralism of popular media culture, designed to meet the differentiated audience requests.

The therapeutic effect, the phenomenon of compensation is also necessary for the mass success of a media text. It is natural that a person compensates the feelings and emotional experience missing in his real life. S. Freud wrote that culture must mobilize all its forces to restrict the original aggressive desires of man and inhibit their manifestations by means of creation of the necessary psychological reactions (Freud, 1990: 29).

In his action movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008) S. Spielberg collected a bouquet of virtually all usual Western stereotypes with respect to Russia and the Russians. Indeed, the beast-like Soviet soldiers in full combat gear and with corresponding combat equipment who somehow managed to get to the USA look mockingly grotesque on the screen. Wikipedia rightly points out the burlesque "errors": the commander of the Soviet landing troops Irina Spalko is acting by order of Stalin, though by the time the actions in the film take place (1957) he has already been dead for four years; the Soviet soldiers dressed in American military uniform, are armed with Chinese submachine guns; the Soviet soldiers are openly walking the American deserts and jungles in Soviet uniform, they drink vodka and dance "kalinka-malinka" to the accompaniment of balalaika.

Anyhow S. Spielberg turned *Indiana Jones and the Kingdom of the Crystal Skull* into a digest of stereotyped perception of the image of Russia and the Russians by the Western world of cinema...

Thus, among the distinctive features of the present socio-cultural situation in addition to the standardization and harmonization can be identified adaptation of a popular media culture specific language techniques inherent only in art house before. In this sense it is very important of clips' perception characteristic of mass audience. It would seem that there was a paradoxical situation: in video clips (music video) very often used the opening of the media avant-garde: the quaint, kaleidoscopic, ragged assembly, complex associative, solarization, the transformation of volumes, shapes, colors and light, "flashbacks", "rapid" and other special effects. But these clips have the mass audience for them.

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.

4. Results

Total Russian socio-cultural, political and ideological context of the period of "reform era" 1992-2015 years:

- Economic reform, revival of private property, the "shock therapy"; a sharp division of society into the rich few and the masses of the population at risk of poverty;
- The decline of Russian industry;
- An attempted coup in the autumn of 1993;
- The war in Chechnya (1990s);
- Attempt to solve the economic problems with the help of loans from the West (1990s);
- The gradual revival of the economic potential of the country, primarily due to the revitalization of the oil and gas sector (the beginning of the XXI century);
- The military conflict in South Ossetia in August 2008;
- The economic crisis (since 2008);
- The crisis of Russian reforms abroad 2010s;
- The events in the Crimea and the war in the Ukraine in 2014.
- Western anti-Russian sanctions and Russian anti-Western sanctions (2014-2015).
- Russia's participation in the anti-terrorist war in Syria (2015-2015).

The collapse of the USSR, the beginning of radical economic reforms in Russia in 1992, a huge drop in the living standards of the population, a rise of a crimes and mass emigration...

Russian screen responded to this surge of the dark movies and films about good rich West.

A comedy of *On Deribasovskaya Good Weather, or on Brighton Beach Raining Again* (1992) was among the first Russian movies try to get away from the traditional anti-Americanism and anti-Western tendencies.

It is interesting to see how the American dream is reflected not only in the subjects, but also of the names of Russian films of the 1990s: *Alaska, Sir* (1992), *On Deribasovskaya Good Weather, or on Brighton Beach Raining Again* (1992), *Our American Borya* (1992), *American Grandfather* (1993), *Bride from Miami* (1993), *Colorado* (1993), *A Train to Brooklyn* (1994), *American Daughter* (1995).

However, despite all the charm of America, Russian filmmakers are still attracted both ever-burning light Parisian lights and the Italian beauty: *Bride from Paris* (1992), *Italian Contract* (1993), *Window into Paris* (1993), *Cloak of Casanova* (1993), *Roman "alla russo"* (1993), *French and Russian Love* (1994), *French Waltz* (1994), *Envy of the Gods* (2000)...

For example, in the melodrama *Envy of the Gods* (2000) Russian married woman falls in love with a French translator. But their passionate "last tango in Moscow" was in the time the cold war 1983...

In the comedy *Bride from Paris*, the young woman comes to Saint-Petersburg in order to find the material for her research paper, but falls in love with the young cute lawyer. The movie is simple, easy, not claiming for the deep thought irony. Petersburg's streets of the 1990's are shown as the place for endless meetings, actions of protest. The lawyer's neighbor looks like the cartoon strip hero, who has robbed and cheated his whole life, and now dreams to get away to France. The poor lawyer in his thirties, with tired eyes he watches the optimistic enthusiasm of his Paris guest, for whom all the Russian problems seem like some fun roller coaster: everything is new to her, everything is interesting - dumb faces of militia men, taking her to the police station, because she was so careless to walk without her identification card, the absence of cold and hot water, etc.

It's a pity, that the authors didn't (or couldn't because of finance) invite the French actress for the main part. Alexandra Zakharova performs the French sometimes funny, however, only the a little number of audience would believe she came from Paris. Known by the *Little Vera* (1988)

actor Andrei Sokolov plays the Russian lawyer-melancholic without special effort, maybe, having logically decided that he needn't work out on 100% for the comedy of such level. The standard patriotic final of the movie (having the chance live in France, the heroes, got married, decided to stay in Russia) doesn't make the rating of *Bride from Paris* higher.

Another film with French motives is psychological drama *To See Paris and Die*.

... The 1960's Moscow. Single mother (performed by T. Vassilieva) gives all her love and energy to her son – piano player. She tries hard that it was he who will go to the prestigious musical competition in Paris. Being afraid of the anti-Semitism, all these years she concealed from her son that his father is Jewish. But a new neighbor appears in their building, which learns her secret.

With all this, the plot sounds like the Mexican soap opera however, the director managed to fill it with many psychological details; lifestyle trifles, not making the special accent on retro style. However the main success of the movie is the highest of T. Vassilieva. The complicated bunch of feelings can be seen in her character. From the proudness for her outstanding son, to the fear, from love to hatred, from boldness to collapsing, from mocking irony to the defendless tenderness.

A "small man" trying to go against his fate. Love, ruined by the regime, suppressing the freedom of an individual. These themes not new to the Russian art but their version in the movie of Alexander Proshkin doesn't leave one indifferent. For a long time it was common for Russian critics to accuse cinema of absence of the professional, three-four star movies: like there's masterpieces of Tarkovsky or not professionalism. Movies like *To See Paris and Die* prove that the spectrum of the "gold middle" in Russia has widened a lot.

As I told, French motifs are very popular in Russia. "*To see Paris and die*" – the title of a A. Proshkin film – become the theme of a lot of Russian films. And the characters from Y. Mamin's comedy fantasy *The Window into Paris* can be instantaneously transported between St-Petersburg communal houses and the center of modern Paris. Y. Mamin plays up the essential difference between Slav and Western mentalities rather successfully.

One unlucky Frenchwoman, who finds herself almost naked in a dirty Petersburg yard, is absolutely unable to get used to situations that surround all Russians from childhood, while Russian citizens – having discovered a magical route to France – in several days begin to trade in the French stock market and steal whatever isn't fastened down. Against such a background, the figure of a failed musician, an aged romantic who just wants to get pleasure from the sudden gift of fate, seems funny and odd.

Maybe the best joke of the film, in which Mamin sounds the highest note of pitiless sarcasm, is the sequence about a restaurant musician who moved to France about ten years ago. Lazily offering cognac to a former friend, he abuses Frenchmen and their customs, sentimentally recalls Russia and almost cries while saying that he would give everything for an opportunity to return to St-Petersburg just for one minute. As a gag, his friend fulfils this wish (via the magical "open window"). But instead of the expected ecstasy, the emigrant – seeing an armored car in front of the St-Petersburg railway station – falls into despair.

The fact is that modern Russia is good only in sentimental dreams and in conversations before the cozy foreign fireplaces of restaurants with a view of the Sein, the Thames or the Hudson.

I can't say that Mamin's film is as funny as the early comedies of Leonid Gaidai. There are brilliant comedy scenes and pointedly devised details (in the principals office of a private college for young businessmen, hanging portraits of political leaders have been replaced by gigantic dollar symbols), but they are side by side with useless dialogue and events.

The finale of the film – driven by the slogan "We don't need French shores" – isn't, frankly speaking, new. There are, however, more successes in *The Window into Paris* than stereotypes.

The Prophecy is perhaps the most sorrowful film of E. Riazanov. It even has a gloomy outset: a famous writer learns from a Gypsy fortune-teller that only a day is left for him to live and he is to meet with an unexpected man.

In that mystical tone a young man with the same name and same temple scar appears in the writer's flat. Who is this mysterious double – phantom or guardian angel? The answer remains open throughout the film.

So the time of summing-up comes for the tired writer, shaken by life. He is well-to-do in Russian terms: he has an apartment in the center of Moscow, a car and video camera, and his books are published in Paris. But, characteristically for a man living in a country of endless admonitions, distress his look reveals the effect of freedom's absence. And it's not because of the

peculiarities of his biography (his father perished during the repressions, his mother is Jewish – which he couldn't mention for a long time – and his wife died in a car accident). The brand of unfreedom is stamped on practically everybody in Russia, except those under 20.

In that regard, the choice of actress for the leading female role was perfect: French star Irene Jacob. Though her character is just a modest cashier in a bank, she can be at once distinguished from the surrounding Russian fuss by her uncommon expression. She becomes a fairy princess and, probably, the writer's last love... for this princess is colored by the shade of nostalgia for unrealized dreams.

In contrast with Riazanov's previous works, there is little topical populism – although the conclusion is connected with one of the most widespread script devices in Russia today (escaping from Mafia pursuit, the hero tries to leave for Israel). Sensitive to his audiences' mood, Riazanov couldn't but feel that a mass interest in cinematic political investigations and revelations has almost disappeared, while the need for melodramatic love stories is great.

Actually, *The Prophecy* can't be called melodrama. There are comedy episodes (a visiting fanatic suggests that the writer burn himself in Red Square as protest against something – it's not important against something – it's not important against what, the main thing is to perform the action), and there are elements of a parable. I don't find such a genre alloy organic and convincing. This seems to be the director's attempt to get a second wind.

One way or another, but in the majority of Russian films end of XX - beginning of XXI century there were various situations related to emigration and / or marriage / love (happy and not so) Russian to foreigners or the former Soviet / Russian citizens who have received foreign citizenship. Sometimes it's a comedy (*Our American Borya*, 1992; *Bride from Paris*, 1992; *Bride from Miami*, 1993; *Mistress from Moscow*, 2001; *Secret Meeting*, 2001; *Light Kiss*, 2002; *Marry in 24 hours*, 2004; *Inhibited Reflexes*, 2004; *Kings Can Do Everything*, 2008; *Train Moscow-Russia*, 2014, and others), sometimes - melodramas (*The Road to Paradise*, 1993; *Colorado*, 1993; *Roman "alla russo"* (1993), *Russian Bride*, 1993; *You Are Only One*, 1993; *Cloak of Casanova*, 1993; *French and Russian Love*, 1994; *French Waltz*, 1994; *American Daughter*, 1995; *All will be Well*, 1995; *The Barber of Siberia*, 1998; *Envy of the Gods*, 2000; *The Frenchman*, 2003; *Paris love of Kostya Gumankov*, 2004; *Walking in Paris*, 2010; *The Spaniard*, 2011, etc.) or drama (*The golden Head on the Block*, 2004; *Yesenin*, 2005; *Peter. Summer. Love*, 2014; *Hero*, 2015, etc.).

For example, the writer and director A. Eyramdzhan has 12 film stories (mostly - comedies) is dedicated topics amorous adventures of Russians and ex-Russians who received an American passport.

In the 1990s, the image of the West in the Russian cinema was largely accentuated the positive, which is largely explained by the illusory conviction of many filmmakers and viewers that the Western world is almost close to the ideal, that there reigns a total democracy, and unlimited the possibility of success in life opened for any people. In contrast, life in Russia was dark and poor.

So the film of S. Bodrov's *White King, Red Queen* (1992) began as a biting comedy of temperaments. A small Russian trade-union delegation comes to a Swiss town for a conference and stays in a little hotel. This gives the director cause to show the charms of poor Russians who once in a blue moon can fall greedily upon the West. There are dinners with tinned fish in the room, the sale of vodka "for a song", wild joy upon the receipt of 20 or 30 dollars, an occasion for free refreshment, and so on. The heroine is a mature woman with sings of former beauty who dully begins a flirtation with an ex-TV commentator while their colleagues drink spirits from morning till evening. The situation of Russians who find themselves shameful beggars in prosperous Switzerland may be a little exaggerated; taking into account the almost comedic plot, however, it doesn't seem a falsity.

Further on, the comedy turns smoothly into melodrama: an elegantly dressed man appears in the hotel; 20 years ago he was a famous Russian chess player who moved to the West, and he has learned that his old love, by the whim of fate, is in Europe for several days... but, alas, one can't step in the same river twice, the previous love can't be renewed, and the Red Queen doesn't find enough strength to stay with the White King.

This sad story with a gay beginning, although not claiming the psychological depths of Bergman or Antonioni, is made with European mastery. Bodrov skillfully observes the laws of the melodramatic genre with its heightening of emotions and expectant pauses, while accenting the

differences in mentality, habits and image of his characters so as to make the film understandable and accessible to a European audience.

Several years later, A. Surikova in the comedy *I Want to the Jail* (1998), brought the situation of unbridled desire to join the Russian character Western values to the point of absurdity. Plunge into the criminal adventure unemployed Semyon decided to be in the comfortable Dutch prison...

The film was based on opposition to the usual stereotypes: foreigners' minds can not understand Russia, and, in general, they are inferior to any in the whole Russian Ivan the Fool; they do everything somehow half-heartedly: eat, drink, and work... But Semyon could easily fix any Japanese unit, invent supercar and fall in love with a rich Dutch women... You say, if he was so smart, why are so poor? And why are the Dutch-klutz live in the comfort of the human condition, but clever Russians forced to hook or by crook to seek opportunities to sit in a Dutch prison - like in the holiday? The authors of the film have one answer: Russian drink a lot, and hence all their mess...

In the melodrama *You Are Only One* (1993) director D. Astrakhan succeeds in expressing the sensations of average Russian who for one wonderful day experience a "holiday of life" in which there is no place for nostalgic sentiments and hot arguments on spirituality, in which businessmen accompanied by suave friends drive about in Fords and Mercedes, lazily count wads of dollar notes, buy foreign delicacies and telephone New York right from their cars.

The life of 40-year-old Eugeny (A. Zbruev) resembles thousands of others. He has a modest occupation as engineer in some institution, a flat in a standard tall block, a wife (M. Neyolova) dreaming of escape from the closed circle of humiliating poverty, and a 16-year-old daughter for whom her ill-provisioned parents are a vivid demonstration of how one mustn't live – the embodiment of her dread of destiny.

The film's opening episodes create a familiar sketch of "common family of intellectual workers": reproaches of Eugeny by wife and daughter, unmistakable hints that he is a typical failure, that all others managed to do better long ago, that he ought to join a number of fellow employees in a Russian-American joint venture, etc. And then, dreams... about trips over the ocean, Hawaiian beaches, Dior perfume and Cardin dresses...

Zbruev and Neyolova play this without pressing, without relishing the muddle of their characters' lives. Even scenarist O. Danilov's move into fantasy doesn't make their performances less truthful. It turns out that the firm organizing the joint venture is headed by one of Eugeny's former schoolmates whose younger sister Anna comes to Russia from USA. Anna has loved her "only one", her "unique Uncle Eugeny" since childhood. Now she is ready to become his fairy godmother – or princess: buy him a smart suit, make him the representative of the American firm in Russia, drive him in a Mercedes along the Petersburg streets.

But pride prevents Eugeny from becoming dependent on his old friend, although pride is not the main problem in his affair with Anna: "I don't love you, you see! Don't love!" he cries to his benefactress in a riveting sequence. A lot of things are mixed in Zbruev's expression. It would be good if he spoke so because he was deeply in love with his wife, but not at all... love has smoothly changed into habit. And if it's possible to live without rapturous love with one woman, then why is it impossible with another? There is quite another thing, too – fatigue: hopeless awareness of the fact that his life is over, that he has no strength to restart everything from zero.

The bitterness of this feeling doesn't disappear after either Eugeny's return to his wife or a Felliniesque postscript with a birthday celebration in the snowy garden of his house. Having escaped the turn of fate, the heroes of *You're Only One* will, several days after the touching departure of Anna for America, again poison each other's lives with mutual criticism... and dream about a separate room for their daughter.

But in the film with the program called *All Will be Well* (1995) D. Astarhan gave the same actor A. Zbruev play the coveted audience fabulous twist of fate. Former simple boy from a provincial town, 20 years later he returned as a millionaire, and even with his son - a Nobel laureate... In this picture D. Astrakhan with pleasure gave his characters happiness... In short, a kaleidoscope of the most common situations of soap operas. And all this was served in a frankly kitsch, parody manner...

Probably the most prominent Russian film of the 1990s, directly affects the relations between Russia and the West, has become a historical melodrama *The Barber of Siberia* (1998) by N. Mikhalkov, the core of which was a love story American and Russian cadet in the late nineteenth

century. It seems impossible to approach this film of N. Mikhalkov as a psychological drama on a real historical material, because this is a synthesis of romantic melodrama and comedy.

In much smaller scale than in the Soviet era, it was continued in the Russian cinema of the 1990s - 2000s, naval and air force subjects (*Adventure Troop D* (1993), *Black Ocean* (1998), *Mirror wars. Reflection One* (2005), *07th changing course* (2007). However, the main focus shifted from pure-specifically anti-West in the direction of anti-terrorism...

Not good relations between Russia and US/ EU at the XXI century led the Russian cinema about the Western world / people topic to tendencies of confrontation already familiar from the period of "cold war" (*Brother-2*, 2000; *Parisian Antique Dealer*, 2001; *Personal Number*, 2004; *The Big Game*, 2007; *Aliens*, 2008; *Spy Game*, 2008; *Olympus inferno*, 2009; *War Correspondent*, 2014, and others.).

So, with the advent of the economic crisis of 1998, with the departure from the political scene President B. Yeltsin (1999) and the beginning of the era of President V. Putin (since 2000), with the change of the relative stabilization of the Russian economic life (2000-2007), followed by the economic crisis (since 2008) and West-Russia / Russia-West sanctions (since 2014), the phase of Russian "Western euphoria" gradually losing its actuality.

Brother-2 (2000) was the first sign of return to anti-Western (or rather - anti-American) direction in the Russian cinema.

"A good killer" Danila learns that the death of his friend guilty of a businessman from Chicago. Without hesitation, Danila and his brother went to America - to restore order... Genre of *Brother-2* deliberately moved towards black humor and irony. America was taken in the spirit of the stories of one of the leading political commentators of the Soviet Television of the 1960s-1970s - professor V. Zorin (1925): the dirty neighborhoods, garbage, prostitutes, unemployed and gangsters...

The spirit of confrontation "cold war" was and in the spy detective *Parisian Antique Dealer* (2001). The thriller *Personal Number* (2004) accused the West of inciting terrorism. The aggressive West presented and in the action movie *Mirror Wars. Reflection One* (2005) where former CIA decide to push in a military conflict the US and Russia. Muslim terrorists and "corrupt representatives of the American Business" developed a plan of abduction of the Russian aircraft in *07th changing course* (2007).

The thrillers *Olympus Inferno* (2009) and *War Correspondent* (2014) dedicated to the military conflict in South Ossetia (2008) and Ukraine (2014) with the same plot scheme: Honest American caught in a war zone. He wants to bring the truth (close to the point of view of the Moscow media) to Western audience, but his videos and reports are rejected by the leadership of anti-Russian American TV.

Film critic and director M. Brashinsky made thrash horror film *Shopping Tour* (2013), where anti-Western trends were bright comedy-parody coloring: Russian tourists, going by bus in Finland, becoming victims of... Finnish cannibal: they only up to a certain time hid their sinister nature behind a mask of European political correctness and integrity...

Anti-Western motives clearly manifested in this period and in the films based on historical material. In the melodrama *Admiral* (2008) crafty and cunning Western allies betray the noble Supreme ruler of Russia A. Kolchak (1874-1920). A very negative portrait of the American secret services appears on the screen in the docudrama *Interrupted Flight of Gary Powers* (2009), which tells about the fate of the pilot spy plane shot down over the Soviet Union May 1, 1960.

From the Russian films of modern times I remember the ugly English type in the comedy *Heat* (2006), or foreign bad guy in the drama *Duhless* (2011)...

But a leader of anti-Western sentiments of the 2000s, in my opinion, was a film *Aliens* (2008), in which American doctors, who arrived on a charity mission in one of the Islamic countries, are shown in the densely indictment manner worthy of similar age peak "cold war".

Of course, in a few Russian films the XXI century the plots were about a successful cooperation of Russian and foreign intelligence services (*Apocalypse Code*, 2007; *White Sand*, 2009), but in general the anti-Western tendencies became actualized again.

However, it should be noted that Western cinema of the last two decades as a whole did not differ pro-Russian sentiments, as I have already had the opportunity to write in detail previously (Fedorov, 2010).

In general, the Russian films on the western topic in the 1990s and the XXI century used the genres of comedy, melodrama, thriller and detective. As for the genre of fantasy and fairy tales, they went into deep shadow for economic reasons: their production, usually several times more expensive filming comedies and melodramas, but commercial success in no way guaranteed.

Unfortunately, expensive fantastic action *Inhabited Island* (2008) did not live up to expectations of financial investors and the public. The ambitious television project *The Amphibian Man. Sea Devil* (2004), new adaptation of the A. Belyaev's novel, came out unsuccessful too... Fairy tale *The Nutcracker* (2011) by A. Konchalovsky was, unfortunately, too difficult for the child's perception and too "childish" for adult audiences.

Perhaps the most successful Russian sci-fi movie of the XXI century was the film adaptation of the story of Strugatsky brothers *The Ugly Swans* (2005) by K. Lopushansky. Based on previous experience (*Dead Man's Letters* and others.) and motives of fantastic films of A. Tarkovsky, K. Lopushansky created a kind of fantastic parable about the mysteries and the limitless possibilities of Reason...

The real serials boom was in the Russian film industry of 1990s - 2000s, because the Russian audience (especially adult) continued to sit at the TV screens and still not in a hurry to the cinema, even if equipped with surround sound and image system.

And today the greatest influence on the audience (although the students, young people in large part has already moved on to the Internet and mobile phones) has a TV mass culture, focused on the creation of large multi-month (or even perennial!) series (including on Western world topic *Spy Game*, *Lecturer*, *The Spy*, etc.).

A content analysis of Russian films on the western topic, created in the period from 1992 to 2015 allows to represent their basic narrative scheme as follows:

- Attraction of the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, etc. in the 1990s, this story is showing also the low level of life, deprivation of Russians);
- The joint struggle of the Russian and Western intelligence services, military against terrorism and crime (this theme is characteristic of Russian films of the 1990s);
- Fighting the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century).

The structure of the stereotypes of Russian drams on the Western world topic

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of ordinary Russian and / or Soviet character, luxury homes and objects of everyday life Western characters, and the "new Russian".

Methods of reality representation: realistic or quasi-grotesque images of people's lives.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have the democratic ideas; negative characters have inhuman, terrorist, militaristic ideas. Characters often shared not only social, but also material status. Positive characters (both Russian and foreign) look pleasant in all respects. Negative characters are often rude and violent types, from primitive vocabulary, evil or sickly hypocritical persons active gestures and nasty vocal timbres.

A significant change in the lives of the characters: the negative characters are going to put their anti-human ideas (for example, a terrorist act or other crime).

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

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

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

War. Russia, 2002. Director and screenwriter A. Balabanov.

Historical period, the place of action: Begin of XXI century, Moscow, Chechnya.

Furnishings, household items: differentiated, depending on the specific situation in the episode (Moscow offices, Chechen villages, the old tower, which kept the defense of the main characters, etc.).

Methods of reality representation: realistic, seeking documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Englishman John, his fiancée, the Russian soldier Ivan, his commander - Captain Medvedev, Chechen rebel Aslan. Characters shared social and material status.

A significant change in the lives of the characters: the Englishman, his fiancée and Russian soldiers are held captive by Chechen militants.

A problem: the leader of the militants let John and Ivan from captivity, but leaves the imprisoned John's bride, appointing for her release large ransom - two million pounds. Life of John's bride is under threat.

The search for solution to the problem: John and Ivan have a plan for deliverance of John's bride and Captain Medvedev from captivity.

Solution: John and Ivan manage to free John's bride and Captain Medvedev.

Aliens. Russia-US-Egypt, 2008. Directed by Y. Grymov.

Historical period, the place of action: the beginning of the XXI century, the area of inter-ethnic conflict in one of the Muslim countries, the United States.

Furnishings, household items: a deserted place, the villages, the American luxury villa.

Methods of reality representation: realistic, without grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: American doctors, their bourgeois values, which, according to the authors, can be reduced to the thesis of "the immorality of the prudent." Build, facial expressions, gestures and vocabulary of characters are within the normal standards. Clothing characters are functional. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: a group of American doctors arriving on a charity mission in one of the Muslim countries in the zone of military conflict.

A problem: a conflict is between the couple of American Physicians (wife is cheating on her husband). The husband accidentally becomes a murderer.

The search for solutions: American doctor calls his wife a whore, but after returning to the US he say: "America must act"...

Solution: the American doctor and his wife live happily again in a chic mansion ...

Olympus Inferno. Russia, 2009. Directed by I. Voloshin.

Historical period, the place of action: South Ossetia, August 2008.

Furnishings, household objects: the city streets, interiors of offices and apartments, mountain countryside, military equipment.

Methods of reality representation: realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Georgian and Russian soldiers and officers. They shared the ideological status. The Russians are professional, intelligent and honest soldiers, their speech, facial expressions and gestures correspond to the army charter. Their opponents are very bad, shooting of civilians... And those and others dressed in military uniform, with sturdy. Their vocabulary is simple and is subject to combat conditions. But they are not the main characters. The main characters are the American scientist and a Russian journalist. These are young people wearing comfortable hiking / travel clothing, they look nice...

A significant change in the lives of the characters: American Michael arrives in South Ossetia to study rare night butterflies. Together with the journalist Eugenia he see the flying insects, but...

A problem: invasion of Georgian troops in South Ossetia, the life of the main characters, as, indeed, and all the people of South Ossetia is under threat.

The search for solutions: Michael and girl trying to take out of the war zone video documenting the invasion of the Georgian units.

Solution: the invaders are doomed to failure...

The structure of the Russian thriller or detective genre stereotypes on the western world topic

Historical period, the place of action: any length of time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of ordinary Russian characters, luxury homes and household items of Western characters and the "new Russian" (in the territory of a hostile country, spies adapted to the housing and living conditions of the enemy).

Methods of reality representation: in general realistic, though sometimes some grotesque depiction of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (counter-intelligence officers, intelligence agents / spies, saboteurs) and negative (the same persons, plus - the terrorists, criminals, gangsters, maniacs). Divided by ideology and worldview or without accentuation of it, the characters tend to have a strong constitution and appear according to the settings of a media text source: spies and criminals can for some time (up to expose, for example) to look pretty, but then be sure to find its ugly essence... Western negative characters seem rude and cruel, unpleasant tone of voice...

A significant change in the lives of the characters: negative characters commit a crime (an act of terrorism, espionage, blackmail, theft of state secrets, murder and so on.).

A problem: violation of the law.

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

Solution: The positive characters catch / kill of negative characters.

Big Game. Russia, 2007. Directed by V. Derbenyov.

Historical period, the place of action: the USSR, the Western countries, 1980s.

Furnishings, household objects: streets, modest homes, institutions and objects of everyday life of the Soviet characters; domestic well-being of the western countries.

Methods of reality representation: a whole is quite realistic...

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (counter-intelligence officers, Russian intelligence / spy) and negative (the same persons, plus CIA agents). And a double agent Oleg located between them. Divided by ideology and worldview, characters have a strong constitution and appear according to the settings of a media text source: Positive characters are attractive, negative, on the contrary... but Oleg is ambivalent. Clothing of characters (spies) depends on their current mission and the environment...

A significant change in the lives of the characters: the Soviet counter-intelligence suspects that the "mole", transmits secret information to the West...

A problem: the secrets of the Soviet counterintelligence are under threat...

Finding a solution to the problem: KGB's services search for "mole".

Solution: a KGB operation was a success, "mole" unmasked and sentenced to a lengthy term of imprisonment...

Trap. Russia, 2008. Directed by A. Schurihin.

Historical period, the place of action: Russia and the United States, 2000s.

Furnishings, household objects: offices, streets and apartments.

Methods of reality representation: furnishings, interiors (offices, apartments) look quite realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is a pretty American company employee Yanovska, dressed and brushed according to business mode differs slender physique. Negative characters are representatives mafia business, dressed in expensive suits, looks extremely unpleasant, with fake smiles and a stone in his bosom.

A significant change in the lives of the characters: the Russian security services becoming aware that Americans connected with the hydrogen engine and alternative fuel.

A problem: these developments may significantly affect the economic status of Russia.

Finding a solution to the problem: the Russian special services call to Yanovskaya ...

Solution: overcoming numerous difficulties and deadly danger Yanovska displays expose the mafia and their leader.

Spy. Russia, 2012. Directed by Andrianov.

Historical period, the place of action: the USSR, Germany, June 1941.

Furnishings, household items: office rooms, a communal apartment, house, Moscow street, park, basement, modest homes and household items of ordinary Soviet character, luxury Stalinist empire in the Palace of the Soviets...

Methods of reality representation: household furnishings, and all the characters are depicted quasi-realistic, although with a significant degree of conventionality and grotesque, because we can see a fantasy world of Moscow in June 1941, established on the patterns unfulfilled in reality Stalinist radical reconstruction plan of the capital.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (Soviet counterintelligence officers, civilians) and negative (German spies). Divided by ideology and worldview, male characters have a strong constitution. Female characters are divided into positive (the bride of the protagonist) and negative (spy). Spies can for some time (to expose) look pretty, but then be sure to find its hostile entity...

A significant change in the lives of the characters: the main character is a young employee of the Soviet counterintelligence and his boss (an experienced Major) are given the task to find a German agent named "Wasser".

A problem: the main character in search of a German agent goodie gets into a life-threatening situation...

Finding a solution to the problem: death / arrest of several German agents does not give the desired result: the main resident of the Nazi "Wasser" remains elusive...

Solution: the main positive hero manages to survive, but "Wasser" deceived Stalin and returned to Berlin...

The structure of the stereotypes of Russian action films on the topic of the Western World

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet character, Western luxury homes and everyday objects, as well as the "new Russian" mafia and corrupt officials; unified billing military facilities (bases, cabins of planes and tanks, decks warships, submarines compartments).

Methods of reality representation: in general realistic, though sometimes grotesque depiction of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (any military arms, civilians) have a democratic ideas; aggressors (military, saboteurs, terrorists) have inhumane ideas. Divided by ideology and worldview, whether or not these should focus on, the characters tend to have a strong constitution and appear according to the settings of a media text source: the western characters are often rude and brutal types with primitive vocabulary and unpleasant tone of voice.

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

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

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

Solution: destruction / capture of aggressors, terrorists, bandits; returning to civilian life.

Black Shark. Russia, 1993. Directed by V. Lukin.

Historical period, the place of action: Afghanistan, 1990s.

Furnishings, household items: mountains, deserts, drug manufacturing plant, barracks, luxurious house of a local oligarch Karahan, helicopters and other military equipment, weapons.

Methods of reality representation: quasi-realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures.

Positive characters are commando and his co-workers have the human ideas; negative character is drug lord Karahan and his minions have inhumane ideas. Characters are often dressed in military or semi-military uniform. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: Karahan's mafia built a factory, manufacturing drugs.

A problem: the powerful drug trafficking, organized Karakhan, threatens the lives of thousands of people...

Finding a solution to the problem: the US intelligence services are trying to capture Karahan's factory, but militants from its protection successfully resist...

Solution: US commandos rescued Assistant - Russian military squad: they destroys caravans with drugs... Helicopter, which Karahan tried to escape, is destroyed too...

Black Ocean. Russia, 1998. Directed by I. Solovov.

Historical period, the place of action: 1990s. Oceans...

Furnishings, household items: Russian military submarine, ships, underwater, overhead cabinets Chief of Intelligence of Russia.

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

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures.

Russian sailors, submariners have a human values, foreign terrorists have an inhuman values. Most of the characters are dressed in military naval uniform. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: foreign terrorists are developing the project "Jihad", providing a new kind of biological weapons, changing the human genetic code.

A problem: the existence of humanity is threatened.

Finding a solution to the problem: the main Russian intelligence management can not decrypt the diskette with information about the new biological weapons.

Solution: the Russian submariners with their lives destroyed containers with biological weapons...

Russian Special Forces. Russia, 2002. Directed by S. Mareev.

Historical period, the place of action: Russia, early XXI century, St. Petersburg.

Furnishings, household items: Street and vicinity of St. Petersburg, military supplies (form, weapons, etc.).

Methods of reality representation: texture, interiors, costumes appear conditionally, that is especially noticeable in this peculiar genre scenes fights and shootings.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures.

Positive Russian special forces (depicted in a grotesque, comedy style). Vocabulary of the characters is easy, associated with the military specifics. Facial expressions and gestures of the characters often exaggeration. Their physical development is clearly above average.

A significant change in the lives of the characters: St. Petersburg is preparing to celebrate its 300th anniversary and president's visit, but a group of international terrorists preparing an attack.

A problem: the life of the president, and the simple citizens of the city is at stake.

Finding a solution to the problem: Russian special forces decide to fight the insolent terrorists.

Solution: a victory over terrorists.

The structure of the stereotypes of Russian melodramatic films on the Western world topic

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet characters (if they do not oligarchs and mafia, "new Russian"), luxury homes and household items Western characters and the Russian rich.

Methods of reality representation: as a rule, realistic or quasi-realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Male and female characters with contrasting ideological and social status, or without it. Characters tend to have a slender physique and look quite nice. Their clothes, facial expressions and vocabulary are "average" framework.

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

A problem: the national, ideological and / or social misalliance, "culture shock", mutual misunderstanding.

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

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

French and Russian Love. Russia, 1994. Director and screenwriter A. Alexandrov.

Historical period, the place of action: Russia 1990, Moscow.

Furnishings, household items: apartments and the streets of Moscow, a modest household situation of the protagonist.

Methods of reality representation: in general realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: French man and Russian woman (her husband in prison, poverty, etc.) with contrasting social status. The main characters look quite cute. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: the Frenchman met with Russian woman and falls in love with her...

A problem: national and social misalliance, "culture shock", sometimes mutual misunderstanding.

Finding a solution to the problem: the characters overcome national, and social obstacles to their love.

Solution: a Frenchman and a Russian woman with tickets to Paris, go to the airport, leaving the Russians little daughter with her grandmother. The daughter was crying, and the Frenchman knows that it is also necessary to take...

Envy of the Gods. Russia, 2000. Directed by V. Menshov.

Historical period, the place of action: Moscow, 1983.

Furnishings, household items: a modest dwelling and Soviet characters everyday objects, studio.

Methods of reality representation: realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: French translator and married woman with contrasting ideological and social status. They are not too young, but have a slender physique and looks very nice. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: passionate affair between the main characters.

A problem: the national and political contrast.

Finding a solution to the problem: the main characters trying to overcome the ideological and social obstacles in the way of their love.

Solution: in spite of the mutual love, no way for the marriage, because of the state ideology of the Soviet Union...

Frenchman. Russia, 2003. Directed by V. Storozheva.

Historical period, the place of action: Beginning of the XXI century. Russia, a provincial town. France, Paris.

Furnishings, household items: a luxury Baron de Rousseau castle near Paris, and dull provincial Russian town, modest homes and household items of ordinary Russian characters.

Methods of reality representation: realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Baron de Russo is a hereditary aristocrat who dreams to find a Russian girl Irina, whom he met through correspondence. Anna is provincial pretty teacher of French language in a provincial Russian town. For his visit to Russia, Baron dressed quite modestly. Anna dressed too without any frills. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: French baron travels to Russia to meet with Russian girlfriend Irina, whom he met on the correspondence...

A problem: Some criminals robbed Baron, and he found out that he actually does not corresponded with Irina, but her friend Anna, which is a good French wrote him a letter on behalf of Irina ...

Finding a solution to the problem: the Frenchman tries to deal with the situation and in the process falls in love with Anna ...

Solution: Anna meets Baron reciprocate...

The structure of the stereotypes of Russian comedy films on the topic of Western world

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet character, luxury homes and everyday objects of Western characters and "new Russian".

Methods of reality representation: the life of people in the "other countries" are often represented quasi-grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Characters with contrasting ideological and social status, or without it. Clothing of western characters looks better Russian / Soviet (then again, if these do not belong to the "new Russian"). Build, vocabulary, facial expressions and gestures are differentiated, but in general, if the main characters on the plot will fall in love, they have a pleasant appearance.

A significant change in the lives of the characters: the main characters fall in love with any funny / eccentric circumstances with Western, Russian / Soviet characters.

A problem: the national, social, ideological (the last - in the movies of the Soviet era) misalliance, "culture shock", mutual misunderstanding.

The search for solutions: in a series of funny / eccentric situations the characters overcome the social and national barriers.

The solution: a joint problem solving, friendship, or marriage / love harmony, humor painted.

Bride from Paris. Russia, 1992. Directed by O. Dugladze.

Historical period, the place of action: Russia, St. Petersburg, the beginning of the 1990s.

Furnishings, household items: St. Petersburg street early 1990s show as a venue for endless meetings, demonstrations, protests, Russian characters are no different home comfort.

Methods of reality representation: conventional (within the genre), sometimes grotesque prevails.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a French graduate student and a Russian lawyer. French clothing looks much better than the Russian. Build, vocabulary, facial expressions and gestures of the characters are differentiated, but the main characters are good-looking. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: the young French will come to St. Petersburg to find material for the thesis, and falls in love with handsome lawyer...

A problem: the national, social misalliance, "culture shock", mutual misunderstanding.

Finding a solution to the problem: poor man's lawyer jacked-tired eyes watching the optimistic enthusiasm of his French guests, for which all Russian troubles seem new attraction in the amusement park. She was all in wonder, everything is interesting.

Solution: having the opportunity to live in Paris, heroes, getting married, decided to stay in Russia...

Window into Paris Russia, France, 1993. Directed by Y. Mamin.

Historical period, the place of action: 1993. Russia, St. Petersburg. France, Paris.

Furnishings, household items: Paris and St. Petersburg streets, school interiors, a restaurant, a miserable life of Russians.

Methods of reality representation: the grotesque (as part of the genre), St. Petersburg, Paris atmosphere, Russian and French characters are shown with ironic sympathy.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Pretty Frenchwoman is a representative of the "middle class." Russian characters: a schoolteacher, his tenacious neighbors, Russian émigré musician. The main characters wear suits their social status. Some of them are vulgar. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: using a magic window Russian characters come from St. Petersburg to Paris, and the French, on the contrary, come from Paris to St. Petersburg...

A problem: the social and cultural shock, an absolute inability to understand the realities of Russia at the French, deft ability to adapt to new conditions in Russian characters.

Finding a solution to the problem: in a series of funny / eccentric situations the characters overcome obstacles.

Solution: a return to stability: Russian people are again in St. Petersburg, and French woman is in Paris...

Everything Will be Fine. Russia, 1995. Directed by D. Astrachan.

Historical period, the place of action: a Russian provincial town, 1995.

Furnishings, household items: squalid interiors of the hostel, the streets and roads of the Russian provincial town, theater, lecture room.

Methods of reality representation: conventional (within the genre), Russian and foreign characters are shown with sympathy.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Russian characters are rich (the millionaire and his son) and the poor (people cooped up in the dormitory), foreign characters - Japanese millionaire and his servants. Rich characters dressed expensive, poor - much worse. Vocabulary of characters is simple, facial expressions and gestures are often exaggerated...

A significant change in the lives of the characters: Russian millionaire (now, apparently, also a US citizen) arrives in a provincial town, where he once lived and met his first love... At the millionaire arrives and his son - a Nobel laureate. There turns out to be a business partner - a Japanese millionaire...

A problem: the social misalliance...

Finding a solution to the problem: in a series of funny / eccentric situations the characters are trying to overcome social obstacles.

Solution: Russian millionaire understands that the old love has not come back, but his son successfully finds the love... And Japanese millionaire does not seem to remain in the loser...

The structure of the stereotypes of Russian sci-fi films on the topic of western world

Historical period, the place of action: Far / near future. Russia, the United States, other countries, space.

Furnishings, household items: a fantastic home, space ships and objects of everyday life characters - from complete devastation to supertechnologies.

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

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

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

A problem: violation of the law - a life of positive characters, as often, and the lives of all peaceful democratic character of the country in jeopardy. Variation: only a few survivors left after a nuclear disaster.

The search for solution to the problem: the armed struggle of positive characters from enemy aggression or attempt to survivors of the atomic bomb somehow adapt to the new conditions of existence.

Solution: the destruction / capture of the aggressors; the return to civilian life, or adaptation of the survivors of the nuclear attack to the new harsh conditions.

Inhabited Island. Russia 2009. Director: F. Bondarchuk.

Historical period, the place of action: the XXII century. A certain future. A totalitarian regime...

Furnishings, household items: a fantastic home, appliances and objects of everyday life characters.

Methods of reality representation: conditionally futuristic portrayal of events.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (the handsome athlete, astronaut Maxim, in love with his girl) have a humane ideas; negative characters (rulers, soldiers, and other shady characters) have inhumane ideas. Clothing: expensive clothes of the ruling elite, uniforms, rags. Build usually - sports, strong. Vocabulary - business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: positive character gets on the planet, which is ruled by a totalitarian regime based on the suppression of identity and violence.

A problem: the life of a positive character, how, and the lives of many other characters, in jeopardy.

Finding a solution to the problem: the struggle of a positive character with the totalitarian regime.

Solution: the destruction of the totalitarian regime...

The Key Salamander / The Fifth Execution. Netherlands, Russia, USA, 2011.

Directed by A. Yakymchuk.

Historical period, the place of action: The near future. Megapolis. Jungle.

Furnishings, household items: a metropolis with its plush offices, elevators, skyscrapers, ocean, jungle.

Methods of reality representation: quasi-realistic image of events.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have a democratic ideas; negative characters have inhumane ideas. Clothing: office uniform, civilian clothes. Build usually - sports, strong. Vocabulary is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: the corporation "Farm-Line" received the elixir of life, supposedly the crucial problem of immortality; there is an epidemic of suicides; on one of the islands lost Asian international scientific expedition; Rescuers found on this island a secret laboratory where dangerous experiments were carried out on the animals and humans...

A problem: violation of the law - the lives of all people in the world is under threat of a global catastrophe.

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

Solution: positive hero rushes to the central office of "Farm-Line" and he kills the head of criminals...

Ugly Swans. Russia, 2005. Directed by K. Lopushansky.

Historical period, the place of action: some future, (perhaps Western) country.

Furnishings, household objects: offices, a boarding school, the streets of the ghost town.

Methods of reality representation: quasi-realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: The main characters are members of the commission to investigate anomalous phenomena in a

ghost town, the representatives of the special services, teachers (mutant space aliens?) and their students - children with unique intellectual abilities... Characters' clothes deliberately is "timeless" character. Children and their teachers look mysterious. Vocabulary of commission members and intelligence agents is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: a special commission arrives in a mysterious city...

A problem: the commission faced with abnormal and unexplained phenomena.

Finding a solution to the problem: one of the characters of the film trying to independently investigate the situation, because his daughter is among mysterious children.

Solution does not exist in the framework of the philosophical concept of the authors...

Stereotypes politically engaged media texts (for example, the film Olympus Inferno, 2009)

Famous British media theorist L. Masterman has repeatedly stressed the need to educate the audience an understanding of: 1) who is responsible for the creation of media texts, who owns the media? 2) how the effect is achieved? 3) What are the value orientations created the world in such a way? 4) how it treats the audience? (Masterman, 1985). Of course, this kind of approach is more related to the texts, are outside the scope of the art, and are not suitable for outstanding works of media culture. However, to the opus, designed for a mass audience, the more clearly politicized, L. Masterman technology, I think, is quite applicable. Especially, if you see her explicit roll with the theoretical concepts of Umberto Eco (Eco, 2005) and A. Silverblatt (Silverblatt, 2001: 80-81).

In fact, the words of Umberto Eco that the analysis of a media text should be divided into three "systems" that are relevant to the work: the author's ideology; market conditions which determined the plan, process of creation and success; narrative techniques (Eco, 2005: 209), largely coincide with the concept of media education of L. Masterman.

It would seem that the cold war are gone, and the image of the evil of the "Russian Bear" much-loved "hawks" of the Western screen is no longer relevant. However, our analysis (Fedorov, 2010) showed that media stereotypes of the Cold War is largely alive today. We prove this by the example of politically engaged Russian film *Olympus Inferno* (2009).

Based on the approaches L. Masterman, A. Silverblatt and U. Eco, I can try to analyze this film.

Market conditions which determined the plan, process create a media text. The short war in August 2008 between Georgia and Russia. The film marked clearly defined ideological position, fully meets the political situation prevailing in political science and media official Russian approaches.

Author's ideology, values of media text. The ideological message of the film is simple and clear: the superiority of democratic values over the anti-Russian aggressive policy of Georgia.

Historical period, the place of action. South Ossetia and Georgia in August 2008.

When analyzing media texts biased logical use:

- "sifting" of information (a reasoned selection of true and false in media materials, cleaning information from "rouge" and "shortcuts" by comparison with the actual facts, etc.);

- removing a data halo "typical", "vulgar", "credibility";

- critical analysis of the goals of the agency and interests of a source of information.

It tries to do this by highlighting the following methods manipulative influence:

- "orchestration": psychological pressure on the audience in the form of constant repetition of certain facts, regardless of the truth. In the case of the *Olympus Inferno* - a frequent emphasis on the positive qualities of the main characters, and the negative qualities of the characters of the enemy camp;

- "Selection" of certain trends, for example, only positive or negative, distortion, exaggeration / understatement of these trends. In *Olympus Inferno* is the only "black" and "white": all the positive developments related to the actions of the positive characters, and all negative - to the actions of the characters from the enemy camp;

- embellishment of the facts. In *Olympus Inferno* Russian military shows exclusively noble warrior without fear and without reproach;

- "sticking labels" (eg, guilty, offensive etc). In *Olympus Inferno* all the most negative labels are glued to the invaders;

- "game of plebeian": for example, the most simplified form of information. The plot of *Olympus Inferno* is served in a very simplified form, without semitones, without a minimum of deepening in the psychology of the characters and motives of their actions.

The structure of "confrontational" stereotypes in the *Olympus Inferno* is very close to the US-Georgian thriller *5 Days of War* (2011) by R. Harlin (albeit with a change from plus to minus). R. Harlin used similar stereotypes, including "orchestration", "selection", "sticking labels". The laws of politically engaged media texts, alas, the same...

Curiously, another film was released in 2012 on Russian screens, this time an expensive blockbuster *August Eighth*. In this war drama on the theme of the five-day Russian-Georgian war, the end of the summer of 2008, the emphasis has been placed differently. All political motives were relegated to the background, and in the center of the story was the fate of a young woman who is in the midst of hostilities in South Ossetia is trying to find his little baby...

This universal human concept (plus well laid fantastic episodes with robots that arise in the imagination of boys) have contributed to the fact that *August Eight* (2012) took place at the box office is much better than *5 Days of War* (2011).

5. Conclusions

Analysis of the transformation of the image of the West in the Soviet and Russian screen - from the era of ideological confrontation (1946-1991) to the modern stage (1992-2015), including the ideological, social analysis, stereotypes analysis of a character analysis of identification, iconographic, plot / narrative, representative analysis, classification of content models and modifications of the genre allows us to draw the following conclusions:

- Anti-Western, anti-bourgeois orientation of Soviet cinema played an important role in the Cold War, however, we should not forget that at all times has been the West's policy of largely anti-Russian, and any increase in Russia (economic, military, geopolitical) was perceived as a threat to the Western world. Therefore, the response trend of confrontation towards the West can be traced in many Russian media films, and after the collapse of the Soviet Union (although the Russian cinema the 1990s and was a short burst of pro-Western);

- Content analysis of media texts of Soviet screen of cold war times (1946-1991) allows to represent their basic narrative scheme as follows: Western spies penetrated into the territory of the Soviet Union to commit acts of sabotage and / or ferret out military secrets; US prepares a secret attack on the USSR, creating this secret bases with nuclear weapons; inhuman Western regime oppresses its own people or the population of a country, strangling democracy and freedom of the individual; ordinary Soviet citizens explain misled by propaganda of Western citizens, that the Soviet Union - a bulwark of friendship, prosperity and peace; in the way of a loving couple having obstacles associated with the ideological confrontation between the USSR and the Western world;

- Content analysis of Russian media texts created in the post-Soviet period 1992-2015's, allows to represent their basic narrative scheme as follows: pull the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, and others in the 1990s, this story is colored diagram showing the low level of life, deprivation of Russians); the joint struggle of the Russian and Western intelligence services, military, terrorism and crime (this theme is characteristic of Russian films of the 1990s); fight the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century).

- In contrast to the period of 1946-1991 years, Russian films on the western topic in 1992-2015 fueled not only confrontational subjects (military confrontation, spying, mafia, etc.), But also (especially in 1990) history of cooperation, Russia and the West mutual assistance;

- But on the whole post-Soviet Russian cinema inherited traditions of Russian relations with the West: in most feature films image of the West is interpreted as a way of "Alien", "Other", often hostile, alien to Russian civilization.

In view of the above, in my opinion, it would be overly optimistic to expect that evolved over the centuries stereotyped concept of Western World image on the Russian screens may change in the near future.

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УДК 378

Западный мир на российском экране (1992–2015 гг.)

Александр Федоров^{a, *}

^a Таганрогский институт имени А.П. Чехова,
филиал Ростовского государственного университета экономики, Российская Федерация

Аннотация. Анализ трансформации образа Запада в российском экране (1992–2015), в том числе идеологический, социальный анализ, анализ стереотипов, иконографический анализ, репрезентативный анализ, классификация моделей контента и модификаций жанра позволяет сделать следующие выводы. Контент-анализ российских фильмов, созданных в постсоветский период 1992–2015 годов, позволяет представлять их основную схему

* Корреспондирующий автор

Адреса электронной почты: mediashkola@rambler.ru (А. Федоров)

повествования следующим образом: Запад как символ лучшей жизни для россиян (эмиграция, брак/любовь с иностранцами, преступная деятельность и т.д. в 1990-е годы, плюс низкий уровень жизни русских); совместная борьба Российских и Западных спецслужб с терроризмом и преступностью (эта тема характерна для российских фильмов 1990-х годов); борьба российских спецслужб или отдельные русских с западными шпионами и преступниками (схема стала явно проявляться в российском кино в XXI веке). В отличие от периода 1946–1991 гг. российские фильмы на западную тему в 1992–2015 гг. подпитывались не только конфронтацией (военное противостояние, шпионаж, мафия и т.д.), но и (особенно в 1990-х) историями о сотрудничестве России и Запада. Но постсоветское российское кино унаследовало традиции отношений с Западом: в большинстве художественных фильмов образ Запада интерпретируется как «чужой», «другой», часто враждебный, чуждый русской цивилизации. С учетом вышесказанного было бы слишком оптимистично ожидать, что развивавшаяся на протяжении многих веков стереотипная концепция западного мира на российских экранах может измениться в ближайшем будущем.

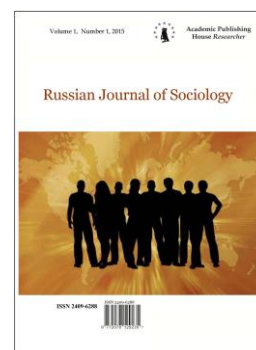
Ключевые слова: герменевтический анализ, Россия, Запад, США, фильм.

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Published in the Russian Federation
Russian Journal of Sociology
Has been issued since 2015.
ISSN: 2410-9118
E-ISSN 2413-7545
Vol. 3, Is. 1, pp. 4-9, 2016

DOI: 10.13187/rjs.2016.3.4
www.ejournal32.com



UDC 316

Soviet Cartoons Media Texts in *Cold War* Times: Hermeneutic Analysis

Alexander Fedorov

Anton Chekhov Taganrog Institute, Russia, branch of Rostov State University of Economics
Prof. Dr. (Pedagogy)
E-mail: mediashkola@rambler.ru

Abstract

The author uses the hermeneutic analysis – a study of the process of interpretation of media texts, cultural and historical factors influencing the views of the agency / author on the media text. This analysis suggests media text comprehension through comparison with historical, cultural tradition and reality; penetration of its logic; through comparison of media images in historical and cultural context by combining analysis of the structural, plot, ethical, ideological, iconographic / visual, media stereotypes and analysis of media texts' characters. As a result, the author concluded that the era of the *Cold War*, which spawned mutual ideological confrontation of the communist and capitalist countries, covering all categories of media texts, including animation / cartoon. Cartoons were used as levers of power required reports confrontational ideas in attractive folklore, fairy package in order to influence not only adults but also on children's audience.

Keywords: media literacy, film studies, cartoons, media education, animation, cartoon, cold war, ideology, media text, cold war.

Introduction

In my previous works (Fedorov, 2008; 2011), I have repeatedly appealed to the technology hermeneutic analysis of media texts (Eco, 1998; 2005; Eco, 1976; Silverblatt, 2001, p. 80-81). This time I use as an example of the Soviet cartoons media texts on the topic of *Cold War*. This data analysis of media texts, in my opinion, will be useful for the training of future culture & art historians, sociologists, linguists, psychologists and educators.

Materials and methods

Technology hermeneutic analysis of Soviet cartoons media texts on the topic of "cold war".

The historical, cultural, political, ideological context

Historical Context

- the place of media texts' actions: the United States, an unnamed country;
- the times of creation of media texts: these cartoons were created in the second half of the 1940s.
- the era of the *cold war* was the source of the creation of the set as the anti-Soviet / anti-communist and anti-western / anti-bourgeois media texts within the time period 1946-1991 years (since March 5, 1946, when Winston Churchill made his famous Fulton speech, sharply criticized the policy the Soviet Union, and since August-September 1946, when Stalin's regime adopted "anti-

cosmopolitan" resolution "On the magazines "Zvezda" and "Leningrad", "On the repertoire of theaters and measures for improvement" and "On the use and discharge Foreign Literature").

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

- the restoration of the war-torn Russian economy through the exertion of all human resources;
- the rapid development of military industry, nuclear development;
- the establishment of totalitarian regimes (completely dependent on the Kremlin) in almost all the countries of Eastern Europe;
- a return to the practice of mass repression (the struggle against cosmopolitanism, anti-Semitic campaign, etc.).

Discussion

I agree with Russian philosopher and political scientist D.P. Konchalovsky, who come to the conclusion that Russia in the 1930s - 1940s, has turned "in hierarchically structured society absolutist police-type class division, hierarchical bureaucracy, strict discipline, lack of freedom and personal rights. As if stricken 19th century. Return to the 18th and even the 17th century. This is the essence. But apparently, this regime, for the sake of the era and the recent habits, created and supported in every possible way scenery of democracy and freedoms. It is necessary for both internal and external use. To create this duality and contradiction have to befuddle, to confuse people. Hence the propaganda reinforced at every turn (to prevent people to recover and to think again), here the suppression of contact with people who saw the West, they neutralized as much as possible, hence the "iron curtain" (Konchalovsky, 1969, p.24-25).

Undoubtedly, even in the era of peak "cold war" - as in the United States and the Soviet Union - were the media texts with positive characters from the country of "potential enemy". A positive foreign characters mostly appear in the Soviet film adaptations of literary classics, which is set in the past (at least - until 1917). As for western characters of the second part of 1940s, they met in the Soviet media texts if they are anti-imperialist, anti-bourgeois attitudes and actions, and even better - direct support of communist ideas.

But, of course, most of the Soviet media texts on the theme of modern Western life in the times of "cold war" was created with the aim of exposing and accusations of imperialism and the bourgeois world.

In this respect, it is very interesting of real events on both sides of the "Iron Curtain." Yes, we can agree with that the atmosphere of mutual suspicion, rudeness, cynicism, fear, complicity and disunity in last years of Stalinism completely displaced from the domestic themes, could be realized only in the construction of the "enemy image (Turovskaya, 1996, p.106). But, alas, a very similar atmosphere, in spite of all the American democratic tradition, there was in the process of "witch hunt", launched at about the same years of Senator George McCarthy in relation to many of the Hollywood director and screenwriter, accused of sympathizing with communism and the Soviet Union.

At the same time these two mutually hostile media trends are similar version where the true facts (in varying degrees) combined with ideological and aesthetic falsification.

I confidently assert that the Western enemy media image was formed in the Soviet Union (as, indeed, the image of the Soviet enemy in the Western media texts aimed against the USSR) back in 1920s-1930s and later operated effectively for many decades: the vast majority of it was the image of the aggressor / aggressor alien / spy / criminal barbarian / degenerate, and if intellectual, then again, hostile, spiteful and cruel.

In addition, the external threat was "a convenient excuse for domestic problems and contradictions in the socio-economic and political system, which could otherwise be seen as evidence of the inhabitants of the Soviet Union its imperfections" (Fateev, 1999). It was typical for the Stalinist socialism with the because "the dominance of a ruthless and all-consuming state" (Konchalovsky, 1969, p.17).

In this context, the so-called Marshall Plan, developed in 1947 by US Secretary of State James Marshall, was treated by Soviet propaganda as a threat to the socialist camp. The Marshall Plan worked in Western Europe (Britain, France, West Germany, Italy, the Netherlands) from 1948 to 1951 and became known to be one of the most effective economic projects to revive the war-torn

states. Of course, billions of dollars of investment in the development of Europe were associated with the political conditions of the anti-communist orientation.

Hence it is clear that the Marshall Plan in the Soviet Union was perceived hostility and Soviet media of late 1940s were awash with articles against this action.

Ideological propaganda of the Cold War could not circumvent and artistic sphere of life in the USSR. So in addition to the decision of the Politburo of the Communist party "On the magazines "Zvezda" and "Leningrad" (Decision ... 1946),"On the repertoire of theaters and measures to improve them" (Decision ... 1946) the Resolution "On the opera "The Great Friendship" of V. Muradeli" was published in February 1948. This Resolution accused the Soviet composers' works in which "the most clearly presented formalist perversions, anti-democratic trends in music, alien to the Soviet people and their artistic tastes. Characteristic features of this music is the denial of the basic principles of classical music, preaching, atonality, dissonance and disharmony, which are supposedly an expression of "progress" and "innovation" in the development of musical form, the rejection of the essential foundations of a musical work, which is a melody, passion chaotic, neuropathic combinations that turn music into cacophony, a chaotic jumble of sounds. This music gives much the spirit of contemporary modernist bourgeois music of Europe and America displaying insanity of bourgeois culture, a complete negation of the musical art, its dead end" (Decision ... 1948).

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

Results

And it should be noted that all three of anti-Western cartoon, shot in 1949 - *Ambulance*, *Mr. Wolf* and *Alien Voice* - fully meet the objectives of this plan.

The first of these was exposed perfidy of the Marshall Plan, the second - the greed and deceit of the American bourgeoisie, and the third - noxiousness formalism and jazz music.

The ideological, political context

The term *Cold War* is closely related to such concepts as *psychological war*, *ideological struggle*, *political propaganda*, *ideological propaganda*, *propaganda* (under the *propaganda* I understand purposeful regular a media introduction into the mass consciousness of this or that ideology to achieve a particular social effect planned) and the *enemy image*. According to the just determination A.V. Fateev, "*enemy image* is an ideological expression of social antagonism, dynamic character hostile to the state and the citizen forces, a policy tool of the ruling groups of the society. ... The *enemy image* is a crucial element of *psychological warfare*, which is a deliberate and planned use of *propaganda* by political opponents, among other means of pressure for the direct or indirect influence on the opinions, moods, feelings and behavior of the enemy, allies and their populations in order to force them to act in pleasing to the government directions"(Fateev, 1999).

In this sense, animated film *Ambulance*, *Mr. Wolf* and *Alien Voice* noticeable clear message of propaganda aimed at convincing the audience that:

- The Marshall Plan is built on the evil designs of the US imperialists in the guise of economic aid to rob and plunge into poverty population of the European countries (*Ambulance*);
- Even pretending for a while pacifist Western bourgeois sooner or later finds its aggressive, greedy nature (*Mr. Wolf*);
- Imposed by the West and disharmonious cheeky "music of thick" (jazz, etc.) must be uncompromisingly rejected the true connoisseurs of classical music, folk tunes and genuinely (*Alien Voice*).

In general, the ideological and political context of world, depicted in the anti-Western Soviet cartoons in 1949, can probably be described as follows.

Ideology and political context of world depicted in the anti-Western Soviet cartoons of the *Cold War* times.

Ideology of the world represented in the media text: the imperialist bourgeois ideology, the ideology of survival in the world of the wolf (*Ambulance, Mr. Wolf*), the ideology of the struggle for traditional music against harmful foreign influences (*Alien Voice*).

The hierarchy of values of the world in the media text: wealth - power - fun, entertainment (*Ambulance, Mr. Wolf*), enjoy of jazz melody (*Alien voice*).

The recipe of a success for the characters of the media text: to be aggressive imperialist, greedy and deceitful bourgeois (*Ambulance, Mr. Wolf*), to be a lover of discord and disharmony in the music (*Alien voice*), to be able to survive in the world of the wolves (*Ambulance, Mr. Wolf*).

Characters seek to achieve this success by any means available to them - false propaganda, armed aggression, persistent implementation of the masses modernist music.

In general, these cartoons have stereotyped characters, but some characters may also have individual characteristics (eg, Mr. Wolf first puts on the mask of a pacifist).

Cultural Context

As a product of mass / popular culture, Soviet 1949's cartoons on the theme of confrontation with the Western way of life relied on folklore and fairy sources, including traditional fabulous presentation about wolves as a negative and evil beings, a hare like eternal victims of predatory animals and so on. Thus, in the *Ambulance* and *Alien voice* folk-fabulous images of animals and birds were transferred to Western and Soviet values representation, helping to strengthen the image of the West as hostile and alien to the Soviet Union.

In particular, the *Alien voice* quite clearly resonates with the base of the era of the "cold war" Soviet book with the eloquent title *Music of spiritual poverty*, which clearly states that "the task of modern jazz is directly opposed to the tasks of the people's dance songs and music. It does not excite strong, cheerful feelings, but rather dampens and suppresses them. It does not carry the impetuous passion, but mesmerizing deathly cold of their mechanistic rhythms disastrous monotony and scarcity of musical material. And even when its purpose - to act as a pathogen, it is used only to stun the hysterical cries of" (Gorodinsky, 1950, p.81).

Genre modification: basically - satire.

The main dramatic stereotypes of media texts:

- The representatives of Western values invade in the peaceful world of positive characters (*Ambulance, Alien voice*) in an attempt to deceive, entrap, rob, spoil the artistic taste; but - sooner or later - positive characters realize deceit of these shares and begin to deal with them.

- Western bourgeois characters may at some time to pretend to be pacifists (*Mr. Wolf*) or benefactors (*Ambulance*), however, their negative, bestial essence is found...

Methods of representation of reality (iconography) - furnishings, household items, etc.

The modest appearance of positive characters; luxurious furnishings life of the Western bourgeoisie. Western capitalists (*Mr. Wolf*) is shown with a significant share of grotesque.

The typology of the characters (their values, ideas, ethics, clothes, physique, vocabulary, facial expressions, gestures)

Character Age: 50-60 years (Mr. Wolf and his wife), the age of the characters, animals are more difficult, but at least they are not old...

The appearance, clothes, physique: characters dressed according to social status, although the poor bunny gets first of the new bourgeoisie expensive suit).

Appearance of a positive characters are usually attractive, the appearance of bourgeoisie and their henchmen, by contrast, - repellen...

Social status, profession characters: social position for bourgeois characters and poor characters (regardless - people or animals) is significantly different.

Marital status characters also depends on the specific plot of the media text.

Negative characters' traits: greed, cruelty, meanness, dedication, hostility, cunning, strength.

Positive characters' traits: gullibility, naivety, the ability to resist bourgeois influence.

Bourgeois characters shown angry, rude and violent, with a primitive vocabulary, active gestures and unpleasant tone of voice.

The positive characters, in contrast, has a pleasant voice (especially of the Nightingale from *Alien voice*).

The whole character of all characters mentioned above is depicted by a dashed media texts, without going into psychology.

Value orientations (ideological, religious, etc.) of characters: in all three "confrontational" cartoons negative characters clearly manifested bourgeois, imperialist, modernist values, coupled with a focus on violence as a means of solving problems. Values of positive characters are similar to the "traditional folk".

The actions of the character, his methods of conflict resolution: the actions dictated by the development of the characters mentioned above storylines stereotypical media texts.

A significant change in the plot by the media and lives of the characters, problems encountered, solutions to the problem.

Negative characters interrupted of ordinary life of positive characters. A problem: the life (*Ambulance*), or artistic values (*Alien voice*) of positive characters are threatened. And there's only one way to solve it – the struggle with negative characters, their foreign influence.

Conclusion

So, I tried to specific examples make hermeneutic analysis - a study of the process of interpretation of media texts, cultural and historical factors influencing the views of the agency / author on the media text. Hermeneutical analysis suggests media text comprehension through comparison with historical, cultural tradition and reality; penetration of its logic; through comparison of media images in historical and cultural context by combining analysis of the structural, plot, ethical, ideological, iconographic / visual, media stereotypes and analysis of media texts' characters. As a result, I concluded that the era of the *Cold War*, which spawned mutual ideological confrontation of the communist and capitalist countries, covering all categories of media texts, including animation / cartoon. Cartoons were used as levers of power required reports confrontational ideas in attractive folklore, fairy package in order to influence not only adults but also on children's audience.

Filmography:

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2. *Ambulance*. USSR, 1949. Directed by L. Bredis. Screenwriter A. Medvedkin. Operator E. Petrova. Composer N. Peyko.
3. *Alien voice*. USSR, 1949. Directed by I. Ivanov-Vano. Writers: D. Tarasov, M. Kalinin. Operator N. Voinov. Composer Y. Nikolsky.

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УДК 316

**Советские анимационные медиатексты во времена холодной войны:
герменевтический анализ**

Александр Федоров

Таганрогский институт имени А.П. Чехова, филиал Ростовского государственного
университета экономики, Российская Федерация
Доктор педагогических наук, профессор
E-mail: mediashkola@rambler.ru

Аннотация. Автор этой статьи использует герменевтический анализ – исследование процесса интерпретации медиатекста, культурных и исторических факторов, влияющих на вид на агентство / автора медиатекста. Этот анализ предусматривает анализ через сравнение с исторической, культурной традицией и реальностью; проникновение в логику медиатекста; анализ аудиовизуального ряда медиатекста в историческом и культурном контексте, сочетая структурной, этический, идеологический, иконографический, семиотический анализ. В результате, автор приходит к выводу, что эпоха холодной войны, которая породила взаимную идеологическое противостояние коммунистических и капиталистических стран, охватывало все категории медиатекстов, в том числе анимационных / мультипликационных. Мультфильмы были использованы в качестве рычагов власти для пропаганды конфронтационных идей в привлекательной фольклорной, сказочной упаковке, для того, чтобы влиять не только взрослую, но и на детскую аудиторию.

Ключевые слова: медиаграмотность, мультфильмы, медиаобразование, анимация, холодная война, идеология, медиатексты, холодная война.