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**The White Movement
Image in the Mirror of the
Russian and Western Screen**

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What is the White Movement image in the mirror of the Soviet, Russian and Western screen? What about the main stereotypes? The author of this book tries to analyze the films' trends and ideology.

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Introduction

White movement played an important role in the Russian history of the XX century. It was a military-political movement fighting for an alternative version of the development of our country after the coming of the Bolsheviks to power. "According to the Soviet tradition, the White movement was interpreted rather broadly, as all the anti-Bolshevik forces in 1918-1924, whose allies were foreign invaders. Under this largely propaganda term, it fell not only white government and the army, members of the Cadet Party and the monarchists, but also socialists, supporters of the so-called "democratic counter-revolution", as well as "green", as one of the forces of the anti-Soviet insurgency" [Volkov, 2008]. But in the strict sense of the term "White movement was a military and socio-political movement, basing on liberal values and a military dictatorship, as the means to end the country's structural crisis. The ideology of the white government personified the liberal type of modernization of the country with elements of authoritarianism in the crisis of society" [Volkov, 2008].

In the 1990 there was a huge surge of interest in the history of the White movement. However, until now the main focus of researchers and publicists was concentrated exclusively upon the political history [Volkov, 2009, p.3]. The analysis of screen interpretations of the White movement was episodic [Bagadasaryan, 2003; Volkov, 2008].

Thus, the research problem stems from the contradiction between the relatively more scientific designed ideological, political science and historical aspects of the Civil War and the movement of the White associated with it [Barsenkov, Vdovin, 2005; Zimin, 2006; Kara-Murza, 2003; Kenez, 2007; Kirmel, 2008; Polyakov, 1992; Slobodin, 1996; Tsvetkov, 2000; 2002; Shambarov, 2002, and others], and also insufficient attention of scientists to the evolution of the image of the White movement in the Soviet, Russian and Western cinema of sound period (1931-2016).

Studies of Russian film researchers were still focused on the traditional "historical-revolutionary", "heroic and patriotic", military, etc. topics. For example, in this way it was analyzed films of the 1930s-1940s in the writings of "conservative" film studies team on the positions of the so-called "socialist realism" (S. Ginsburg, A. Groshev, I. Dolinsky, V. Zhdan, N. Lebedev, N. Tumanova). This topic is not considered separately and in the works of the famous Russian film historians of "liberal" direction in 1950s-1990s (L. Anninsky, Y. Bogomolov, I. Vaysfeld, V. Demin, N. Zorkaya, K. Razlogov, M. Turovskaya).

Based on the research of scientists (Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Volkov, 2008; Ivanyan, 2007; Klimontovich, 1990; Kovalov, 2003; Turovskaya, 2003, Fomin, 1996; Ginzburg et al., 1975; Groshev, Ginzburg, Lebedev et al., 1969; Turovskaya, 1993; 1996; 2003; Yurenev 1997; Vlasov, 1997), we can conclude: the political, ideological, historical, socio-cultural aspects of the theme

of the evolution of the screen image of the White movement is still poorly understood.

Of course, some aspects of this subject were touched on before. For example, Western scientists have published many books and articles about "the image of enemy", i.e. Red Russia on the screen (Keen, 1986; Strada, and Troper, 1997; Taylor and Spring, 1993, etc.). However, these authors did not set a goal of comparative analysis of the transformation of the image of the White movement in the Soviet, Russian and Western cinema.

During our study we examined historical and film studies publication of the Soviet period (V.E. Baskakov, A. Groshev, M.E. Zack, N.A. Lebedev, R.N. Yurenev et al.), where the "interpretation and evaluation of the history of "White Guard" were often based not only on the real facts of the past, but were fitted under the scheme set up under the Marxist class approach" [Volkov, 2009, p.26], post-Soviet work of V.E. Bagdasarian (2003), E.V. Volkov (2003, 2008, 2009), A.G. Kolesnikova (2006, 2009), Y.E. Kondakov (2007, 2012, 2015), N.V. Chernova (2007), in varying degrees, dedicated to the subject of the Civil War and the White movement on the Soviet and Russian screen.

Note that the works of V.E. Bagdasarian relate mainly to movies of 1930s - 1950s. E.V. Volkov and Y.E. Kondakov have a more extensive approach to the subject of the White movement with respect to its reflection in art peculiar research but they are focused exclusively on the Soviet and Russian film material without going to a comparative analysis of the evolution of the image of the White movement in the Russian and foreign films.

Thus, it seems to be urgent to explore, organize, and analyze the evolution of interpretations of the theme of the White movement in the Russian and foreign film industry, taking into account the socio-cultural, political and ideological context of typology of plot diagrams and characters in the movie, the key concepts of copyright, etc.

The chronological framework of our work is the sound period of the feature films from 1931 to the present day.

The total socio-cultural context in which is studied the research problem is that: for most of its existence, the Russian cinema has repeatedly drawn to the subject of the White movement. Wherein in the Soviet and post-Soviet times, interpretation of the image of the White movement were often not only different, but had been opposite. There are differences in foreign interpretations of this subject.

Purpose of research: by comparative analysis give a coherent response, open features, and determine the place, role and ideological significance of the topic of the evolution of the image of the White movement in the Soviet, Russian and foreign cinema of sound period (1931-2016).

The object of research: the development of the theme of the image of the White movement in the Soviet, Russian and foreign cinema of sound period.

Subject of research: the evolution of the main ideological concepts and topics' stereotypes of transformation of the image of the White movement in the Soviet, Russian and foreign cinema of sound period (1931-2016).

This implies the following tasks:

- To determine the place and role of the theme of the evolution of the image of the White movement in the Soviet, Russian and foreign cinema of sound period from 1931 (the beginning of the sound era in USSR) up to 1991 (fall of the Soviet Union) compared with the trends of the modern era (1992-2016);

- To examine the political, ideological, social, cultural context, the main stages of this topic development (direction, motivation, foundation, goals, objectives, author's interpretation of the concept of the subject) in the Soviet, Russian and foreign cinema in different periods of history;

- To reveal the bulk of media texts (feature films), in varying degrees, relevant to the stated theme, create filmography;

- To carry out the classification and comparative analysis of ideology, content models, modifications of the genre, functions stereotypes of the Soviet, Russian, and foreign cinema (including: the analysis of stereotypes, ideological analysis, iconographic analysis, character analysis, and others.) associated with the treatment image of the Russian White movement; to draw the conclusions about the lessons of this kind of political analysis.

- To characterize trends of perception and audience reaction on the onscreen images of the White movement.

The methodology of our research consisted of the key philosophical positions about the connection, interdependence and integrity of the phenomena of reality, historical and social unity in cognition. The main philosophical methodological concept study: the theory of cultural dialogue and works on cultural mythology and memory. We relied on substantial research approach (identifying the content of the studied process, taking into account the totality of its elements, the interaction between them, of their nature, refer to facts, analysis and synthesis of theoretical conclusions, etc.), the historical approach - consideration of the concrete historical development statement of topics in the cinema. The effectiveness of this methodical approach has been proven as the Western (R. Taylor and others), and Russian (E. Volkov, Y. Kondakov, N. Zorkaya, M. Turovskaya, A. Chubaryan) researchers.

It is known that the interpretation of the history in media texts is changeable and often exposed to fluctuations in exchange of political regimes. After the peak of the Stalinist era, when the Soviet-screen images of the White movement was dominated by an evil grotesque, political and social "thaw" of the late 1950s - early 1960s influenced upon the situation toward a more believable, and sometimes even sympathetic portrayal of Whites (the most striking example - the drama of Gregory Chuhray *Forty first*, 1956).

Soviet history has the period of long domination of the general policy of the USSR, cultivated an implacable struggle against the "exploiting class", "such abusive epithets against participants in the White movement as" bandits", "scoundrels", "mercenaries of imperialism," etc. Then there were the terms containing negative connotations: "White Guard", "Kornilov affair", "denikinshina", "kolchakovschina", "vranglevschina", "dutovschina",

"krasnovschina", and others. ... Others work, which were not orthodox in terms of official ideology, appeared only in the crisis of the Soviet political system in the second half of the 1980s. It began rethinking the turning points of Soviet history in the conditions of pluralism of opinions, assessments and approaches" [Volkov, 2009, p.26-27], which continued as in the 1990s and in the XXI century.

And if in the images of the White movement in the Soviet cinema accentuated mainly negative traits (terror against the Bolsheviks and the people, violence, moral decay, political and financial dependence on the US, British and French allies, and Japanese) until the early 1950s, then starting with the "thaw" the mid-1950s, these images began to look more patriotic. Whites more often were brought on-screen worthy - brave, intelligent and noble adversaries. However, in varying degrees, giving individual representatives of the White movement positive features, "the Soviet films never showed reformist policy of white governments with the aim of bringing the country out of crisis, workers' participation in armed groups Whites and a number of other important aspects of the history of the White movement" [Volkov, 2008].

The totalitarian regime was aware of the political and ideological importance of the theme of victory over the White movement. Although this topic did not have a dominant place in the Soviet cinema, its advocacy role has been very high. With millions of viewers inculcated the need for "revolutionary terror" against the "whites" "white guard swine", "class enemies", "alien elements", etc.

Among the few western films dealing with the events of the Russian Civil War and the first post-revolutionary years there has been some kind of stability in the sound cinema: the White movement was portrayed with a distinctly positive, often melodramatic emotional overtones (*Doctor Zhivago*, *Nicholas and Alexandra* and others), while the Bolsheviks/Communists (with rare exceptions) were embodied in a purely negative image.

At the same time both Soviet and Western filmmakers in their interpretations of the White movement chose the most favorable for their ideological promise acts, bypassing the "dark spots" activities "Reds" or "Whites" ...

A new stage in the interpretation of the civil war topic was originated in the beginning of the XXI century, when, on the one hand, there has been filmed in Russia clearly rehabilitated White movement (*Admiral*, *Gentlemen. Save the Emperor*), and on the other - in Poland and Baltic countries were put movies, where the war with the Reds was shown, first of all, as the struggle of the national-patriotic, anti-colonial.

1. The image of the White movement in the Soviet feature cinema (1931-1991)

1.1. The image of the White movement in the Soviet films of 1931-1955

The Period of 1930s

The total socio-cultural, political and ideological context of the 1930s:

- Intensive introduction of communist ideology (in its Stalinist interpretation) with an equally vigorous suppression of all other ideologies and activities of all religious denominations;
- Total elimination of private property (it was reviving during the New Economic Policy of 1920s);
- Intensive industrialization (mainly heavy and military industry) with the price of incredible tension of human resources;
- Intensive militarization of the country, unleashing military conflicts;
- The mass terror of the totalitarian state in relation to the peasantry, which led to the infamous famine in the first half of 1930s;
- The mass repression of the 1930s, which affected millions of people in the Soviet Union - from the lowest to the highest strata of society.

Before cinema, affecting the subject of the White movement, in order to support the main lines of the state policy of the Stalinist regime clear advocacy objectives were set. They served as the basis for the author's concepts of the movie:

- to show that the Bolsheviks' violence and terror of revolution era and civil war were the necessary measure, a response to the terror and violence of counter-revolution; to convince the audience that the so-called "revolutionary terror" Bolsheviks and / or security officers was committed with the most noble aspirations, and the Bolsheviks themselves and / or security officers were honest, loyal to "wonderful idea of the future of Communism "advocates" of the oppressed and the working masses";
- To prove that the enemies of the Bolsheviks / Communists / people (including the "remnants of the Whites") are masked and ready to commit terrorist acts and to seize power at any moment;
- To show that the terror against the "enemies of the people" is justified and inevitable;
- To convince the audience that any of their relatives, neighbors and acquaintances may be "class enemies", which is necessary to expose and destroy.

Genre modification: mostly drama (military, historical). The style of these films was determined by strict rules of the so-called "socialist realism": instead of the experimental (especially in the form) of the Soviet cinema of the 1920s there

was arose the style of home plausibility (in fact, often embellished), coherent narrative, frankly theatrical acting...

In relation to the characters of the White movement Soviet cinema of the 1930s used a variety of negative paint designed to cause adverse reactions in the audience. For example, in the movie *Girlfriends* (1935) by L. Arnshtam White Guard officers looked very much caricatured, grotesque, "they immediately instructed gun to the girls. Little officer immediately kicked one of the girls in the stomach. Then he noticed brewed soup, his eyes began to glisten greedily, with the thin voice he squeaked: "Look, Sergei Timofeyevich, it is chicken." Whites pulled the chicken from the pot, broke it off and began to eat voraciously. Finished eating, elderly officer ordered the girls to become the wall"[Kondakov, 2012].

The 1930-s are one "of the most complex, controversial and contrasting periods in the history of Soviet cinema" [Yurenev, 1997, p.5]. In particular, it was shown that the "socialist realists artists ... were compelled to bless, and even glorify mass repressions ... in short, to facilitate the introduction into the mass consciousness the ideological myths of Stalinism" [Yurenev, 1997, with 34]. Such films became visible base for the introduction into the mass Stalinist thesis that with the development of socialism, the class struggle must be intensified and become hardened ... When Stalin's regime with its "pragmatic and ideological approach to the movies took place, practically there were no any places for free expression of filmmakers views. Screen image of participants of White movement were relegated to the second place, so how they were overshadowed by the external enemies and characters of "lurking traitors." Among Whites there were featured not only former tsarist officers and representatives of political parties hostile to the Bolsheviks, the non-proletarian social strata, but also former colleagues of Stalin failed in the inner-party struggle" [Volkov, 2009, p.33].

So, unlike the Soviet period of silent film, the topic of the Civil War (and the White movement too) was introduced not so widely in the 1930s. So "from 1919 to 1932 there were left at least 114 films on the screens of the country, which subjects' actions were unfolding during the Civil War. They accounted for about 10% of all established at this time film works" [Volkov, 2008]. But in the period of 1933 to 1939 it was filmed only 30 movies, anyway narrating the events of the civil war. However the number of films about the Civil War (and, consequently, the number of characters that could, somehow, be attributed to the White movement) dramatically increased in the yeas of the so-called "anniversaries". So for six years - from 1931 to 1936 it was screening 17 films about the Civil War, but only for two years –in the anniversary of 1937 (20 years after the October Revolution of 1917) and post-anniversary of 1938 – it was screening 11 films of similar subjects.

The images of the "Whites" (among whom, in fact, there were included diverse groups of people, one way or another in conflict with the Bolsheviks), took place in peripheral tissues movie scene. The images of the Reds, of course, turned out to be in the center of the story. Almost all the characters, which to some extent could be attributed to the White movement, were put on display in the main

negative features (although in some cases, such as in *Chapaev* (1934) by Vasilyev brothers, Whites could have been shown clever (Colonel Borozdin) and courageous (Whites, reaching full height in the attack by machine gun fire of the Reds) enemies.

In this rigid ideological scheme was not allowed to represent the Reds at least in some more or less negative light. In extreme cases, Reds (as in the same *Chapaev*) could be "not very competent," and overly emotional, but all this was redeemed with interest by their devotion to the "revolutionary ideals", folksy roots and romanticism.

The terror of the Bolshevik power in relation to the so-called "class enemies" and "enemies of the people" and the terror of "class enemies" and "enemies of the people" against the Bolsheviks and their allies / sympathetic held a special place in the Soviet cinema of the 1930s (*The Great citizen* by F. Ermler, *Aerograd* by A. Dovzhenko, *Party Card* by I. Pyriev, *Lenin in 1918* by M. Romm). The apologia of revolutionary violence, piercing Leninist films of M. Romm (especially the film *Lenin in 1918*), was clearly intended to justify massive repression" [Yurenev, 1997, p.50].

I must say that in the films by F. Ermler, A. Dovzhenko, I. Pyriev and M. Romm, which we have noticed above, a generalized image of the "class enemy" was created, and it was not always clearly belonged to the White movement. In the drama *Lenin in 1918*, for example, there were the socialist revolutionists (Fanny Kaplan appeared on-screen as a ruthless fanatic with poisoned bullets in the revolver). The main enemy in the *Party Card* by I. Pyriev was a spy. F. Ermler has generally shown a nest of "enemies of the people and pests," took the high and relatively high government positions.

As for films about collectivization, "they all present a dramatic stereotype that means poor people immediately see the advantage of the collective farm, middle peasants fluctuate, fists are going to use sabotage and assassination" with the help of the Whites and foreign residents, priests and merchants who undertook nowhere [Yurenev, 1997, p.69].

Even "children's films of Stalin era are teeming with enemies. In the 1930s, when Stalin destroyed the peasantry, the enemies often went aspiring fists and Whites, whose help has consistently allegedly relied spies and saboteurs. Reliable support of external enemies and furious haters of Soviet power and the clergy were: because at that time, thousands of Russian martyrs accepted death at the hands of godless power" [Mamatova, 1995, p.105].

It is important to emphasize that none of the Soviet films of thirties and forties of XX century, regarding the White movement in one degree or another, cannot be regarded as more or less truthful, documental reflection of a true story.

For example, in *Chapayev* the Whites officers attack Reds as on parade. In fact, they were not officers, and they never used the black uniforms (all these invented specifically for the movie). They did not go to a psychic attack against Reds. It was the famous workers' *Izhevsk Brigade*. It was an amazing piece of Kolchak's army, formed entirely of the Ural workers. Tasted commissar power, the

proletariat rebelled and put forward the slogan: "For the Soviets without the Bolsheviks!" Hard to believe, but they fought against the Reds under the red banner! *Izhevsk Brigade* selected their officers and referred to them "Comrade Officer" or "Comrade Colonel," and they moved in the attack on Reds on the 9-th of July in 1919 near Ufa, furiously playing harmonica the revolutionary "Warszawianka"! Their psychological attack has occurred in full growth without a shot. It has been done not from the good life but because it just finished cartridges... So they went flashing bayonets and gritting her teeth ... But all this did not fit into the scheme of the civil war which has been imposed by the winners - communists in the 1930s. Are the workers against the Bolsheviks? Yes, God forbid, someone knows!" [Busina, 2009].

With regard to another Red commander – N.A. Schors (1895-1919), the official version of his death looked like this: "The 30-th of August in 1919 Schors has come under fire Petliurist gunner and died at the hands of his deputy Ivan Dubovoy, who bandaged his head" [Kosinchuk, 2008]. At the same time, there are two completely different versions.

First: N.A. Schors was killed "by a secret decision of the Revolutionary Military Council, allegedly because he has refused to obey the order to pull his division to Kiev for countering Petliurists and Germans. In the archives of the Revolutionary Military Council there were discovered telegrams which were addressed his boss by trusted person of Trotsky - Aralov. There was "anti-Semitism, banditry, drunkenness are developed in the division of Schors", "the colonel feels himself some kinglets."

Version two: in June 1919, "it was signed an agreement about the military-political union of the Soviet republics, which included the subordination of Ukrainian troops of the Red Army to the commands of Kremlin, but N.A. Schors shied away from the reorganization of his division until August 15.

Not only N.A. Schors, but other well-known Red commanders such as V.N. Bozhenko (1871-1919), G.I. Kotovsky (1881-1925), A.S. Shary-Bogunskiy (1899-1919), T.V. Chernyak (1891-1919) were under suspicion of unwillingness to be reconstructed. Order on their destruction came from Trotsky" [Kosinchuk, 2008].

But then again, we should emphasize that my research is devoted to the analysis not real historical events associated with the White movement, but the analysis of cinematic interpretations of this phenomenon as the image of anti-Bolshevik White Russia.

But these interpretations for the most part have always relied on the romantic myths. And here is absolutely right E.V. Volkov: "Myths, of course, distort the real picture of past times, but without them, society cannot exist. Historical myths, first, have an explanatory function to justify the present, referring to the past. In addition, the historical myths perform regulatory function in the community, participating in the organization of social, economic and cultural life of society, prescribing rules of behavior and determining the system of values. You can also argue that historical myths are involved in solving these problems. First, they help to self-identify society. Second, it seeks to forecast the preferred model of the

future. And third, they are the means of fighting of social and political groups with internal and external enemies"[Volkov, 2008].

The same tendency was considered in the works of J. Assmann [Assmann 2004, p.54-55; 83-84], E. Levkievskaya [Levkievskaya, 2003, p.61-62] S.Y. Neklyudov [Nekludov, 2000, p.17-38], R.G. Pihoya [Pihoya, 2002, p.201-202], J.T. Toschenko [Toshchenko, 2000, p.4], where they underlined the increased emotional degree of historical mythology, its tendency to rectilinear, exaggerated division of characters into "bad" and "good", the electivity or ignoring, hushing of certain historical events, conjunctural binding of interpretations of historical events up to the actual political, ideological and social agenda.

In general, in many images of the White movement "there are certain kind of traditional religious integration and the new Soviet consciousness. Enemies are often portrayed as devils that the Bolsheviks opposed. They were represented as "saints" of the new world, the world of social justice "[Volkov, 2009, p.36].

Several looking ahead, I want to note that such kind of theme, as "holiness", is especially clearly manifested in *The first Russians* (1967) by E. Schiffers and A. Ivanov, the half prohibited by Soviet censors. In this adaptation of the poem *Pervorossiisk* (1950) by Olga Bergholz, the Petrograd workers, building the commune in Altai in 1918, in fact, thematically and visually were fed by fanatical "Red saints" without fear and without reproach.

From this point of view – it was not so important to show a real historical figure. It was more important to show him in the mythological screened context, and it was the most important to underline why he was depicted that way and not otherwise at a particular historical period.

Detailed historical analysis of the Soviet / Russian films associated with the White movement, is not the task of our study, therefore, we will concentrate our attention on the identification *of stereotypes within this feature films topic*.

Comparative analysis of the plot schemes, characters and ideology of Soviet films in one degree or another, affecting the subject of the White movement, leads to the conclusion about the essential similarity of their media stereotypes. At the same time the dominant genre of these grades - until 1950 - was a drama, because not only the strict censors of a totalitarian regime, but also the relative temporal proximity of the Civil War, the living memory of its bloody events, as a rule, did not give the filmmakers a lot of opportunities for and melodramatic, especially comedy genre turns.

The structure of the stereotype image of the White movement in the Soviet feature films of the 1930s

Historical period, the place of action: Russia, the Soviet Union, in rare cases - the other countries at any period of time from 1918 to 1924 years (sometimes a later time period).

Furnishings, household items: the modest dwellings, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items of white characters (especially - the high command).

Methods of depicting reality: quasi-realistic (*Volochnavsk days, Chapaev* and others.) or conditionally grotesque depiction of the life of the characters of the White movement (*Friends from the camp, Girlfriends, Fiery years* and others.), the picture of life the characters of the White movement.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (Reds) support advanced communist ideas; negative characters (Whites) support inhuman, militaristic, monarchist, bourgeois, imperialist ideas. Characters are shared not only by social, but also material status. Whites' characters are tended to be rude and cruel enemies, with repulsive looks, gestures and facial expressions of the power, unpleasant timbre of voice. They are dressed, of course, richer than the poor and humble Reds. As for the body, there is allowed variants - Whites on the screen could be (depending on the task) as the slender "rotten intelligentsia", or just stupid (like, for example, a character of S. Martinson in the *Friends from the camp*), so athletic-looking men. Such kind of gender orientation character of the White movement was dominated. However, among their enemies of the Communists occasionally women were met mostly completely dependent on their men.

A significant change in the lives of the characters: negative characters, (representatives of the White movement) by means of violence, fraud and bribery (war, terrorism, espionage, cooperation with the invaders, the bourgeois imperialist West and so forth.), are going to put their anti-communist, anti-Bolshevik idea into life.

A problem: the life of the Red characters and the existence of the Bolshevik state are at risk as a whole.

The search for solution to the problem: the struggle (various types and methods) of positive Red characters with negative Whites.

Solution: the destruction or arrest of White characters.

Taking into account the plots of "enemies of the people", entrenched in the Soviet Union of the 1930s, let us focus still on the films, where representatives of the White movement occupied, if not central, then at least prominently place in the plot, where they were not as the post-war spies and saboteurs (furthermore merged with the Trotskyites, and Western intelligence agencies), but they have been shown in the form of a tangible force or mass public opponents of the Bolsheviks during the Civil War.

Examples:

Chapaev. USSR, 1934. Directed by Vasilyev brothers. Drama

historical period, the place of action: The Civil War, 1919, the Ural.

furnishings, household items: The Ural spaces, headquarters of the Red division commander V.I. Chapaev, the house of White Guard colonel Borozdin;

the modest way of life and the form of Reds, the neat way of life and the form of Whites.

methods of depicting reality: they are quasi-realistic, preserving the appearance of documentary objectivity; Drama genre is sometimes combined with comic episodes / details / remarks.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Whites are shown as cruel and brave enemies of strong physique with unpleasant voice and appearance. O.A. Buzina aptly wrote: "Do you remember that man with a smoking cigar in his mouth? He was worse than the Japanese samurai - the Russian snazzy suicide man directly running to the machine gun, but would not want to live in a country of victorious socialism?"[Busina, 2009]; The Reds, on the other hand, are represented as a purely positive – they are the purposeful, strong, honest (though often - poorly educated) fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions.

a significant change in the lives of the characters: Whites tend to suppress and destroy the Reds' division and personally - Chapaev.

a problem: the life of positive characters, which are called Reds, is under the threat.

the search for solution to the problem: the team of Chapaev develops the plan for the defeat of White parts;

solution: Reds, reflected the attack of Whites, go on the offensive; positive characters are winning (though in the finals this victory is marred by the death of Chapaev: trying to swim across the river he was shot by the Whites).

Love and hate. USSR, 1934. Directed by A. Gendelnshteyn. Drama with elements of a pamphlet.

historical period, the place of action: The Civil war, 1919, Donbass.

furnishings, household items: Donbass settlement, the modest life, the clothes of miners' families, the nice shape of Whites.

methods of depicting reality: There is the synthesis quasi-realistic image (relative to the miners' families and the Reds) and the grotesque caricature (relative to Whites).

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Whites are shown as cruel, vile and lustful enemies of strong physique with unpleasant voice and appearance; the residents and soldiers of the mining town, on the contrary, are mainly depicted purely positive. They are purposeful, strong, honest fighters for Communist power, with colorful folk vocabulary, gestures and facial expressions.

a significant change in the lives of the characters: under the onslaught of the White Guard troops of General A.I. Denikin the men of mining town are retreating with Reds.

a problem: the White Guard troops occupy the mining town where there were almost only women, children and old people. The life of the civilian population is under the threat.

the search for solution to the problem: the wives of miners are working on a plan of rebellion against the whites;

solution: the rebellion of women occurs to be successful, the Red Army comes to help them. That leads to the destruction of the Whites (though in the finals this victory is marred by the death of the main character - the leader of "Women's rebellion").

Shchors. USSR, 1939. Directed by A. Dovzhenko. Romantic drama.

historical period, the place of action: The Civil war, 1919, Ukraine.

furnishings, household items: There are the Ukrainian steppes, the Red army commander N.A. Shchors, the troops of Petlurites; the modest way of life and the form of Reds, the neat way of life and the form of their enemies.

methods of depicting reality: There are the romantic events with distinct idealization of them and positive characters.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Petliurists in the movie are the cruel enemies of strong constitution with unpleasant voice and appearance; The Reds, on the other hand, are represented as purely positive – they are the purposeful, strong, honest fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions. Himself N. A. Shchors is shown, in the words of A.P. Dovzhenko, “with a face lit by the inner light, expressive eyes, which reflect the crystal honest of his soul.”

a significant change in the lives of the characters: The Petliurists seek to destroy the Red forces, leading the successful attack.

a problem: the life of positive red characters is under the threat.

the search for solutions: N.A. Shchors is developing the plan of defeating Petlyura's army.

solution: positive characters are winning (though in the finals this victory is marred by the death of Shchors).

Thus, the comparative analysis of plot schemes, characters, and ideology of the Soviet sound films of 1931-1939, in varying degrees of affecting the subject of the White movement, leads to the conclusion about the essential similarity of their media stereotypes. Content analysis of screen media texts of 1930s on the topic related to the White movement allows generally to submit their basic narrative schemes as follows: cruel and treacherous, cowardly and cunning Whites and their allies are trying to overthrow the Bolshevik power by all means available to them (military / or guerrilla action, intervention, rebellion, terrorism, espionage, bribery, etc.), but they tolerate the inevitable defeat.

The period of the 1940s

Beginning of the War with Nazi Germany has significantly changed the socio-cultural, political and ideological context in which developed the Soviet cinema. During the war, the class struggle as the struggle against religion was retreated. There was no mass repression against the peasantry, but the problem of opposition to the Third Reich (with which in the summer of the 1939 Stalin's regime signed an agreement on non-aggression and cooperation. It was in force until June 22, 1941) came to the fore.

There is the total socio-cultural, political and ideological context of the 1940s:

- Military action on the Russian territory from 1941 to 1944 and the war in Europe and the Far East in the 1944-1945; Germany's capitulation in May 1945, and Japan's capitulation in September 1945;

- The mass terror of the Nazis against the Russian population in the occupied territories (concentration camps, mass executions, etc.);

- Intensive development of Soviet military industry, conversion of many factories on a war footing with the cost of the incredible stress of human resources;

- Adaptation of the communist ideology to the patriotic slogans;

- The establishment of totalitarian regimes, completely dependent on the Kremlin in almost all countries of Eastern Europe in the second half of the 1940s;

- Intensive recovery of Russian economy which were destroyed by war in the second half of the 1940s.

- The returning to the practice of mass repression during the second half of the 1940s - early 1950s (the struggle against cosmopolitanism, anti-Semitic campaign, etc.).

Clearly, in this context, the relevance of films about the Civil War and the White Guards was substantially declined: the bulk of the feature films of 1940s were filmed on the material of the Great Patriotic War.

The dominant theme of the movie: the fighting at the front, the guerrilla movement, the terror of the enemies against the civilian population, the labor enthusiasm of the "home front." Genre modification: mostly drama (military, historical). The style of these films was differed a little from the previous decade, but the show of military life has become more realistic.

And if in 1941-1942 it was filmed six films about the Civil War, conceived even before the Nazi attack on the Soviet Union (*The First Cavalry* by E. Dzigan, *The defeat of Yudenich* by P. Petrov-Bytov, *Alexander Parkhomenko* by L. Lukov, *His name is Suche-Bator* by A. Zarhi and I. Heyfits, *Kotovskiy* by A. Fainzimmer and *Defense of Tsaritsyn* by Vasilyevs brothers), then from 1943 to 1950 the plots of World War II firmly dislodged this theme from cinema repertoire. Soviet feature films 1947-1948 noted modestly even the 30-year anniversary of the establishment of the Bolshevik regime...

Soviet feature Films of 1940-1942 in relation to the interpretation of the image of the White movement in general repeated the common scheme of the stereotypes of the 1930s: Whites were brought as evil, cruel and insidious enemies of the purely positive Bolsheviks. Thus, the enemy image continued to be operated actively that means "a representation of one subject (individual or collective) to another as the carrier of the threat to the existence of society. The main task of designing and broadcasting of enemy image is the consolidation of society in the face of new challenges of time" [Volkov, 2009, p.6-7].

In this respect it is interesting to trace the reasons of the ban on the issue of drama *The First Cavalry* (1941). The script was based on the previously received a positive assessment of the government play of one of the most famous playwrights of the Stalinist era - Vsevolod Vishnevsky (he also wrote the script for this film). Staging was assigned to Efim Dzigal - also a winner and order bearer - the author of the "historical-revolutionary" film *We are from Kronstadt* (1936) approved by the authorities and criticism. The basis of the story was a polished version of the Civil War fighting of Reds and their commanders - M.S. Budenny and K.E. Voroshilov (remember that in the 1930s, and in 1940 they occupied the prominent military posts).

It seemed that it was enough to please the authorities. However, the period of application of the film from the script to the filming and editing is quite long. And that seemed to be appropriate and relevant until 22 June 1941, later turned against the creators of *The First Cavalry*. First, the Poles who were considered to be the Soviet Union enemies before the Nazi attack, suddenly became if not the full-fledged allies, then at least the "friends in misfortune". And secondly, in the hostilities in 1941 nor Voroshilov nor Budenny could not declare themselves as more or less skilful military commanders. For these reasons, *The First Cavalry*, depicting the Poles no less dangerous and cruel enemies of the Bolsheviks than Whites, and unrestrainedly praising the same Voroshilov and Budenny, was politically outdated and, despite of all the regalia of the authors of the film, was sent "on the shelf".

In contrast, the first part of the *Defense of Tsaritsyn* (1942) by Vasilyev brothers (also conceived long before June 1941), where the image of Stalin as a great army strategist has dominated, and the enemies were not the Poles, but the Whites, was allowed to hire and prized at the highest level ...

No interference was released on screens and another film on the subject of the Civil War - action movie *Kotovskiy* (1942), if only because that glorified not acting marshal, but the bandit who was killed for a long time, with the light hand of the writer A. Kapler and director A. Fainzimmer, and who turned into almost an epic hero, the Public Defender and "ardent revolutionary"...

By the way, M. Donskoy felt sharply changed situation in time - and in the film adaptation of the novel N. Ostrovsky *How the Steel Was Tempered* (1942) brought to the fore the episodes associated with the German occupation of Ukraine in 1918, rightly believing that such a treatment would be much more relevant to the subject of the next appeal "Reds and Whites".

The structure of the stereotype image of the White movement in the Soviet cinema of the 1940s

Historical period, the place of action: There is any period of time from 1918 to 1924 (sometimes a later time period), Russia, the Soviet Union, in rare cases - the other countries.

Furnishings, household items: There are the modest dwellings, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items white guard characters (especially - the high command).

Methods of depicting reality: It is the quasi-realistic (*The First Cavalry, Defense of Tsaritsyn, The defeat of Yudenich* and others.) or the semi-grotesque image (*Alexander Parkhomenko, Kotovsky*) of life of the characters of the White movement.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: The positive characters (Reds) are the supports of advanced communist ideas; the negative characters (Whites) are the inhuman, militaristic, monarchist, bourgeois, imperialist ideas. Characters are shared by not only social, but also material status. White characters are shown as rude and cruel enemies, with the repulsive appearance, facial expressions and gestures and unpleasant voice tones. They are dressed, of course, richer than the poor and humble Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) are the subtle or "rotten intelligentsia", or - the type of athletic men.

A significant change in the lives of the characters: The negative characters (representatives of the White movement) by means of violence, fraud and bribery (war, terrorism, espionage, cooperation with the invaders, the bourgeois imperialist West and so forth.), are going to put their anti-communist, anti-Bolshevik idea.

A problem: The life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole is at risk.

The search for solution to the problem: there is the struggle (various types and methods) of positive Red characters with negative Whites.

Solution: there is the destruction / arrest White characters

Examples:

The First Cavalry. USSR, 1941. Directed by E. Dzigan. Drama.

historical period, the place of action: The Civil War, the south of the Soviet Russia.

furnishings, household items: There are steppes, the headquarters of the First Cavalry of the Red Army, the modest way of life and a form of Reds, the neat way of life and a form of Polish troops and Whites (recall that at that time there was a formal expression of "White Poles", synthesizing these two concepts).

methods of depicting reality: They are quasi-realistic preserving the appearance of documentary objectivity; Drama genre is sometimes combined with comic episodes / details / remarks.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: "Whites" are shown as the cruel enemies of strong build, with unpleasant voice and appearance; Reds, on the other hand, are represented as a purely positive – they are the purposeful, strong, honest (though often - poorly educated) fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions.

a significant change in the lives of the characters: White Poles seek to destroy the Reds and in particular, the troops of the First Cavalry.

a problem: the life of positive characters, which are Reds, is under the threat.

the search for solution to the problem: the headquarters of the First Cavalry is developing a plan to defeat the enemy;

solution: Reds take the offensive and gain victory.

The Defeat of Yudenich. USSR, 1941. Directed by P. Petrov-Bytov. Drama.

historical period, the place of action: 1919, the Civil War, Petrograd, the area adjoined to Petrograd.

furnishings, household items: the modest life, a form of Reds, high-quality form of Whites.

methods of depicting reality: There is the quasi-realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Whites are shown as the cruel enemies of strong build, with unpleasant voice and appearance; Reds, on the other hand, are represented as a purely positive – they are the purposeful, strong, honest (though often - poorly educated) fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions.

a significant change in the lives of the characters: the Whites troops under the command of General N.N. Yudenich (1862-1933) seek to destroy the Reds and seize Petrograd. Whites have allies inside the city: there is the white hiding, plus his supporters who joined the Bolshevik leaders, hypocrites – L. Trotsky (1879-1940) and G. Zinoviev (1883-1936).

a problem: the life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole are at risk.

the search for solution to the problem: contrary to supporters of L. Trotsky and G. Zinoviev who sneaked into the center of the leadership of the Bolshevik (they are insidiously offer to let the troops of N. Yudenich to Petrograd, then to allegedly win street fights) the true Reds are developing the plan for the defeat of the troops of N. Yudenich on the approaches to Petrograd;

solution: Reds take the offensive and gain victory, conspirators are exposed.

Defense of Tsaritsyn. USSR, 1942. Directed by Vasilievs brothers.
Drama.

historical period, the place of action: the Civil War of 1918-1919, the south of Russia, Tsaritsyn.

furnishings, household items: the South Russian steppes, the Red Army is under the leadership of Stalin and Voroshilov; White Guard troops; the modest way of life and a form of Reds, the neat way of life and a form of Whites.

methods of depicting reality: quasi-realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the positive characters (Reds) are the carriers of advanced communist ideas; the negative characters (Whites) are the carriers of inhuman, militaristic, monarchist, bourgeois, imperialist ideas. Characters are shared not only by social, but also material status. White characters are shown as rude and cruel enemies, with the repulsive appearance, facial expressions and gestures and unpleasant voice tones. They are dressed, of course, richer than the poor and humble Reds.

a significant change in the lives of the characters: the Whites seek to destroy the Red forces.

a problem: the life of the positive red characters is under the threat.

the search for solution to the problem: Stalin and Voroshilov are developing a plan to defeat the Whites.

solution: positive characters win a victory.

Movie interpretations of White movement in the Soviet screen early 1950s were approximately the same as in 1930 – 1940s. In the most important film of that period (of those that relate to events of 1918-1924) - super pathetic *Unforgettable 1919* by M. Chiaureli – there were aggressively argued that it was Stalin, who won the civil war thanks to his brilliant gift of the commander

1.2. The image of the White movement in the Soviet cinema of 1956-1989

The Period of 1950s

General socio-cultural, political and ideological context of the 1950s (the period after 1955, after the death of Stalin):

- Liquidation of mass terror of the state against its own citizens while the local struggle against the "dissidents" is preserved (with Boris Pasternak, etc.), there is a partial amnesty for prisoners;

- Exposure of the so-called "cult of personality" of I.V. Stalin (since 1956);

- The rejection of the thesis of the class struggle within the country, the announcement about the creation of a single Soviet people, which has no national, ethnic, class, racial problems;

- The official rejection of the idea of world revolution and universal dictatorship of the proletariat, the proclamation of the policy of "peaceful coexistence between the socialist and capitalist systems" while the so-called "ideological struggle" is maintained;

- Despite this - intense militarization, the unleashing of local military conflicts (in Africa and Asia), and intervention in Hungary (1956); support, including military, pro-communist regimes in developing countries are continued.

- Further industrialization (mainly heavy and military industry) is continued, though at a slower pace;

- Attempt to implement agricultural reforms, including the development of virgin lands;

- The beginning of "space age" (the world's first flight of the satellite);

- The continuation of the intensive implementation of communist ideology (in the updated, focused on the works of Lenin and post-Stalin ideologists treatment) with less intensive than, for example, in the 1920s, but is still an open struggle against religion.

Genre modification subjects of the White movement: drama (military, historical), at least - romance, western, comedy.

Large-scale adaptation of A. Tolstoy's novel *The Road to Calvary*, which was screened by G. Roshal in 1957-1959; it embodied the typical stereotypes of (the movie) Drama of 1930s–1940s on the "historical-revolutionary theme," colored with a certain degree of sympathy to some representatives of the "alien elements": the poor enthusiastically takes the power of the Bolsheviks, "middle class" and intellectuals hesitate, the terror, blood, war are frightened them. But in the end, wavering understands that the Bolsheviks were forced to go to these repressive measures, for the sake of the future benefit of the poor. So doubters' characters come to understand the correctness of the theory of revolutionary terror, violence and dictatorship of the proletariat ... (by the way, these stereotypes were

so tenacious that with certain modifications they successfully lasted until the 1980s).

No less ambitious *And Quiet Flows the Don* (1958) by S. Gerasimov was tougher in texture (the novel by M.A. Sholokhov has been in the basis of it): throwing Gregory Melikhov between Reds and Whites embodied the tragedy of fratricidal civil war. And then the episode where M. Gluzsky clearly played a White Guard officer who shouted before being shot in the face of their murderers everything what he thought about the Bolsheviks and their leader Lenin sharply hit a spectator memory...

The second account of a novel by N. Ostrovsky *How the Steel Was Tempered*, released under the name *Pavel Korchagin* (1956), despite the expressive visual language and desperate romanticizing like the main character, and "commissars in dusty helmets", was, actually much closer to the "old" than to the "new". Young filmmakers at that time A. Alov and V. Naumov seemed important to clean "the bright image of the communist idea" from subsequent accretions of Stalinism. But the main opposition in relation to the Reds and Whites, they remained in the orthodox positions, hence the frantic manic faithful soldier of Bolshevik Revolution Pavel Korchagin was emotionally played by V. Lanovoy.

But a romantic intelligence of White Guard officer Govorukha-Otrok from (melo)drama of Gregory Chuhraj *Forty first* (the first film adaptation of the story of B. Lavrenev *Forty first* was filmed back in silent films of the 1920s, but then the censorship was much softer than in the period of 1930s -1940s) has become the real breakthrough across banal stereotypes associated with on-screen interpretation of the image of the White movement.

Officer Govorukha-Otrok of the *Forty first* (1956), by fate was on the island alone with a Red sniper Maryutka, was endowed with inconceivable for the Soviet cinema of previous years attractive features, "soft, emotional sensitivity and attention to the beloved" [Shneiderman, 1965, p.64]. A wonderful performer of this role - Oleg Strizhenov wrote about the principal novelty film-image of the White Guard officer: "When at the end of the film I, or rather, Officer Govorukha-Otrok was killed, the audience wept. And not only abroad, where the grown old officers lived, but also at our place people brought up on hatred for the Whites. Suddenly, the audience realized that all of us - Whites and Reds - the Russian people fighting with each other, engage in an abnormal case; destroy our love, and thus the soul"[Strizhenov, 2001].

This explains why the way of *Forty first* on the screen was so heavy. For example, at the Arts Council of Mosfilm masters of those days said that "in this picture all positions ideologically are vicious: the hero and heroine are isolated from society, they are on a deserted island. The heroine falls in love with the White Guard, the enemy" [Schneiderman, 1965, p.31].

Even the screenwriter of *Forty first* - G. Koltunov indignant by the humanist interpretation of the story, wrote to the director of *Mosfilm* I.A. Pyriev the following note: "Dear Ivan Aleksandrovich. I have just looked at the material

paintings of the young director Chuhraj. I put you on notice that under this White Guard cooking I will not put my good name" [Razzakov, 2007].

To its credit, I.A. Pyriev did not listen to this denunciation, and *Forty first* not only went out on the wide screen, but received a well-deserved recognition of the audience, critics and festival juries.

The onset of the political "thaw" allowed the filmmakers to expand the Soviet genre spectrum of films related to the activities of the White movement. So Samson Samsonov in the *Miles of Fire* practically the first time in the Soviet sound film (we, of course, remember the dumb *Red Devils*) turned to the genre of western. The famous film historian and critic V.P. Demin wittily wrote about this film as follows: "Let's try to put a secret agent in the coach. It made a screenwriter N. Figurovsky and director S. Samsonov in the film *Miles of Fire* (1957). Composition this "road western" copied from *Stagecoach*, did not suffer from the fact that in the same carriage were close security officer, riding to his own, to help the besieged city, and masked a White Guard, hurrying there, just the opposite purpose - to lead an uprising against the Bolsheviks" [Demin, 1980, p.63].

In 1959 it was time for comedy - in the *Green Van* director Henrich Gabay managed to convey the originality of the story by A. Kozachinsky, served as the basis for the scenario: richly sculpted characters sad humor and eccentricity.

... Odessa, 1919. The power changes in the city almost every day: invaders, Whites, Reds, Greens ... Sometimes town becomes a "draw", and sometimes the authorities - just three. And each has its own "state border." Especially in this atmosphere of "quiet Odessa", flooded by the same gang of thieves, the hapless schoolboy Petya enters. And the transition from one "state borders" Peter and his grandfather were detained. The camera stops at the dull eyes of brash ensign. Shot - and Peter, frantically clutching his chest, settles on the ground ... Is it the dramatic denouement? Not at all - a few seconds later Peter opens his eyes and pulls from his pocket a thick volume of *The Three Musketeers*. And a warm lead falls from a broken piece of the book...

The whole movie by G. Gabay is built in such a collision of drama and comedy. Sporadic images of Whites are exaggerated stereotyped, but at the same time turned toward the grotesque comedy. So if you want you can discover the stylistic and genre roots as the dashing *Elusive Avengers* (1966) by E. Keosayan so eccentric *Intervention* (1967) by G. Poloka.

The structure of the stereotype image of the White movement in the Soviet cinema of the 1950s (after 1955)

historical period, the place of action: any period of time from 1918 to 1924, Russia.

furnishings, household items: a modest dwelling, forms and objects of everyday life of Reds and sympathizers characters, neat houses, the shape and household items of white guard characters (especially - the high command).

methods of depicting reality: it is realistic (*And Quiet Flows the Don*), or conditional: in the framework of the comedy (*Green Van*), thriller (*Oleko Dundich*) or western (*Miles of Fire*) image of the life of characters of the White movement.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) are the supporters of advanced communist ideas; White characters are differentiated: on the one hand, it is the traditional negative characters are the supporters of inhuman, militaristic, monarchist, bourgeois, imperialist ideas (*The Poet, Miles of Fire, Golden Train*). On the other (as, for example, in the film *Forty first*) it is intelligent people who defend their principles and ideas of honor, good and evil.

Characters are shared by not only social, but also material status. Whites are dressed, of course, richer than the poor and humble Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) are the subtle, intellectuals or athletic looking men.

These white characters are shown not only as rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice timbres, but also (sometimes) as subtle and charming beauties with impeccable manners and refined vocabulary.

Male characters, personified the White movement, still dominated, however, among the enemies of the Communists there were also women, often beautiful and charming...

a significant change in the lives of the characters: negative characters, (representatives of the White movement) by means of violence, fraud and bribery (war, terrorism, espionage, cooperation with the invaders, the bourgeois imperialist West and so forth.), are going to put their anti-communist, anti-Bolshevik idea (*Golden train, The Poet, Storm*, etc.). Option: intelligent charming characters from the circle of the White movement are drawn into the revolutionary events in the maelstrom of civil war, trying to keep their romantic value (*Forty first, The Road to Calvary*).

a problem: the life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole are at risk, and the life of intelligent charming characters that have fallen under the "red wheel" is in danger too...

the search for solution to the problem: the struggle (various types and methods) positive Red characters with negative Whites; fluctuations charming intelligent characters are attracted to the ideology of the White movement.

solution to the problem: the conscious destruction / arrest the negative White characters; forced destruction / oscillating / or intelligent, romantic White characters are arrested. Option: oscillating White characters realize that the Bolsheviks were forced to go to the revolutionary repressive measures, for the sake of the future benefit of the poor. So doubters heroes of the White movement come to the understanding the correctness theory of revolutionary terror, violence and dictatorship of the proletariat.

Examples:

Forty first. USSR, 1956. Directed by G. Chukhrai. Melodrama.

historical period, the place of action: civil war, the former Russian empire.

furnishings, household items: a desert terrain, sea, clothes of characters - both Reds and Whites are rather worn out.

methods of depicting reality: a conventional (within the romantic melodrama) image life of characters.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) are the supporters of advanced communist ideas. Personification: Red sniper Maryutka, has personally shot 40 enemies; White character is presented by charming and intelligent officer Govorukha-Otrok, who defends his principles and ideas of honor, good and evil. Characters are shared by social status. And Maryutka and Govorukha-Otrok are young, beautiful. Charming officer has good manners and refined vocabulary. Vocabulary of Maryutka is rude, she clearly comes from a poor, uneducated environment.

a significant change in the lives of the characters: a charming and intelligent character of the White movement is caught up in the revolutionary events and in the maelstrom of civil war, trying to keep his romantic value.

a problem: the life of the main characters - the Red Maryutka and White Officer, who fell under the wheel of bloody civil war, is under the threat ...

the search for solution to the problem: there are fluctuations of the main characters between the mutual love and war debts (in Red / White sense of the term).

solution: the boat is approaching to the island, where the lovers found their shelter.... There is the forced (forty-one in a row) Maryutka's sniper shot in an intelligent and romantic officer. Her weeping is over the body of the murdered lover.

The Poet. USSR, 1956. Directed by B. Barnet. Drama.

historical period, the place of action: the period of 1917-1920, Russia.

furnishings, household items: the modest life and cloths of Reds, rich life and a good form of Whites.

methods of depicting reality: a quasi-realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Whites are shown as cruel enemies of strong constitution. One of the officers is a former poet, speaking before the Civil War on the same poetry readings along with the current Red sympathetic character. White guard poet is imposing, educated, his speech is full of exquisite turns. However, the "moment of truth" exposes his negative class essence. Red poet is simpler, more modest, he is portrayed purely positive, and he is a purposeful, honest fighter for the Bolshevik power, with colorful vocabulary, gestures and facial expressions.

a significant change in the lives of the characters: the White troops seize the town and seek to destroy the Red underground. Red poet is arrested.

a problem: the life of the poet and the other Red characters is under the threat.

the search for solution to the problem: Reds devise a plan to defeat the whites.

solution: Reds gain victory, Red poet survives.

And Quiet Flows the Don. USSR, 1958. Directed by S. Gerasimov (film adaptation of the novel by M. Sholokhov). Drama.

historical period, the place of action: civil war, the south of Russia, Don expanses.

furnishings, household items: the South Russian steppes, the Red Army, White Cossack troops; the modest way of life and a form of Reds, neat way of life and a form of White.

methods of depicting reality: realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: after Sholokhov's novel S. Gerasimov was broken the established stereotypes in the Soviet cinema that positive characters (Reds) are certainly supporters the advanced communist ideas, and negative characters (Whites) are supporters the inhumane ideas. The characters in the film are not almost shared by any social or financial status (and the one and the other side - the Don Cossacks), it is a little different and their vocabulary (with the exception of senior officers). White characters look usually worthy opponents.

a significant change in the lives of the characters: Red and White Cossacks fighting with each other.

a problem: the life of the main characters - under threat.

the search for solution to the problem: the protagonist of the film - Don Cossack Gregory Melikhov - torn between the Reds and Whites ...

solution: torn by insoluble contradictions, the main character dies in a fratricidal civil war ...

The period of 1960s

The total socio-cultural, political and ideological context of the 1960s:

- The continuation of intensive introduction of communist and anti-religious ideology;

- Gradual clotting of criticism of Stalinism on the background of total tendency to the state celebration of all sorts of Soviet-Communist anniversaries of national importance;

- The continuation of the policy of "peaceful coexistence between the socialist and capitalist systems" while maintaining hard "ideological struggle" with "the imperialist West" and the intense militarization of the country, accompanied

by the unleashing of local military conflicts (in Africa and Asia), the Soviet intervention in Czechoslovakia (1968), support including military, pro-communist regimes in developing countries.

- The continuation of industrialization (mainly heavy and military industry), space exploration (the world's first space flight of the rocket with a man on board in 1961), combined with the attempts to somehow solve the everyday problems of the population and housing;

- The continuation of the struggle against "dissidents" (with A. Sinyavski, A. Solzhenitsyn and others.).

Before cinema, affecting the subject of the Civil War, with the aim of maintaining the main lines of the state policy of the authoritarian Soviet regime, clearly advocacy objectives were set. They served as the basis for the author's concept of the movie:

- To show that the terror era of the civil war was a necessary measure, which brought Russia much suffering; to pass over in silence, or at least to hide the true extent of the mass terror of this era;

- To convince the audience that the so-called "revolutionary terror" of Bolsheviks was accomplished with the noblest aspirations, and the Communists and their supporters were honest, loyal to the idea of the noble defenders of the rights of the oppressed.

Subjects of genre modification of the White movement: drama (military, historical), the detective, romance, tragicomedy, comedy, western.

The style of the majority of these films is not governed by strict canons of "socialist realism." Besides very traditional for this area screen versions (*Optimistic Tragedy*, *Iron Stream*), dashing adventure like *Elusive Avengers* and *New Adventures of Elusive Avengers* were on the screens. The action of these films was set in the era of the Civil War, and the mutual hatred of the warring parties was filed as the necessary condition for the genre game. The extermination of dozens people on the screen looked like a certain attraction.

A special place in this series of adventure films took the tape (in the genre mix detective and thriller) about clever communists and security officers, with "clean hands", sword and fire burning out "hostile plague" (that is, millions of people, in varying degrees, do not agree with the Bolshevik regime) from the ground Russian (*In the name of the revolution*, *Security Officer*, *Operation "Trust"*).

However, despite the general trend, even in these films the Whites were shown as increasingly intelligent and brave enemies. For example, the events of *Operation "Trust"* and *Crash* unfolded to become a complex game of chess, where players competed almost equal mastery. So detective by S. Kolosov *Operation "Trust"* (1967, based on the novel by L. Nikulin *Swell*, actress L. Kasatkina brilliantly played the White émigré leader - Mary Zakharchenko-Schultz. On the screen - "she is strong, ambitious and at the same time charming woman, loving their homeland. She is ready to save her leave Paris and, exposing themselves to danger, to wade in the Soviet Union, there to be active in fighting against the

Bolshevik regime. Zakharchenko-Schultz is died with a revolver in hand, surrounded by security officers, but she is not broken"[Volkov, 2008].

No less charismatic enemies of Soviet power the actors V. Samoilov and E. Matveev have played in a detective by V. Chebotarev *Crash* (1968): the version of the elimination of the terrorist organization of Boris Savinkov. The Colonel Pavlovsky (E. Matveev) is especially remembered – he is powerful, strong, shrewd and bright. And Savinkov himself (played by actor V. Samoilov) is shown contrary to the canons of former enemies' unambiguous villains: ironic intellectual, a man undoubtedly talented and extraordinary.

E. Lebedev is shown as ambiguous and tired White Guard colonel in the colorful performance of the drama by G. Panfilov *No path through Fire* (1967). He also has his own ideas about good and evil, his own truth.

It is worth noting that the trend of "stereoscopic" display figures of the White movement encompasses most of the films about the period of 1918-1924 years, screened in the Soviet Union in the second half of 1960s.

So, the image of White General M.V. Khanzhin was presented very impressively and clearly in the military drama of the battles between the Reds and the troops of Admiral A.V. Kolchak *Thunderstorm over White* (1968, directed by E. Nemchenko and C. Chaplin). The convincing performance by Yefim Kopelyan shows us that General is a smart and intelligent patriot and selfless fighter for Russia without Bolsheviks. "In this regard, he even corrects his adjutant to use the word "enemy", instead of the phrase "red gang". General understands how strong Red Army, and tries to anticipate the intentions of its Command"[Volkov, 2008].

Thus the attempt of A. Askoldov in the drama *The Commissar* (1967) to reveal the true tragedy of the Civil War and the inhuman essence of revolutionary terror and violence was mercilessly suppressed: the film had been banned for twenty years ...

At the same time, "the next generation of Soviet filmmakers, whose representatives began to create outstanding in terms of art, but very vulnerable to the class positions of the product, picked up the baton from Chuhraj decade later" [Razzakov, 2008], such as, for example, *There were two comrades* (1968), *The adjutant of his Excellency* (1969) and others.

It seems that the film's director of *There were two comrades* (1968) - Eugene Karelov neither before nor after did not achieve such a significant artistic result.

... Intelligent photographer Andrey Nekrasov (O. Yankovsky) and a sincere fighter for the communist ideology Karjakin (R. Bykov) were ordered to conduct aerial reconnaissance on the eve of the storming of Whites' Perekop in autumn of 1920. But one of them is waiting for the bullet of White Guard officer Brusnetsov (V. Vysotsky)

Talented work of the director E. Karelov and screenwriters E. Dunskey and V. Frid were reinforced by the brilliant actor's work. Vladimir Vysotsky played his charismatic hero in a state of collapse of personality: fiercely brave, strong, intelligent and uncompromising, he cannot come to terms with the collapse of the White movement and emigration... In a series of dramatic and ironic-comic plot

twists clearly visible tragedy of the Russian nation which is ruthlessly divided into Reds and Whites. This theme culminated in the famous episode with the suicide of Vysotsky's character on the deck the ship committed to Istanbul... And for a long time the viewing memory "scrolled" the frames with Brusnetsov's horse resignedly dissecting the cold waves of the sea ...

In a series of detective interpretations of the events of the civil war, perhaps the television serial by E. Tashkov *The adjutant of his Excellency* (1969) was the most striking.

It is known that "the heart of the detective is the ugly underside of society - this is a real life trash, dirt and vulgarity of the crime, blood, tears and suffering. And the life of spies, of course, has its unattractive side too - fraud, corruption, hypocrisy, murder and blood, and much, much more difficult, painful, unsightly little suitable as a subject for light entertainment. This gloomy life material going to build an adventure story should be somewhat overcome, canceled or deleted altogether. Thus, between the reality of the life of the material and a convention of the genre there is a tense conflict collision. In the plane of this conflict there is the problem of the nature, the problem of the image of man" [Fomin, 1980, p.28]. That is why the authors of *Adjutant*, choosing the detective genre, did not become, of course, to violate the traditions and possibly avoided the reefs of historical truth. Their task was not a documentary recreation of the actual realities and, even romanticized, but the challenge of orthodox notions of past years about the "bad Whites" and "good Reds".

...Red spy Koltsov (Y. Solomin), intelligent and clever, is at the headquarters of Denikin's army. There is a psychological duel between Koltsov and corps commander General Kovalevsky, who is also the smartest and intelligent man ... Agree that this situation was unusual story for the audience, "educated" on *Schors* or *Chapayev*, where whites (or sympathizers) were brought to the screen as the cruel enemies... Of course, in the *The adjutant of his Excellency* primarily detective intrigue attracted: caught or not caught, learn or do not learn, work, or not work? But having a partner-opponent such a great personality as General Kovalevsky, Koltsov undoubtedly gained extra points at a mass audience.

General Kovalevsky (V. Strzhelchik) was impressive, imposing, intelligent, and ironic, he is not resembled cardboard characters from many films of past years. "The image of General Kovalevsky seems focused the whole history of the Russian officers. Stout, round-shouldered, it is impossible to imagine him any nimbly prancing on horseback or famously clicking spurs or flying in the whirlwind of the mazurka. You can imagine him just the way as he is today: tired, bent over a staff table. And yet in his swollen eyes, in the turn of the head, in a tone of voice betrays the noble shine that for centuries surrounded the notion of "a Russian officer."

The tradition produced for centuries, ideals, culture - that is what stands behind Kovalevsky-Strzhelchik, makes him very expressive, large-scale" [Zabozlaeva, 1979, p.120-121]. I would say more, Kovalevsky was already at the end of 1960s, aroused sympathy and empathy. But unfortunately the supporters of the "White ideas", a charming hero of Yuri Solomin, who so suited the uniform of

volunteer army, was not with him, but with the fanatical "fighters for the bright future of mankind..."

In addition, this film has the "scenes that previously would have been unthinkable for the Soviet cinema. Five white officers and two Bolsheviks, a Red Army soldier, the other Red Army commander, being together in captivity bandits make a daring escape. Getting rid of the chase, and sitting almost the entire company on a cart, they are joyfully going through their happy deliverance; they laugh together and play each other. And only then, remembering their political sympathies, they prudently go to different directions: Whites - to the east, Reds - to the west" [Volkov, 2008]. As a result, *The adjutant of his Excellency* campaigned against the Soviet power better than any "enemy's voice," coining the night of Western money by BBC"[Busina, 2009].

The poetic drama by Miklós Jancsó *Stars and soldiers (Reds and Whites, 1967)* is a complete apart in a line of Soviet films about the Civil War. Even at the level of the scenic development of the Soviet-Hungarian productions *Mosfilm's* strict censors tried to do everything possible to mitigate the pacifist pathos and equally unacceptable for that communist morals eroticism of film by M. Jancsó. The history of conflict of Red Hungarian squad with the Whites in the summer of 1918, presented by the director in his favorite manner of fascinating geometry ballet patterns of male figures in the form of prancing riders and naked female bodies taken by the mobile camera, the result it was released in two versions: in the Soviet which is strong reduction and overdubbed (*Stars and soldiers*) and in author's version - Hungarian (*Reds and Whites*) [dramatic details of this history, please, read in the book: *Country of Jancsó... , 2002, p.76-92*].

One way or another, but in both versions the representatives of the White movement are shown tired, perhaps doomed, but the strong men fighting for their ideals. "This is not your war," - says in the film White Guard officer (wonderfully played by G. Strizhenov) to Hungarian soldiers caught up in a Red whirlwind by romantic illusions of the world revolution.

Even Soviet censorship smoothed version of the film by Miklós Jancsó caused rejection by the semi-official criticism of those years, reproached *Stars and soldiers* in the abstract pacifism, blurring the ideological position, encoding meaning, excessive portrayal of violence and the author's view on the cold civil war: "All action the film is based on the principle of contrast: beautiful nature and cruel people. Wild hatred, murder, chases, betrayal, violence prevails among the people ... but sympathy for the victims is not born, because the screen is not real people and scenic pieces. Directed completely ruled psychology. All of this is taken in the abstract. Dance of Death. Rhythm. Installation. Plastic. Continuous camera movement"[Pogozheva, 1972].

Of course, in the West, *Reds and Whites* takes quite differently: this movie was recognized as the best foreign film in France, its importance, outstanding artistic quality of film were marked by experts in the XX & XXI centuries [Menashe, 2005].

In my opinion, the anti-war message of the film is very relevant today, especially in light of the civil war which was broken out in eastern Ukraine in 2014...

Another significant film in our topic was a tragicomedy by Alexander Mitta *Burn, burn, my star* (1969).

... On the southern Russian expanse The Civil War is blazing, and Reds, Whites and Greens are jumping by turns along the streets of the small town.

But Iskremas (Oleg Tabakov), obsessed by the ideas of the new revolutionary art, has the dream to create an unprecedented theatrical spectacle ... This tragicomedy, undoubtedly, became the best in A. Mitta's film biography (*Crew, The Tale of wandering, Border. Taiga novel*, and others).

By the first the role of Iskremas must played by Rolan Bykov (1929-1998). However, at this time he fell out of favor because of the forbidden film *Commissioner*. And the role finally went to Oleg Tabakov. Tabakov played it with inspiration, revealing talented simplicity of his character, charmed with fireball revolutionary slogans ... The role of his volunteer assistants - illiterate Ukrainian girl – was remarkably played by young Elena Proklova. Although the film has collected a whole constellation of the best actors. It is impossible to forget Oleg Efremov (1927-2000) as a self-taught artist, equally naive and utterly devoted to art as Iskremas ... Likewise, it remains in memory brilliantly played orchestrated episode where impressive Whites by famous Russian directors M. Hutsiev, V. Naumov and K.Voinov play with the poor Iskremas in sadistic "cuckoo", i.e. tying his eyes, blindly firing at him with the revolvers...

Through laughter and tears the idea of illusory hopes for a brighter future of the Reds is very clear in the film by A. Mitta (screenplay by Y. Dunskiy and V. Frid)...

The structure of the stereotype image of the White movement in the Soviet cinema of the 1960s

historical period, the place of action: any period of time from 1918 to 1924 years, Russia.

furnishings, household items: a modest dwelling, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items White guard characters (especially - the high command).

methods of depicting reality: realistic (*No Path Through Fire, There were two comrades, The adjutant of his Excellency*) or conditional - in the framework of the comedy (*The musicians of the regiment, Intervention, The Wedding in Malinovka*), thriller (*The Mysterious Monk, The Elusive Avengers, The New Adventures of the Elusive*) image of the life of the characters of the White movement.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) - supports advanced communist ideas; White characters are differentiated: on the one hand, it is the

traditional negative characters - inhuman, militaristic, monarchist, bourgeois, imperialist ideas (*Sergei Lazo*, *Exodus*, *Mysterious monk*, and others.). On the other (such as in the films *The adjutant of his Excellency*, *No Path Through Fire*, *Thunderstorm over White*, *Crash*, *Operation "Trust"*, *There were two comrades*), - a strong and vibrant identity, defending his principles and ideas of honor, good and evil.

Characters are shared not only by social, but also by material status. Whites dressed richer than the poor and humble Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) - are typical intellectual or athletic looking men.

In this case Whites are shown not only as rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice tones, and (increasingly) - intelligent, charming and charismatic personality.

Male characters, personified the White movement, continue to dominate, however, among the enemies of the Communists there are women sometimes beautiful and charming (for example, in the *Operation "Trust"*).

a significant change in the lives of the characters: negative characters (representatives of the White movement) by means of violence, fraud and bribery (war, terrorism, espionage, cooperation with the invaders, the bourgeois imperialist West and so forth.), are going to put their anti-communist, anti-Bolshevik idea. Option: smart, charming, courageous characters of the White movement fighting the Reds for their ideals.

a problem: the life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole are at risk: the charming characters and the life of the White movement, have come under the "red wheel" is at risk too...

the search for solution to the problem: the struggle (various types and methods) positive Red characters with (repelling and / or charming) Whites.

solution: the destruction / arrest White characters. Rarer option: suicide of White characters.

Examples:

The New Adventures of Elusive. USSR, 1968. Directed by E. Keosayan. Thriller.

historical period, the place of action: civil war in the south of Russia.

furnishings, household items: the modest life and wear of Reds, nice shape of Whites.

methods of depicting reality: a schematic representation of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Whites seem cruel enemies of a strong constitution, although sometimes at the same time – they are clever, with a charming appearance and pleasant voices of A. Dzhigarkhanyan and V. Ivashov (the last character, among other things sings in the frame mentally-patriotic song *Russian field*); Reds depict a purely positive – they are young, motivated, strong, honest

fighters for Communism and the Bolshevik power, with colorful vocabulary, gestures and facial expressions (one of them - Valery- high-school student, however, is able to successfully mimic "their" intellectual among Whites) .

a significant change in the lives of the characters: the Whites seek to destroy the Reds acting in their rear ...

a problem: the life of the Red characters is in danger.

the search for solutions: the Reds develop the plan of destroying the Whites and theft of secret information;

solution: Reds are winning the victory.

There were two comrades. USSR, 1968. Directed by E. Karelov. Drama.

historical period, the place of action: civil war in Crimea, autumn of 1920.

furnishings, household items: it is the modest way of life and the form of Reds, unsettled life of White officers, living in the Crimean hotels ...

methods of depicting reality: realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: again, following the iconic films of the 1950s, *Forty first* and *And Quiet Flows the Don*, the film by E. Karelov broke the established stereotypes in the Soviet cinema that positive Characters (Reds) certainly support the advanced communist ideas, and negative characters (Whites) are the carriers of ideas inhumane. Red komissar in a brilliant performance by Alla Demidova, not bothering evidence ruthlessly shoot anyone who seemed suspicious to her. Red Army man Karjakin (by Rolan Bykov) looked in the movie like a minded bigot. Red Army soldier Nekrasov (by Oleg Yankovsky) was a pretty intellectual. He was with the Reds clearly due to romantic illusions. A White lieutenant Brusnetsov by Vladimir Vysotsky was shown as a charming, courageous, strong personality.

a significant change in the lives of the characters: the autumn of 1920. The Reds, breaking the resistance of the troops of Baron P.N .Wrangel (1878-1928), broke into the Crimea.

a problem: the life of the main characters (Whites and Reds) - is at stake.

the search for solution to the problem: the Whites try to resist the offensive of the Reds. The Reds seek to clear quickly the Crimea from the Whites.

solution: Crimea are captured by The Reds. Remnants of the White Army swim to Turkey. Nekrasov and Brusnetsov died in fratricidal civil war ...

The adjutant of his Excellency. USSR, 1969. Directed by E. Tashkov. Detective.

historical period, the place of action: civil war in the south of the former Russian Empire, the headquarters of the Whites.

furnishings, household items: the high-quality furnishings and form of the Whites.

methods of depicting reality: it is a realistic (as far as censorship and detective genre are allowed) image of characters' life.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the main positive character is represented by actor Yuri Solomin. His hero - the intelligent captain Koltsov - is the spy in the headquarters of the Whites. Immediate superior of the "captain" - no less charming, intelligent and educated White Guard General (Vladislav Strzhelchik), defends his principles and ideas of honor, good and evil. Such characters are not shared by any intellectual or social status, such kind of people are the people of one circle who find themselves on opposite sides. They have good manners and refined vocabulary. A brutal White Guard counter-intelligence officer is presented in contrast / balance.

a significant change in the lives of the characters: a charming and intelligent Koltsov is on the verge of exposing ...

a problem: Koltsov life is threatened ...

the search for solution to the problem: Koltsov is trying to divert the suspicion of Whites from himself.

solution: Koltsov successfully performs the task of Red Staff ...

The Period of 1970s

There is the socio-cultural, political and ideological context of the 1970s:

- A decade of relatively stable existence of the country, accompanied by the solemn celebration of the Soviet-communist anniversaries of national importance;
- The policy of "detente" of international tension, while maintaining of the ideological struggle against the "imperialist West";
- The continuation of the fight against dissidents (Andrei Sakharov, Alexander Solzhenitsyn, Vladimir Voinovich, etc.) And the decline of religious persecution;
- The continuation of industrialization (mainly heavy and military industry), space travel (including the joint Soviet-American space program) and mass housing construction;
- The continuation of the intensive implementation of communist ideology;
- The continuation of the militarization of the country, the unleashing of the local military conflicts (in Africa and Asia), the beginning of the intervention in Afghanistan (1979), the maintenance, including military, pro-communist regimes in developing countries.

Genre modification: drama (military, historical), detective, western, tragicomedy, melodrama.

The style of the majority of these films was no longer determined by the canons of "socialist realism". There have been some changes in relation to the subject of the Civil War in the film-plots, despite the preserved seals earlier decades. There were more lenient interpretations of the model of the Civil War were deprived of fierce ruthlessness and categorical tapes of 1930s – 1940s. The

terror against the class enemies was still supplied with a plus sign, but more and more emphasis was placed on its necessity, time, sometimes even wrong.

Besides a very traditional for this area of certain adaptations of prose works in the 1970s starring the dashing adventure type of bloody westerns by Samvel Gasparov, which was set in the era of the Civil War, and the mutual hatred of the warring parties was filed as a necessary condition for the genre. The extermination of dozens of people on the screen looked as a kind of attraction with fountains of blood.

In general the entertaining spectrum towards the subject of the Civil War in 1970s as in 1960s, took about one-third of this part of the genre repertoire. After visual dynamics of westerns or detective allows you to show an unusual situations and sharply delineated characters of strong heroes. However, the "bad tradition of the genre was that the noble hero, defending the good, got the advanced omnipotence. He won because he was pure, generous, compassionate, and not because this nobility and purity he argued, proved in fact in a bitter struggle with evil. Justice has not seized in the result of intense battle, it only showed its strength through the hero automatically programmed by filmmakers. Even enemies somehow suddenly started to play up this automatic omnipotence of justice. First, we were recommend their as a very clever, quirky, artful. But the further, the more created the impression of the opponents craziness, all their resourcefulness and cunning was flew with them as a fluff of a dandelion"[Mikhalkovich, 1980, p.18].

The bloody Civil War westerns of Samvel Gasparov appeared on the Soviet screens of the 1970s. The tendency of S. Gasparov to stylization it was already clearly felt in the film *Hate* (1977), perhaps under the influence of *Among strangers...* by Nikita Mikhalkov, who, incidentally, was the author of the script together with E. Volodarsky. Events of the Civil War refracted in the film, as if through a fog glass. A sign of the time has been erased, and the young actors with evident pleasure and enthusiasm were not playing characters of twenties, and their peers, as they were transferred to the decades ago by an unknown machine time.

Such outright bet on the entertainment director, bypassing the development of character and reflection of the era, seemed to be very controversial.

Another feature of his directorial mannerisms - the pursuit of the external effect - was revealed in *Hate*. So, inviting the actor Boris Khmel'nitsky, whose appearance was contrasted with bright, on a microscopic role of White officer, Samvel Gasparov unrolled the whole episode with "Russian roulette" (play with death by a revolver) only in order to show how beautiful the officer put a bullet in his forehead.

Contrary to its name the next western by S. Gasparov - *Forget the word "death"* (1979) was literally packed with scenes of murder. It was the impression that the main thing in the movie was how the rivers of blood effectively flow.

Storylines have been, to say the least, secondary. Instead of the characters there was still nothing but masks. As before, the external dynamic was the main thing for the producer. It was based on the "iron" laws of the genre. Alas, Samvel Gasparov is not Sergio Leone: his attempts to complete the film script "emptiness"

by bloody gunfights where, ultimately, no matter who and whom to shoot, turned film *Forget the word "death"* in an ordinary brawl against the backdrop of the Civil War.

The adventure films *And in the Pacific Ocean* (1973), *Let's talk, Brother* (1979) by Yuri Chulyukin were in a similar vein, only a "little blood": clever White enemies / spies against dashing Red guerrillas.

Another adventure film of those years is *Diamonds for the dictatorship of the proletariat* (1975, based on the novel by U. Semeonov) was set by G. Kromanov in genre of detective. One of the key characters of this film is Prince Vorontsov, who immigrated to Tallinn and threw all his fortune on the support of the White movement. The defeat of the armies of A.I. Denikin and A.V. Kolchak did not shake his convictions. In 1921 he is also ready to fight against the Bolsheviks with all methods available to him that "leads willed, educated person with regard to the bottom of society, to the crime" [Elmanovich, 1975].

As for the more important films of the "far-Civil", it is worth to note film *Run*, based on the works of Mikhail Bulgakov which, in my opinion, belongs to the best works of the directors' duo of A. Alov and V. Naumov. In this film there is an epic power, the real drama of a brutal civil war, bitter irony, and even sad poetry ... "Of course, Alov and Naumov are recognized from the first frame - wrote S. Rassadin about the film *Run*. - They're all the same uncontrolled inventors. And the same strength of passion, from which, it seems, just step into frenzy. And the same interest in fractures, ups and downs - a fatal moment in life and history" [Rassadin, 1989, in: A. Alov, V. Naumov, 1989, p.146].

With tremendous force, perhaps on the verge of human capabilities, the role of the White Guard General Khludov was played by Vladislav Dvorzhetsky – it is a tragedy of Conscience and Vengeance ... Haunting his character creepy visions are given on the screen in the style of apocalyptic phantasmagoria. But Bulgakov is Bulgakov! And next to the terrible and terrifying scenes in the film by Alov and Naumov appear comical, farcical episodes of "cockroach race" card game of General Charnota with rich Korzukhin. Here it rains the element of the carnival. And it seems that among the heroes of the picture there is about to appear himself Messer Voland and offer them another gamble.

Special praise in *Run* deserves cinematography by Levan Paatashvili: his camera has power over everything: furious cavalry charges, psychological portraits, expressive world of dreams and visions, nostalgic landscapes and surroundings tragicomic circus scenes.

The structure of the stereotype image of the White movement in the Soviet cinema of the 1970s

historical period, the place of action: any period of time from 1918 till 1924, Russia.

furnishings, household items: there is the modest dwelling, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items of white guard characters (especially - the high command).

methods of depicting reality: they are realistic (*Red Square, Days of Turbines*), conditional or quasi realistic: in the framework of thriller (*Winner, The End of the Emperor of Taiga, Let's talk, brother...*), westerns (*Among Strangers ..., Hate, Seek the wind, Forget the word "death"*), comedy (*Bumbarash*) and even parodies (*Crown of the Russian Empire*). Dramaturgic stereotype of films on historical and revolutionary topic of the Civil War: the poor enthusiastically accept the power of the Bolsheviks; middle class and intellectuals are hesitating, they are afraid of terror, blood and war. But in the end, hesitating understands that the Bolsheviks took these forced repressive actions for the sake of the future benefits of workers (this line was again clearly manifested in the second in a row adaptation of A. Tolstoy's *The Road to Calvary*). So the hesitating characters come to understanding of the correctness of the theory of revolutionary terror and the dictatorship of the proletariat. In this regard, security officers are deserved a special thanks of the authors of such films, they burn with fire and sword, with "clean hands" the "hostile plague" (that is, millions of people) from the Russian land (*Peters, Born in Revolution, The collapse of the operations "terror", The 20th of December* and others.).

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) are the supporters of advanced communist ideas; White characters are differentiated: on the one hand, they are traditionally negative characters - supporters of inhuman, militaristic, monarchist, bourgeois, imperialist ideas. On the other (as, for example, in the film by Vladimir Basov *Days of Turbins*) – they are intelligent people who defend their principles and ideas of honor, good and evil.

Characters are shared not only by social, but also material status. Whites dressed richer than the poor and humble Reds. As for the body, the options are allowed: Whites on the screen (depending on the task) are the typical intellectual or athletic looking men.

These White characters are shown not only rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice timbres, but also subtle and charming beauties with impeccable manners and refined vocabulary.

a significant change in the lives of the characters: the bloody events of the Civil War burst into the life of Red and White characters.

a problem: life of the Reds and Whites is under the threat.

the search for solution to the problem: it is the struggle (various types and methods) of Red and White characters; the hesitations of charming intelligent characters are attracted to the ideology of the White movement.

solution: it is the defeat of White characters.

Examples:

Run. USSR, 1970. Directed by A. Alov and V. Naumov (film adaptation of the play by Mikhail Bulgakov). Drama.

historical period, the place of action: Russia, the Civil War, Crimea, 1920. Turkey, the beginning of the 1920s. France, Paris, 1920s

furnishings, household items: the sturdy life and form of Whites.

methods of depicting reality: they are in general realistic, but some episodes (dreams of General Khludov) clearly manifested surrealism.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: almost all the White characters look like people deserved respect. The main film's hero is the White Guard General Khludov (in a stunning on the psychological depth performance by Vladislav Dvorzhetsky). He is a ruthless and cruel man, fighting for his ideals ... He is chary of words, sleepless eyes look tired ...

a significant change in the lives of the characters: on the background of the collapse of the White Army in the Crimea Khludov has total depression, phantasmagoric dreams and hallucinations ...

a problem: the life of the main characters is under threat.

the search for solution to the problem: General Khludov is between reality and delusions

solution: turned by insoluble contradictions, the main character dies (while the other Whites and intellectuals sympathetic to the White movement escape from the capture of Crimea by the Reds and emigrate).

Winner. USSR, 1975. Directed by A. Ladynin. Thriller.

historical period, place of action: the scene of civil war, the former Russian empire.

furnishings, household items: the modest way of life and a form of Reds, neat way of life and a form of Whites.

methods of depicting reality: conventional (within the genre thriller) image of characters' life.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) support advanced communist ideas.

Personification: Reds are represented as charismatic daredevil, performed by Alexander Zbruev; Whites – as charming and intelligent officer performed by George Taratorkin defending his principles and ideas of honor, good and evil, and his cruel and cynical colleague performed by handsome Vladimir Korenev. Red and White characters are shared by the social and ideological status.

a significant change in the lives of the characters: the Red Army soldier Spiridonov (Alexander Zbruev) is in the rear of the Whites.

a problem: the life of the main characters - both Spiridonov and White officers, is under the threat.

the search for solutions: Spiridonov tries to organize rebel units in the rear of the Whites.

solution to the problem: in the fight against the Whites Spiridonov wins the victory.

Slave of Love. USSR, 1975. Directed by Nikita Mikhalkov. Melodrama.

historical period, place of action: the scene of civil war, the south of Russia.

furnishings, household items: high-quality form of the Whites, elegant and fashionable clothes of filmmakers making silent movie ..

methods of depicting reality: it is a quasi realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Whites are shown as cruel enemies of a strong constitution; the chief of counter intelligence in the colorful performance of Konstantin Grigoriev is extremely cruel. Reds, and especially - the cameraman of the underground performed by Rodion Nahapetov, in contrast, are depicted as purely positive – they are intelligent, purposeful, strong, honest, charming fighters for Communism and the Bolshevik power, with colorful vocabulary, gestures and facial expressions

a significant change in the lives of the characters: the Whites seek to destroy underground of the Reds.

a problem: the life of the Red characters and the operator of the underground is under the threat.

the search for solutions: the star of silent film, Olga Voznesenskaya (Yelena Solovey), falling in love with the operator of the underground, tries to help him.

solution to the problem: the victory of the Reds, but the cameraman and the "slave of love" Voznesenskaya are killed by the bullets of Whites.

The Period of 1980s

The total socio-cultural, political and ideological context of the 1980s:

- Crisis tendencies became increasingly in the ineffective planned state economy of the USSR because of the sharp drop in oil prices;

- The policy of "detente" of international tension again replaced by a sharp aggravation of the "ideological struggle" against "imperialist West" in the first half of 1980s, because of the Afghan war and the events connected with the Polish "Solidarity"

- After the death of three old-aged Soviet leaders (Leonid Brezhnev, Yuri Andropov and Konstantin Chernenko), relatively young leader – M.S. Gorbachev came to power in 1985. He marked a new era of reform such as "perestroika, glasnost and pluralism", aimed at the revision of many communist dogmas, on the democratization and improvement of socialism;

- The second half of the 1980s characterized by traits such as the phasing out of the ideological struggle, and the persecution of dissidents, the ending of the war in Afghanistan, the proclamation of the policy of disarmament; the establishment of the state contacts with the Western world, because of the policies of "perestroika"

About fifty films with topic somehow related to the White movement were delivered in the 1980s. But unlike previous years, most of these films were made in the entertainment genres (thriller, western, detective and others.).

However, the western by S. Gasparov *Bread, gold, pistol* (1980) has been a definite shift toward greater authenticity and psychology. It is again the civil war, the main characters are given again only with thick strokes. But the leader of the gang Mezentsev is a real live character. Edward Martsevich managed to "squeeze" the utmost from the role: Mummy bastard Mezentsev appears in all his unattractive image. The film was well maintained rhythmically: delayed "pause" alternated with dynamic scenes. Bloody, naturalistic scenes were less. But along with the brilliant spectacular elements (stunts with horses, for example) annoying setbacks were met due to the negligence of direction (such as passing the modern car). The plot, developed quite plausible at first, becomes more far-fetched to the end.

Perhaps one of the most difficult tasks facing the director of adventure, is to follow a sense of proportion. On the one hand, the picture should not be prolonged, boring, on the other it requires a certain limit of tricks and dynamics. An example is one more western by S. Gasparov - *The Sixth* (1981). In this case, the filmmaker decided to dilute the plot by the comedy episodes. But still, with pressure, the bloody murder scenes were given. It has been overemphasized the symbols, such as brand new tunics which were sewn even for the dead. A dramatic finale of the death of the sixth police chief was leveled by subsequent stage of his miraculous healing. The film, which can predict the plot twists and living people can be replaced by some types of the human incarnation (silent athlete who loves kids, sad pharmacist, hairdresser-dandy, grim shepherd, etc.) in the end it turned out no worse but no better of the rest westerns by Gasparov with good Reds and bad Whits.

That's for the authors of western *Who will pay for success* (1980), the civil war is "only the initial situation, declared as a sign. We do not know the names of the characters, but the balance of power is clear. During the performance "ours" must kill "their" officer, who knew all the members of the underground. However, the task remains unfulfilled, and underground fighter, which, as it turns out, is called Antonina Chumak, was arrested by counterintelligence. Three persons (Red sailor Sergei, playboy and gambler Dmitry, White Guard Cossack Fedor) learning about the upcoming show trial in attitude of Chumak and taking her for a close confident person, are going to help her. Salvation of the underground worker is just the plot of the film" [Kudryavtsev, 1980].

The heroes of adventure westerns are usually quite lucky - they often work out things just fantastic. In the movie *Who will pay for success* events are

incredible, but the eccentric direction of Konstantin Khudyakov and the good actor works of Vitaly Solomin and Leonid Filatov allows viewers to believe what is happening on the screen. But for the luck, as it follows from the name of the movie, you have to pay. And heroes paid the highest price – the price of life. So on this dramatic chord the film was broken, at first seemed almost as an adventure comedy.

As to the period of "perestroika", it does not have time to reflect for new trends in the topic of the Civil War. However, a different approach to the Civil War has been done in one of the last films of the Soviet era - *Medical history* (1990) by A. Prazdnikov, based on the *Red Crown* by M.A. Bulgakov. Here soldier (Alexander Galibin) "at the insistence of his mother goes in search of his younger brother, volunteered to serve in the White Army. The resulting concussion and death of a young brother are brought a former officer with the diagnosis of schizophrenia in a mental hospital. Thus, the film claimed the idea of meaninglessness and cruelty of fratricidal civil war" [Volkov, 2008].

The structure of the stereotype image of the White movement in the Soviet cinema of the 1980s

historical period, the place of action: any period of time from 1918 till 1924, Russia.

furnishings, household items: the modest dwelling, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items White characters (especially - the high command).

methods of depicting reality: realistic (*Shores in the fog*), quasi realistic or conditional: in the framework of the westerns (*Bread, gold, pistol, The sixth*, etc.), thriller (*Who will pay for success, Urgently. Confidential. Gubcheka, In shooting wilderness*, and others.) where the life of characters of the White movement is given.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (Reds) support advanced communist ideas; White characters are differentiated: on the one hand, it is the traditional negative characters - inhuman, militaristic, monarchist, bourgeois, imperialist ideas. On the other (as, for example, in the movie *Shores in the fog*) – they are intelligent people who defend their principles and ideas of honor, good and evil. Characters are shared not only by social, but also by material status. Whites are dressed richer than the poor and humble Reds. As for the body, the options are allowed: Whites on the screen (depending on the task, are - ordinary intellectuals or - athletic looking men. This White characters are shown not only rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice tones, and charming men with good manners and vocabulary.

a significant change in the lives of the characters: negative characters (representatives of the White movement) by means of violence, fraud and bribery

(war, terrorism, espionage, cooperation with the invaders, the bourgeois imperialist West and so forth.) are going to put their anti-communist, anti-Bolshevik ideas.

option: intelligent charming characters from the circle of the White movement are drawn into the revolutionary events in the maelstrom of civil war and try to keep their valuables.

a problem: the life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole, are under the threat; but the life of White characters who have fallen under the "red wheel" is under the threat too.

the search for solution to the problem: there is the struggle of (various types and methods) Red and White characters; fluctuations of charming intelligent characters which are attracted to the ideology of the White movement.

solution to the problem: the conscious destruction / arrest of the negative White characters; forced destruction / oscillating arrest of intelligent, romantic White characters.

Option: hasitating White characters realize that the Bolsheviks took the revolutionary repressive measures forced, for the sake of the future benefit of the poor. So hasitated heroes of the White movement come to understanding of the correctness of the theory of revolutionary terror, violence and dictatorship of the proletariat.

Examples:

A long way in a maze. USSR, 1981. Directed by V. Levin. Detective.

historical period, the place of action: civil war, the former Russian empire.

furnishings, household items: a provincial southern city, steppes, way of Reds' life is rather ascetic, Whites' things, in this sense, are better ..

methods of depicting reality: the whole contingent (in the framework of the detective genre) image life of characters is without much psychological depth.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (Reds) support advanced communist ideas; White characters (including - disguised as a White Guard spy Red) defend their principles and ideas of honor, good and evil. Characters are shared by social status. The Reds' vocabulary is rude, Whites have refined vocabulary.

a significant change in the lives of the characters: Reds suspect that in their ranks a spy of whites appeared ..

a problem: the life of the main characters - both Reds and Whites - is in danger ...

the search for solutions: Reds try to find the White spy and eliminate the troop under the leadership of one of the Whites ..

solution: Reds manage to destroy their enemies, but in battle they are having losses too.

Life and immortality of Sergey Lazo. USSR, 1985. Directed by V. Pascaru. Drama.

historical period, the place of action: civil war in the Far East in 1918-1920 (with small sidebars of episodes, which are set in the first seventeen years of the XX century).

furnishings, household items: the modest life, uniforms of Reds, nice shape forms of Whites.

methods of depicting reality: a quasi realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Whites seem cruel enemies of a strong constitution, the chief of which is presented in a spectacular image of a black-bearded handsome man (Boris Khmelnitsky); Reds, and especially one of their leaders - Sergey Lazo (1894-1920), on the other hand, are portrayed purely positive - a purposeful, strong, honest fighters for Communism and the Bolshevik power, with colorful vocabulary, gestures and facial expressions. Noble in origin, S. Lazo (this role, like in the same film in 1968, is playing by a charming Lithuanian actor) is endowed to the same with good looks and intelligent manner.

a significant change in the lives of the characters: the Whites, in alliance with the Japanese invaders, seek to destroy the Reds, and the Reds seek to destroy the Whites and Japanese.

a problem: the life of Red and White characters is under the threat.

the search for solution to the problem: the Reds are developing a plan of holding their power in the Far Eastern Republic.

solution: the Reds in the end win a victory, but the two main characters of the film - the White Guard Colonel and S.Lazo are died.

Shores in the fog. USSR, 1985. Directed by Y. Karasik. Drama.

historical period, the place of action: 1921, Bulgaria (where the troops of General P.N.Vrangel crossed from Turkey), Crimea.

furnishings, household items: the modest way of life and a form of Reds, the neat way of life and a form of Whites.

methods of depicting reality: realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: as the main Whites (officers of the army of General Vrangel) and the main characters of the Reds are presented as the supporters of their ideas, which they regard as the only true. Between them there are a hasitating characters adjacent to the White movement, but succumbed to the Bolshevik agitation of repatriation. Red and White characters are divided into social but not material status because surrounded in exile army of P.N. Wrangel has financial difficulties. White characters tend to look worthy opponents. In general, Whites are dressed richer than Reds. As for the body, there is both Reds and Whites, have a variety of textures, facial expressions and gestures, though, naturally, manners and vocabulary of the White movement are aristocratic and intelligent, and the Reds and their allies are still simpler and cruder ..

a significant change in the lives of the characters: the Whites led by General P.N. Wrangel want to get from their Western allies the weapon again in order to start the war with Soviet Russia.

a problem: the life, both White and Red characters is under the threat.

the search for solutions: Whites and Reds are taking active steps towards each other.

solution: Reds together with the Bulgarian communists steal weapons which were intended for Baron Wrangel's Army and ruin the plan of capture of power in Bulgaria by the whites. However, one of the main organizers of the crash of Whites in Bulgaria is killed and his opponent Colonel of White Guard commits suicide.

2. The image of the White movement in the Russian feature cinema at the present stage (1992-2015)

2.1. The image of the White movement in the Russian cinema of the 1990s - 2000s

The period of the 1990s

The total socio-cultural, political and ideological context of the 1990s:

- The fall of prices in oil and the crisis of the inefficient state economy, led to the financial, food and commodity collapse to the beginning of the 1990s, to the attempt of conservative state coup in the summer of 1991 and to the disintegration of the USSR in December of 1991;

- An official condemnation of the communist ideology and mass repressions. The rehabilitation of millions of innocent prisoners and dissidents who were shot and repressed;

- A course for the abolition of censorship restrictions and the free exchange of people and ideas from the West;

- The beginning of economic reforms, the revival of private property, "shock therapy"; a sharp division of society into the few rich and the broad masses of the population who is at risk of poverty;

- The attempt of illiberal state coup in the autumn of 1993;

- Crisis in the movement of reform, the war in Chechnya, the solution of economic problems with the help of the West loans, the decline of the Russian industry, including film production;

- Russian financial default of 1998.

At these stages at the actual abolition of censorship authors of Russian media texts for the first time of many decades had the opportunity to address the most acute, first having taboo subjects, including the themes of violence, mass terror (including the era of the Civil War) and the repression of the communist regime. The concept that the era of terror and violence of the revolution and the Civil War as a fratricidal war itself have been a tragedy of the Russian people it was dominated on the screen.

At this stage, there is an increasing product where violence and terror of the civil war are brought as the inhuman, inhumane methods. There were created movies, condemning both mass and individual terrorism with someone side it has not been used...

As about the style of movies related to the topic of the White movement, in addition to traditional realism (*And Quiet Flows the Don* by S. Bondarchuk, *Trotsky* by L. Maryagin, etc.) it was made grotesque, ironic movies (*Return of the Battleship* by G. Poloka).

Genre modification: it's a drama (military, historical), action or detective.

The prevailing models of the films about the Civil War:

- Mass terror during the Civil War, as well as the terror of the communist regime against its own citizens deforms the human personality, turns people into torturers and victims - "cogs" of totalitarian dictatorship (*Wolf Blood*, *Trotsky*, *White horse*, etc.);

- "Revolutionary terror", "ideological terror" involves, first of all, people with aggressive thirst for power, types of people with mental disorders, who somehow want to leave a blood trail in the history (*Regicide*, *Chekist*, *Trotsky*, etc.);

At this stage, there are increasing of products where terror during the Civil War and Revolution is categorically rejected as inhuman. There are created movies, condemning both mass and individual terrorism with someone side it has not been used...

For example, in western *Wolf blood* by N. Stambula, which takes place in the era of the Civil War, he tried to escape from the definitive characteristics. His Reds are not angels, but those who are against them, too, without a halo over his head. War is shown as a cruel and bloody and largely meaningless confrontation of strong men. Another thing was that the film was made without the glitz and comparison with a dashing and stylish movie *Among strangers...* by Mikhalkov.

But Boris Blank in search of spectacular material for the topic of confrontation of Reds and Whites referred to the works of A.P. Chekhov which were far away from that kind of problems. Well, the free fantasy on the theme of famous classical works of art is quite usual in practice. For example, someone is not only appeared as Hamlet on stage and screen of the last decades: he was the masochist, and erotomania, and adept of the blue love... So in that sense, the film *If only we know ...* (1993) by Boris Blank, staged on the grounds of play *Three Sisters* (1900) by Anton Chekhov, is not exactly avant-garde phenomenon. Another thing is that the Soviet censorship of previous years such kind of experiments with the classics were not allowed, and in the 1990s, as they say, was allowed all ...

The action of the film by Boris Blank takes place in the summer of 1918 at the station of the southern town of N., where three sisters and other Chekhov's characters find themselves. The decadent theatrical action is unfolded on the screen under the melody of Peter Leshchenko and Alexander Vertinsky. One of the sisters is a lesbian, the other like a cat is in love with his pupil, schoolboy, due to which it becomes a victim of gang rape... In short, the filmmakers are doing everything in their power that the intelligent Chekhov's characters will appear on the screen telling the epitome of evils and at best will be pathetic mixed with disgust, and the rhymes of atmosphere of collapse on the turn of the 1920s and 1990s would be noticeable even the most sophisticated viewer ...

To remove a stylish kitsch, it is necessary to have the talent of Pedro Almodovar, or even to rise to the level of *House under the stars* (1991) by Sergei Solovyov. Stylish kitsch suggests cinema going visuality, virtuosity of installation, subtle sense of parody, ironic and detached play of actors, which, however, is not

in the movie by Boris Blank, where eroticized characters casually recite the famous Chekhov's replicas. Undoubtedly, Boris Blank is a gifted artist on whose sketches the iconic world of famous films by Elem Klimov, Alexander Mitta and Emil Lotyanu were created, and in his work as a director, he was able to show off the skill of creating the interiors and decorations. But the advantages of the film *If only we knew ...* it seems to me, are limited.

As for the immediate rehabilitation of the White movement, then perhaps its first cinematic attempt was made in the film *White Horse* (1993) by G. Ryabov, where a positive image of Admiral A.V. Kolchak appeared the first in the Russian film.

The structure of the stereotype image of the White movement in the Russian cinema of the 1990s

historical period, the place of action: it is any period of time from 1918 till 1924, Russia.

furnishings, household items: the modest dwelling, uniform and everyday objects of Red characters, neat houses, the uniform and household items of White characters (especially - the high command).

methods of depicting reality: realistic (*And Quiet Flows the Don*) or conditional - in the framework of the western (*Wolf blood*) image of the life of characters of the White movement.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Red and White characters are differentiated: on the one hand, these are negative characters that support the inhumane ideas, on the other hand - these are people who defend their principles and ideas of honor, good and evil. Characters are shared by not only social, but also material status. Whites are dressed as a rule, richer and humble than poor Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) are the subtle or intellectuals or athletic looking men.

These White characters are shown not only rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice timbres, but also subtle and charming beauties with impeccable manners and refined vocabulary.

Male characters, personified the White movement, still dominated above a significant change in the lives of the characters: negative characters (both Reds and representatives of the White movement) through violence and fraud are going to implement their ideas.

Option: intelligent charming characters from the circle of the White movement are drawn into the revolutionary events in the maelstrom of civil war and try to keep their romantic value.

a problem: the life of Red and White characters, for that matter, and the existence of the state as a whole are at risk: at risk is charming and intelligent life characters who are trying to maintain neutrality.

the search for solution to the problem: the struggle (various types and methods) of Red and White characters; hesitations of charming intelligent characters.

solution to the problem: the conscious destruction / arrest of Red or White characters; destruction / arrest hesitated / or intelligent, romantic Whites characters.

Russian brothers. Russia, 1992. Directed by N. Fomin. Drama.

historical period, the place of action: civil war, the former Russian empire.

furnishings, household items: the White Guard detachment in the vicinity of the convent, the modest life of characters of all categories.

methods of depicting reality: quasi realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: the characters in the film are shared by the social status. Whites are dressed richer than the poor and humble Reds. With regard to the constitution, all the male characters look strong and sturdy, worthy of each other's enemies ... These white characters (one handsome officer in the performance of V. Ivashov worth something!) are shown mainly by people with pleasant voice tones, appearance and vocabulary.

a significant change in the lives of the characters: Reds and Whites tend to beat each other.

a problem: the life of the main characters is under the threat.

the search for solution to the problem: the main characters - each in his own way - are developing plans for destruction of each other in a fratricidal civil war ...

solution: but in this fight, when his brother goes with the weapon at his brother in the end, all are doomed to failure, if not physical, moral ...

Wolf blood. Russia, 1995. Directed by N. Stanbula. Western.

historical period, the place of action: civil war, the Urals.

furnishings, household items: the Ural mountains and forests, the Red squad, the White Cossack detachment; the modest life of characters in all categories.

methods of depicting reality: quasi realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the characters in the film almost are not shared by any social or financial status (and the one and the other side are the Cossacks), and their vocabulary is little different. (for except White Guard colonel in the colorful performance of R. Adomaytis who before dying regrets only one thing: that, together with his troops fought with the Germans, and he did not open them the way to Moscow, where the bloody Bolsheviks are now). With regard to the constitution, all the male characters look strong and sturdy, worthy of each other's enemies.

a significant change in the lives of the characters: the Cossack troops are seeking to defeat one another.

a problem: the life of the main characters is under the threat.

the search for solution to the problem: the main characters - each in his own way - are developing plans for destruction of each other in a fratricidal civil war ...

solution to the problem: in this struggle, built largely by the laws of the spaghetti westerns of S. Leone, Reds luckier: they manage to destroy the enemies.

If you like to know... Russia, 1992. Directed by B. Blank (based on fragments of the play of Anton Chekhov *Three Sisters*). Drama.

historical period, the place of action: the Crimea of 1918.

furnishings, household items: interior station, designed in art deco style, train-station hotel rooms, a restaurant, a park, Colonnade, nice officer's uniform, elegant women's dresses.

methods of depicting reality: a quasi realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: White officers are shown ironic and tired intellectuals who are not without their perversity, they are educated, they have refined vocabulary, they have extremely negative attitude to the entire Soviet-Bolshevik (Bolsheviks themselves, Reds are not hardly shown, their negative images appear essentially only in conversations of officers).

a significant change in the lives of the characters: the representatives of the officers, the bourgeoisie and the intelligentsia cannot leave the Crimean city because of the lack of trains ...

a problem: the life of the main characters is under a potential threat to their arrest by the Bolsheviks.

the search for solution to the problem: the main characters are trying to survive by any means available to them ...

solution: a few months later it is certainly the train comes to the station..

The period of the 2000s

The total socio-cultural, political and ideological context of the 2000s:

- The presidency of Vladimir Putin (including a four-year break for the presidency of D. Medvedev) with a specific vertical centralization of state power;
- The official end of the war in Chechnya;
- The increase in oil prices, which allowed, at least until the global financial crisis of 2008, the development of raw materials economy of Russia;
- The military conflict between Georgia and Russia in South Ossetia in August of 2008;
- The financial crisis of the second half of 2008 with subsequent slowdown in Russian (as, indeed, the world) economy;

- Political and economic problems of 2014-2016 associated with the state coup in the Ukraine, entrance of the Crimea to Russia, the civil war in the Donbass, the sharp fall in oil prices in the autumn of 2014 and the mutual sanctions between Russia and the West of 2014-2016.

The line for the rehabilitation of the White movement (already indicated in the 1990s) was continued in Russian cinema 2000s.

It was mostly the work of traditional realism (*The Romanovs - Crowned Family* by G. Panfilov, *Doctor Zhivago* by A. Proshkin, *Fascination of Evil* by M. Kazakov, *Isayev* by S. Ursulyak, *The White Guard* by S. Snezhkin, *The purple colour of snow* by V. Motyl, *An eye for an eye* by G. Poloka and others.).

Genre modification also continued the baton of 1990s: drama (military, historical), action and detective.

The prevailing model of the film of the 2000s about the Civil War:

- Mass terror during the Civil War, as well as the terror of the communist regime against its own citizens, deformed human personality, turning people into torturers and victims - "cogs" of totalitarian dictatorship (*The Romanovs - Crowned Family*, *Fascination of Evil*, *Admiral*, *Doctor Zhivago*, *The purple colour of snow*, etc.);

- "Revolutionary terror", "ideological terror"... First of all it is the good chance for people with aggressive love to power, the types with mental disorders, who somehow wants to leave a trail of blood in the history (*The Romanovs - Crowned Family*, *Nine Lives of Nestor Makhno*);

- The faith and the truth are on the side of the Whites in the fight of Reds and Whites, but due to a number of circumstances, they still lost (*Admiral*, *Gentlemen Officers: Save the Emperor*, *The White Guard*, *Steep mountains*).

Among all the films about the White movement, shot in the XXI century, the most notable discussion revolved around the melodrama *Admiral* (2009) by A. Kravchuk and drama *Sunstroke* (2014) by N. Mikhalkov. Although, in my opinion, drama *Fascination of Evil* (2006) by M. Kazakov deserved such a discussion and it was obviously underestimated (by as the audience so the film critics).

The most ardent opponents of the *Admiral*, speaking about the latest romantic love of one of the leaders of the White movement A.V. Kolchak (1874-1920), were ruthless, claiming that the authors of the film "on top of the computer shooting pasted the melodrama in which all mental anguish are illustrated by the same expression on the doll lovers little face of the heroine. Because the Civil war was waged by icon painting White officers and against them "something," that with the brutal face, blowing his nose with one finger, cuts of any innocent people" [Smirnov, 2008].

Around the same spirit pro-Soviet critics responded to the *Admiral*, emphasizing that the *Admiral*, where "there are ripples in the eyes from the Russian banners, icons and high-flown words about the glory of the Fatherland, he destroys the firstborn understanding of social justice, as there is no hero commoner in the film – there are only "noble" gentlemen officers. Common people in the film are shown as a murderer, (in the image of the Bolshevik sailors), or as a faceless

mass, cannon fodder, whom these officers lead to the attack with the help of bayonets for victory. There is no in them, and apparently never will be their *adjutants of his excellency*, where Whites and Reds were presented with the objective position when the bloodshed by both sides would be divided equally. Instead of it, in the new Russian cinema Whites assigned the role of noble fighters for bright idea of light, and Reds assigned the role of brutalized cattle, which deserve nothing except the bullet" [Razzakov, 2008].

It seems to me that in this dispute I.E. Petrovskaya is right. She wrote that in the melodramatic *Admiral* "everything is clear and certain: there is the main character without fear and reproach – he is beautiful, courageous, brave, smart, played by a favorite of the public Constantine Habensky. There is a heroine beloved hero – she is beautiful, feminine, sacrificial and elegant - in the performance of public favorite Elizabeth Boyarska. There is another character, she is Kolchak's wife – she is beautiful, feminine, loyal and also very elegant - in the performance of another audience favorite Anna Kovalchuk. There are valiant Russian officers – they are beautiful, noble and courageous, in the gold of epaulettes. In general, they are all handsome, all heroes, all of them poets - and almost all cause sympathy in contrast to their opponents, Reds, which in fact can be any color, because the main thing in them is that they are not Reds but that against them for the great motherland such nice heroes fight. There is no any special psychology in *Admiral*. But audience loves to watch costumes and a love story against the backdrop of the war, adding a love story sharpness and dramatic" [Petrovskaya, 2009].

To put it most generally, the key questions to the authors of *Sunstroke* were: "What kind of Russia did we lose? How and why did it happen?".

It is clear that a liberal media critics shop sharpened the long teeth on N. Mikhalkov and his work in general it treated sharply negative to his *Sunstroke*, put on the works of Nobel laureate I. Bunin (1970-1953). Among the most common words used in reviews as guilty, "poster", "heaviness", "banality", "arrogance", "nationalism", "anti-Darwinism", "monarchism", "heaviness", "strained", "weakness", "slowness", "boredom", "illustrative", "tastelessness", "vulgarity", "dishonesty", "false", "anti-liberal propaganda", "compulsive self-citations", etc. [Bezrukov, 2014; Bogomolov, 2014; Gireev, 2014; Gladilshchikov, 2014; Zabaluev, 2014; Zelvenskiy, 2014; Ivanov, 2014; Matizen, 2014; Maslova, 2014; Plakhov, 2014; Solntseva, 2014; Tyrkin, 2014].

One of the main arguments against the author's concept of *Sunstroke* became the liberal accusation to N. Mikhalkov that he in his films of the 1970s was for Reds, and now - for Whites, but always – he was on the side of “The Authorities which was given by God” [Kichin, 2014; Matizen, 2014; Pavlyuchik, 2014]. Of course, some of the liberal critics' community did not escape the temptation to "go to person", accusing N. Mikhalkov in loss of his former artistic forms that they once admired [Kudryavtsev, 2014; Stishova, 2014].

However, among the critics of the liberal wing there were also those who were bored to assess the ideology and philosophy of the authors of *Sunstroke*, because they did not see in him any artistic merit [Zelvenskiy, 2014].

And it is quite radical in its desperate sense of primitivism of *Sunstroke* belongs, probably, to D. Bykov: "Mikhalkov is in the "strike", pardon the pun involuntary, supposed to sound stern warning - it is necessary, they say, time to eliminate the enemies, not to spare, drop any indulgence - the children, they say, freedom of speech, they say - and today it is necessary to do everything in order Russian events of 1917 wouldn't find any repetition" [Bykov, 2014].

As a result, it seems, the only discordant note in the consolidated opinion of the liberal media criticism became a replica of A. Dolin: *Sunstroke* of three hours of emptiness and what is it all about? "Talk about the inability of the unit to the analysis, I'm sorry. The essence of the film is simple and clear, it is formulated in two words: *Russian Titanic*. A story of fleeting love on a ship and a shipwreck at the end means deluge, the end of the world, and the punishment for sins. It is the whole structure and distinct idea, which is hard to argue" [Dolin, 2014].

Admirers of N.Mikhalkov from the ranks of the conservative critics in relation to *Sunstroke* and its creators actively used the complimentary words and phrases: "perfect", "great", "cinema event", "skill", "artist", and others. [Vladimirov 2014; Danlova, 2014; Moskvina, 2014; Ometsinskaya 2014; Surikov, 2014; Yampolskaya, 2014].

In response to many of the cited above reproach liberals, the conservative wing media criticism confidently argued that *Sunstroke* – is not propaganda, but complex and multi-valued work of art [Ometsinskaya 2014; Rutkovsky, 2014; Surikov, 2014; Tolkunova, 2014; Haknazarov, 2014].

Then all went here E. Yampolskaya: analyzing the actions of the characters of *Sunstroke*, she urged the audience for the prescription of years to rise above the fray of Reds and Whites, "because in the civil wars there are no any heroes, there are only the victims": "In *Sunstroke* there are no abuses of Reds - Mikhalkov is not working frontally. ... There is also no the idealization of White officers. All are people, all are different. ... Russia was slept like a beloved woman. When they woke up - she had disappeared behind a bend. Who is now blamed? Whom will we go there? There are only ourselves. Blacks are accumulated in the emotional holds there is the intoxication of desperate hatred. One from the cowardice passed a restless captain to the Bolsheviks; another intelligently and coolly strangled a traitor. Not from the suitcase there is a trail of blood on his hands" [Yampolskaya, 2015].

So, being in the mirror of Russian media criticism, *Admiral* and *Sunstroke*, in fact, has become an indicator of the political separation of critical plant: in many cases, these films were analyzed in the first place, not as a work of art, but as social, ideological statements. However, this is not surprising, because for the stratification among critics stands the stratification of audience. However, the Russian mass audience as a whole is much more conservative than film critics' community. And, of course (as eloquently the modest box-offices of *Sunstroke* and

very impressive of *Admiral* say), it is more focused on a bright and spectacular component of media culture.

In a few Russian films at the beginning of the XXI century there was an attempt of a balanced, conciliatory towards the Reds and Whites approach. Red and White characters of dramas *Kromov* (2009) by A. Razenkov, *Isaev* (2009) by S. Ursulyak, *The purple colour of snow* (2010) by V. Motyl, *Eye for an Eye* (2010) by G. Poloka has their own truth, and the directors did not seek to clear indictment accents ... Approximately the same position was taken by the creators of the series *Wolf Sun* (2014), where with the same sympathy were portrayed as White Guard general so the spy of Reds, made his way to his camp.

The structure of the stereotype image of the White movement in the Russian cinema of the 2000s

historical period, the place of action: any period of time from 1918 till 1924 years, Russia.

furnishings, household items: the modest dwellings, uniform and everyday objects of Red characters, neat houses, the uniforms and household items of Whites characters (especially - the high command).

methods of depicting reality: it is a realistic (*Doctor Zhivago, Fascination of Evil, Isayev, And Quiet Flows the Don, The purple colour of snow, The White Guard, Sunstroke*) or conditional (*Chapaev Chapaev, Gentlemen Officers: Save the Emperor*) image of characters life of the White movement.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Red and White characters are differentiated: on the one hand, these negative characters are inhumane ideas (in the films of the 2000s these are basically Reds), on the other hand - these are people who defend their principles and ideas of honor, good and evil (the representatives of the White movement). Characters are shared not only by social, but also by material status. Whites were dressed richer than the poor Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) are either intellectuals or athletic looking men. Reds on the contrary, are rude and violent, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice tones. Male characters, personified the White movement, continue to dominate.

a significant change in the lives of the characters: the negative Red characters through violence and fraud are going to implement their ideas. Option: intelligent charming characters from the circle of the White movement are drawn into the revolutionary events in the maelstrom of civil war and try to keep their romantic value, partly trying to understand 'Red truth' ..

a problem: the life of Red and White characters, for that matter, and the existence of the state as a whole are at risk: charming and intelligent life characters who are trying to remain neutral is at risk too.

the search for solution to the problem: the struggle (various types and methods) of Red and white characters; fluctuations of charming intelligent characters.

solution to the problem: the conscious destruction / arrest of Red or White characters; destruction / arrest of oscillating / or intelligent, romantic White characters.

Examples:

Admiral. Russia, 2008. Directed by A. Kravchuk. Melodrama.

historical period, the place of action: the civil war, the former Russian empire.

furnishings, household items: the modest dwellings, uniform and everyday objects of Red characters, neat houses, the uniform and household items of White characters (especially - the high command).

methods of depicting reality: conventional (within the romantic melodrama) image of characters life.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Red and White characters are shared by the social and material status. Positive characters (representatives of the White movement) – are the carriers of positive ideas of Russia's revival, a personification – is Supreme Ruler of Russia Admiral A.V. Kolchak (1874-1920), a charming and intelligent man, honestly and courageously stands up for his principles and ideas of honor, good and evil. He has excellent military bearing, good manners and refined vocabulary. Red characters – are on the contrary, brutalized, with repulsive looks, facial expressions domineering and unpleasant voice tones.

a significant change in the lives of the characters: the negative Red characters through violence and fraud are going to realize their communist ideas. The positive characters - representatives of the White movement, headed by Admiral A.V. Kolchak stand up for the values of one and indivisible Orthodox Russia, organizing armed resistance to the Bolsheviks.

a problem: during the Civil War the life of positive characters are under a potential threat.

the search for solution to the problem: in a hard struggle with the Bolsheviks Admiral A.V. Kolchak tries to enlist military support of the Western allies.

solution to the problem: Western allies actually betray A.V. Kolchak, in battles with the troops of the Reds his Army takes a beating, A.V. Kolchak is captured, he is judged, and February 7, 1920 he is shouted .

Gentlemen Officers: Save the Emperor. Russia, 2008. Directed by O. Fomin. Action.

historical period, the place of action: the summer of 1918, the Civil War, the former Russian empire

furnishings, household items: effect of genre features of a movie that mostly takes place in nature, there is no emphasis on housing and household items of

Whites and Reds: and they both dressed in military / paramilitary form, those and others have weapons.

methods of depicting reality: it is conventional (within the genre thriller) image of characters life.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Red and White characters are shared by the social and material status. Positive characters (representatives of the White movement) are the carriers of positive ideas of Russia's revival and salvation of the Emperor Nicholas II and his family captured by the Bolsheviks. This charming people, honestly and courageously defending their principles and ideas of honor, good and evil. They have excellent military bearing, pleasant appearance. Red characters are on the contrary, rude and violent, with a repulsive appearance.

a significant change in the lives of the characters: the negative Red characters through violence and fraud are going to realize their communist ideas, they are arrested and remanded the arrest of the royal family in Yekaterinburg. The positive characters - representatives of the White movement - decide to release the emperor and his family.

a problem: the life of the positive character is under the threat.

the search for solution to the problem: a detachment of officers make plan to release the royal family and tries to carry it out.

solution to the problem: in spite of the heroism of the White movement, which they had shown in the fight against the Reds, they still cannot save the royal family and the emperor himself from execution

Isaev. Russia, 2009. Directed by S. Ursulyak (screen version of Y. Semenov's novels). Drama.

historical period, the place of action: civil war, the Far East early 1920s.

furnishings, household items: the modest dwellings, uniform and everyday objects of Red characters, neat houses, the uniform and household items of White characters (especially - the high command).

methods of depicting reality: (quasi)realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the characters in the film almost are not shared by any social or material status: Red spy Isaev comes from the same environment as the representatives of the Far East of the White movement; and their vocabulary is little different. White characters look worthy opponents of Isayev. ...

a significant change in the lives of the characters: Whites and Reds tend to beat each other in the fight for the Far East.

a problem: the life of Red and White characters is under the threat.

the search for solution to the problem: the protagonist of the film Isaev tries to fulfill his mission, and the white counter-intelligence tries to do the same .

solution to the problem: White movement and their allies defeat the Japanese in the Far East, which becomes the part of Soviet Russia...

3. The image of the White movement in the Western feature cinema (1931-2015)

3.1. The image of the White movement in the Western feature cinema of the 1930s - 1940s

In general, foreign feature films of the 1930s - 1940s rarely refers to the events of the Civil War in Russia and the White movement, but on the heels, in the 1920s, this theme was reflected in Western movies more noticeable.

I believe that among the main reasons of ignoring by Western cinema of the 1930s - 1940s the topic of the White movement was relatively expensive show of fighting the civil war in Russia with dubious prospects for big box-office. That's why in those rare films that have had at least some relation to the specified topics, White officers, the Cossacks, etc. were shown already in exile, where they boozed, sang songs and danced in restaurants (*Balalaika*) fell in love with beautiful women, etc.

Many of the films that will be analyzed further, for decades found themselves outside the field of view of local and foreign culture experts, political scientists, historians and film experts. For example, in Soviet time it was "not accepted" in general to mention that in Nazi Germany films on a Russian theme were made. Even in solid monograph by N.I. Nusinova devoted to Russian cinematic frontier of 1918-1939, published in the XXI century, this topic gets round [Nusinova, 2003]. And this despite the fact that in the cinema of the Third Reich there were active not only famous star Olga Chekhova (1897-1980), and director Victor Turzhansky (1891-1976), actors Nicholas Kolin (1878-1966), Boris Alekin (1904-1942) and others. The researcher of the history of the Nazi A.V. Vasilchenko in his book about the cinema of the Third Reich [Vasilchenko, 2010] did not focus their attention on the Russian subjects of German films of the period as well.

On the shooting of German films on a Russian theme, of course, specific events that occurred during the 1930s - 1940s influenced. With the coming to power of Hitler a trend of confrontation of the Third Reich and the USSR was clearly denoted. Therefore, in a Nazi movie there were two concepts of reflection "Russian world": Russian Tsars and Russian emigrant which could receive positive cinematic interpretation (*Favorite of the Empress, This ravishing ballroom night, Midnight* and others.), while Bolshevism and the Council, on the contrary, always look negative on the screen.

In this respect, it is interesting movie by Karl Anton (1898-1979) under the eloquent title *Battleship "Sevastopol" - White slaves* (1937), where clearly used myth of the rebellious *Battleship "Potemkin"* (1925), brilliantly created by Sergei Eisenstein. And this is no accident as yet in 1933 at a meeting with German filmmakers then leader of culture department - Minister Joseph Goebbels said the following about the movie *Battleship "Potemkin"*: "This is a wonderful film. From

a cinematic point of view, it is incomparable. One who is not firm in his beliefs, after its seeing, perhaps could become a Bolshevik. It proves once again that a masterpiece can be successfully incorporated a certain tendency. Even the bad ideas can be promoted by means of art" [Vasilchenko, 2010, p.5]. So, it was a sort of state order for the creation of the Nazi analogue to film by Eisenstein.

And in 1937 this order was made by K. Anton. In the movie *Battleship "Sevastopol"* - white slaves on the ship, like Eisenstein, sailors revolted as well. But this event was given with the opposite sign - the rebellion on *Battleship "Sevastopol"* is raised by evil and cruel Bolsheviks who kills the noble officers, priests, raping women, burning Orthodox icons... But, thank God, there is a Russian officer, Count Konstantin Volkov, who collects these loyal Russian sailors, disarms the rebels and frees prisoners. At the end of the film count Volkov says the conceptual phrase: "This trouble is not only Russia. The enemies of civilization must be destroyed. The struggle continues!". And then some of the companions echoes: "People do not notice this danger...".

It should be noted that after the German attack on the Soviet Union in June of 1941, the royal and the émigré Russian went clearly in the cinematic shadow of the Third Reich, at best, found themselves on the periphery of the subjects (e.g., in the form of images of individual Russian in the episodes), while in melodrama *We live* (1942) in fascist Italy representatives of the Russian "old world", rendered under the power of the Bolsheviks, were shown a close-up and highly positive. But unlike the Soviet cinema, where from July 1941 to December 1942, was filmed over 70 shorts and full-length feature films, directly reflecting the current events of the war with Germany, the Nazi cinema made a major bet for operational military chronicle.

As for the Western cinema as a whole, it, like German, being the product of the mass / popular culture in films on a Russian theme, was based on folklore and mythological sources, including traditional ideas of the Western world about the "mysterious Russian soul".

As a result, in the western films it is clearly felt these promotional messages:

- Greatness of Russia was left in the distant past, when it was an empire in which culture flourished (a comedy about the life of Russian nobility epoch of Empress Elisabeth - *A favorite of the Empress*, musical melodrama about the life of P.I.Tchaikovsky *This ravishing ballroom night* and others);

- However, in the past imperial policy of Russia could be dangerous for other European countries (*Warsaw Citadel*, *Cadets*);

- After 1917 the sympathy may cause only Russians, suffered from the Bolsheviks, / or have emigrated to the West (*Battleship "Sevastopol"* - *White slaves*, *Midnight*, *Crimson Dawn*, *Knight without armor*, *Balalaika*, *We live*, and others.);

- The Bolsheviks carried out mass terror - both in relation to the elite of society and the civilian population, and strive to turn the Russian people into slaves (*Battleship "Sevastopol"*, *Heroes of Siberia*);

- Armed resistance to the Bolsheviks is justified and necessary (*Battleship "Sevastopol"*, *Heroes of Siberia*).

The structure of the stereotype image of the White movement in the Western movies of the 1930s - 1940s

historical period, the place of action: any period of time from 1918 to 1924, taking into account the presentation of life in exile this period can capture 1920 - 1940.

furnishings, household items: there are the modest dwellings, forms and objects of everyday life of the poor characters (as they may be former White officers in exile), neat houses and household items of the rich characters, luxurious furnishings life of the Russian aristocracy before the Bolshevik revolution. Household items of Bolsheviks are shown with the share of the grotesque.

methods of representation of reality: as a rule, it is a quasi-romantic image of the life of the characters of the White movement, grotesquely exaggerated image of the Reds.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Red and White characters are differentiated: on the one hand, it is negative Red-Communist personages - the carriers of inhumane ideas, on the other hand - these are people who defend their principles and notions of honor, good and evil (the representatives of the White movement). Characters are shared by not only social, but also material status. Whites dressed richer the poor Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) are either intellectuals or athletic looking men. These White characters are shown as generally refined and charming man with impeccable manners and refined vocabulary. Red characters - on the contrary, are rude, cruel, with a repulsive appearance and unpleasant voice tones. Characters Bolsheviks are usually wearing uniforms with the appropriate attributes (leather jacket, gun belts, revolver, etc.), They have a strong constitution, although they may have mediocre physical data; physiognomically they look unpleasant in most cases.

Male characters, personified the White movement, continue to dominate, however, among the enemies of the Communists you may find a beautiful and charming woman.

Russian characters of tsarist times as Russians, who emigrated from the Bolshevik regime to the West, are dressed according to the social status: the luxury of the imperial court, the expulsion of modesty, etc. Appearance of these characters is usually attractive, especially for persons of aristocratic descent;

Characters-victims of Bolshevik terror are dressed according to their social status, their physique varies widely and depends on the context of a particular film; the appearance of female characters as a rule are attractive.

Traits characters: cruelty, meanness, sexual obsession, dedication, hostility, cunning, strength (Bolshevist characters); nobility, strength, determination,

courage (positive characters - the Whites, aristocrats, immigrants, people of creative professions, intellectuals and so on.). In general, the nature of all the characters of foreign films on a Russian topic is depicted by a dotted line, without going into psychology.

a significant change in the lives of the characters: the destruction peaceful, serene and happy life of the people by the Bolsheviks, the seizure of a ship and the town by them, the massive communist terror (shootings, executions, torture, etc.) against the civilian population, including women;

a problem: the life of the White characters, for that matter, and the existence of the state as a whole are at risk: charming and intelligent life characters who are trying to remain neutral is at risk too...

the search for solution to the problem: this is the struggle of the best representatives of the Russian people - Whites - to the Bolsheviks; there is the emigration of characters from the circle of the White movement in one of the Western countries.

solution to the problem: there is the conscious of destruction / arrest White characters by Bolsheviks; there is the salvation of the White characters in exile.

3.2. The image of the White movement in the Western feature cinema of the 1950s - 1980s

Since the beginning of the "cold war" the topic of the White movement almost completely disappeared from the Western screens, apparently lost all relevance in the eyes of Western filmmakers. Subjects of Soviet military threat and espionage came to the fore [Fedorov, 2015]. Russian in last appeared on the screen as a relatively frequent film adaptations of Russian classics (A.P. Chekhov, F.M. Dostoevsky, L.N. Tolstoy, N.V. Gogol), novel *Michael Strogoff* by Jules Verne, in the history of the murder of Rasputin and miraculous resurrection of the murdered daughter of Nicholas II - Anastasia.

The most notable Western movies, somehow relating to the topic of the White movement, became melodramatic adaptation of Boris Pasternak's novel *Doctor Zhivago* (US, 1965) by David Lean and the drama of the death of the royal family *Nicholas and Alexandra* (UK, 1971) by Franklin Schaffner. In 1974, a small episode of the execution of the Romanov family by the Bolsheviks appeared in a large-scale drama *The whole life* by C. Lelouch. The drama of the era of the Civil War in Estonia *Shot of Mercy* (1976) by German director F. Schlöndorff and British teleplay *The White Guard* (1982) taken after had far less international attention.

The events of the second half of the 1980s in the Soviet Union a significantly influenced upon the reflection of the Russian theme on the Western screen, for example, it is appeared quite friendly movies depicting the Soviet people. However, the growing interest in the subject of the White movement didn't find its reflection in the foreign movie. On the contrary, I could not find a single Western film of 1986-1990, where the Whites have appeared, even in exile.

The structure of the stereotype image of the White movement in the Western films of 1950 - 1980

historical period, the place of action: any period of time from 1918 to 1924, taking into account the presentation of life in exile during this period, it can capture 1920 - 1950.

furnishings, household items: there are the modest dwellings, forms and objects of everyday life of the poor characters, neat houses and household items of the rich characters, luxurious furnishings life of the Russian aristocracy and the bourgeoisie before the Bolshevik Revolution. Household items of Bolsheviks are usually shown without much grotesque.

methods of depicting reality: they are mainly relative to conventionally romantic characters, to some extent related to the White movement and Tsarist Russia.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Red and White characters are differentiated: on the one

hand, they are negative communist characters having inhumane ideas, on the other hand - these are people who defend their principles and ideas of honor, good and evil (the representatives of the White movement or intellectuals who have fallen under the Bolshevik hammer). Characters are shared not only by social, but also material status. Whites are dressed richer the poor Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) are either intellectuals or athletic looking men. These White characters are shown as generally refined and charming man with impeccable manners and refined vocabulary. Red characters, on the contrary, are brutalized, with repulsive looks, gestures and facial expressions of the power and unpleasant voice tones. Characters victims of Bolshevik terror are dressed according to their social status, their physique is varied widely and depends on the context of a particular film; the appearance of female characters are attractive.

a significant change in the lives of the characters: it is the destruction of peaceful, calm and happy life of the people by the Bolsheviks;

a problem: the life of the White characters, for that matter, and the existence of the state as a whole are at risk; charming and intelligent life characters who are trying to remain neutral is at risk too.

the search for solution to the problem: it is the struggle of the best representatives of the Russian people - Whites - to the Bolsheviks; there is the emigration of characters from the circle of the White movement in one of the Western countries.

solution to the problem: the conscious destruction / arrest White characters by Bolsheviks; there is the salvation of the White characters in exile.

3.3. The image of the White movement in the Western feature cinema of the 1990s - 2000s

In the post-Soviet 1990s Russian topic remained quite popular in Western cinema. However, but it was a special the demand - in the form of a series of films about the brutal Russian mafia, prostitution for export, the atrocities of Stalinism and the other negative (I want to note for justice that there were other foreign films about Russia in the 1990s, for example, adaptation of Russian literary classics). In the cinema the theme "far abroad" of the White movement was touched upon in the last quarter of a century in only two films - melodramatic adaptation of the novel *Zoya* (US, 1995) by D. Steele and another film version of *Doctor Zhivago* (UK-Germany-United States, 2002). In both films Western cinema reflected the Russian topic in line with previous decades, showing sympathetic representatives of the "old world" and negatively - representatives of the new, Red.

Undoubtedly, the history of the White movement was much closer to Russian neighbors from the Baltic countries, Finland and Poland, which from the 1940s to the 1980s for obvious ideological reasons, avoid touching this subject in their films. But, having found support from the European Union, these countries over the last decade have put some dramatic movies on the theme of the Civil War: *Guards of Riga* (Latvia, 2007), *Order* (Finland-Germany, 2008), *1920. War and Love* (Poland, 2010) and *Battle of Warsaw, 1920* (Poland, 2011).

Drama *Order*, which talks about the cruelty of the civil war, looks White crow among these films in Finland in 1918. In fact, the authors decided to go against the current basic cinema-treatment of White movement inherent in XXI century: the White Finns are shown in the "Order" as severe brutalized animals who raped and then shot captured Red girls. And one of the Whites, using his authority, vile induces another to intimate relations (again somehow "un-European", it turns out quite politically incorrect!).

In the *Guards of Riga* Whites are also shown very negative, but here, on the contrary, respected and politically correct, and patriotic component is not forgotten by them: it's Russian White Guards, who, in the autumn of 1919 entered into an alliance with unwilling to admit defeat by German armies, set out to capture the independent Riga ...

Prince led the Whites P.R. Bermont-Avalov (1877-1974) appears in the *Guards of Riga* grotesquely, almost in the spirit of the comedy *The Wedding in Malinovka* - sulfate, drunken bully. His German ally - General Rudiger von der Goltz (1865-1946) is given with a great enjoyed respect as a worthy adversary.

But the author of *Battle of Warsaw, 1920* - Jerzy Hoffman - seeks to show the balance of opposing forces: on the one hand on the side of the army of Marshal Józef Piłsudski (1867-1935) brave White Cossack troops fight, and on the other - no Red monsters, but worthy opponents with their believe.

In a realistic interpretation of J. Hoffman crushing defeat of the Red Army from the Polish troops led by Józef Piłsudski, the incident was on the August, 13-

25, 1920, was the dramatic history of the collision not only the Red and White ideas, but also the Communist obsession with world revolution ...

However the Polish film *1920. War and Love*, screened the year before, depicts a little Red as well as in the Soviet cinema of the 1930s were shown "White Poles" (a vivid example of this - *Fiery Years*, 1939). The Russian soldiers in this Polish TV series look like vile, arrogant, brutal boors who kill civilians, cut drafts captive, raped girls and noble Polish, etc. Polish officers and soldiers, on the contrary are the heroic defenders of their homeland, charming and intelligent people, loyal military oath and code of honor.

It is known that the Polish military campaign in 1920 was one of a few examples of the final victory of the anti-communist forces over the Reds during the Civil War. In times of socialist Poland, the topic was, of course, strictly censored in the film - as in Soviet and so in Polish. But now, during the anti-Russian sanctions, which since 2014 actively supported by the Polish government (as well as the governments of the Baltic countries), it is safe to assume that certainly the war of 1920 would just become a source for the demonstration of the Polish (and Baltic) patriotism and anti-Russian trends on the screen.

The structure of the stereotype image of the White movement in the Western movies of the 1990s - 2000s

historical period, the place of action: any period of time from 1918 to 1924 years, taking into account the presentation of life in exile, this period may be extended.

furnishings, household items: there are the modest dwellings, forms and objects of everyday life of the poor characters, neat houses and household items of the rich characters, luxurious furnishings life aristocracy and bourgeoisie before the Bolshevik revolution. Household items of Bolsheviks are usually shown without much grotesque.

methods of depicting reality: conventionally romantic (*Zoya, 1920. War and Love*), realistic (*Battle of Warsaw, 1920, Order*) with respect to the characters, to some extent related to the White movement.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: In the films of Western countries (*Zoya, Doctor Zhivago*), all presented as former cinema decades: negative communist characters are the carriers of inhumane ideas (Reds) and the people who defend their principles and ideas of honor, good and evil (the representatives of the White movement or intellectuals who have fallen under the Bolshevik press). Characters are shared not only by social, but also material status, etc.

In the series *1920. War and Love* Polish officers and soldiers are charming patriots and Reds are brutalized, often they are with a repulsive appearance and unpleasant voice tones.

In the drama *Guards of Riga* charming patriots are shown Latvians, but the Russian Whites are failed invaders confused with the Germans .

a significant change in the lives of the characters: Bolsheviks destroyed of the peaceful, serene and happy life of the people;

a problem: the life of all the characters, as, indeed, and the existence of the state as a whole are at risk: the lives of charming and intelligent characters who are trying to remain neutral is at risk too.

the search for solution to the problem (in the Polish-Baltic film version): there the fight of the best representatives of the people with Red troops or Russian Whites.

solution to the problem (in the Polish-Baltic film version): a victory of patriotic forces over the Red and White danger.

Conclusion

Thus, our analysis showed that all - in USSR / Russia and abroad - from 1931 to 2015 it was filmed 297 movies, anyway affect the subject of the White movement. In the genres attitude clearly dominated the drama (208), and then were: action (35), detective (18), romance (12), western (10), comedy (9). Naturally, the majority of these films were placed in the Soviet period: 259 films, including 179 dramas, 34 actions and 16 detectives, 9 melodramas, 9 westerns, 8 comedies. At the same time significantly (Table 1) beginning since the middle of 1960s, the topic of the civil war in the Soviet cinema more often was given into the entertainment perspective, about which the growing number of actions, detectives and westerns became evident. During 1992-2015 years the theme of the White movement found its implementation only in 38 films, 29 of which were dramas.

Table1. The figures for the production of Soviet, Russian and Western feature films related to the topic of the White movement (1931-2015)
(Compiled by Alexander Fedorov)

<i>The Soviet period</i>							
Year of the film:	The number of feature films related to the topic of the White movement	<i>distribution of films by genre:</i>					
		Drama	Action	Detective	Romance	Western	Comedy
1931	1	1					
1932	3	2			1		
1933	4	4					
1934	5	5					
1935	3	3					
1936	4	3				1	
1937	6	5			1		
1938	7	6	1				
1939	4	3			1		
1940	2	2					
1941	2	2					
1942	5	3	1		1		
1948	1	1					
1951	1	1					
1953	2	2					
1954	3	2		1			
1956	6	5			1		
1957	5	4				1	
1958	11	10	1				
1959	3	2					1
1960	2	2					
1961	2	2					
1963	5	4		1			

1964	4	1	1		1			1
1965	10	7	1		1		1	
1966	3	1	1				1	
1967	16	11	1	2			2	
1968	9	6	2	1				
1969	6	3	1	1				1
1970	8	6	1	1				
1971	12	7	1		1		2	1
1972	2	1	1					
1973	8	5	2	1				
1974	3	2				1		
1975	9	5	1	1	1	1		
1976	7	7						
1977	8	6		1		1		
1978	6	2	2	1		1		
1979	5	3	1	1				
1980	7	4	2			1		
1981	10	3	3	2		2		
1982	6	5	1					
1983	9	5	3				1	
1984	5	1	3	1				
1985	6	4	1	1				
1986	3	1	2					
1987	6	5						1
1988	2	2						
1990	2	2						
Total for the Soviet period	259	179	34	16	9	9	8	4
<i>Russian period</i>								
Year of the film:	The number of feature films related to the topic of the White movement	<i>distribution of films by genre:</i>						
		Drama	Action	Detective	Romance	Western	Comedy	other genres
1992	4	4						
1993	4	4						
1995	3	1			1	1		
1996	1							1
2000	1	1						
2002	2	1		1				
2005	1	1						
2006	2	2						
2007	1	1						
2008	3	1	1		1			
2009	4	2		1	1			
2010	3	3						
2011	1	1						

2012	3	3						
2013	2	1					1	
2014	2	2						
2015	1	1						
Total for the Russian period	38	29	1	2	3	1	1	1
TOTAL	297	208	35	18	12	10	9	5

The totalitarian regime of the Stalinist era was aware of the political and ideological importance of the topic of the civil war in the movies. And although it did not occupy a dominant place in the Soviet screen, its advocacy role has been very high. Millions of viewers (especially - young) was indoctrinated the necessity of brutal acts of violence against the "class enemy", "alien elements", etc. Such films became visible base for the introduction of the mass Stalinist thesis that with the development of socialism, the class struggle must be intensified and become hardened.

Of course, this interpretation of the Civil War on the screen helped stereotyping image of "the enemy from the White Guard", which is usually attributed all sorts of negative traits (desire to return to autocracy, complete dependence on foreigners, anti-people, depravity, cruelty, terrorism, etc.). In addition, the Soviet cinema screen tried to simplify and consolidate the single term "Whites" ("White Guard") the broad spectrum of anti-Bolshevik groups - representatives of all without distinction of hostile organizations and parties (monarchist, bourgeois-liberal, democratic, socialist) and the classes and estates (nobility, clergy, bourgeoisie, prosperous peasants, a large part of the intelligentsia).

Of course, about the most severe and ruthless Red terror in the era of the Civil War (and after it) in the films of the Soviet period and it were rarely mentioned and only in a positive context - as a necessity, but the necessary opposition to all the same "white guard".

As rightly observes E.V. Volkov, "characteristic of the enemy, as a rule, is a projection of its own fears, weaknesses and complexes. If the image over time loses its credibility and power, the ideology, united society ceases its effective function. Therefore, the former state and social system enters into a period of crisis and decline" [Volkov, 2009, p.6-7].

That is why so immutable, it would seem, a negative image of the White movement, formed in the Soviet cinema of the 1930s - 1940s, gradually began to change. For example, since the middle of 1950s, in the Soviet cinema of the civil war topic they are becoming increasingly began to rise the topic of choice of those or other characters between Reds and Whites, and the characters of the White movement is increasingly taking shape of opponents worthy of respect (*Forty first, Adjutant His Excellency, There were two comrades*, and others.).

This process was continued in the post-Soviet era, when in the number of films truly goodies characters became Whites (*Gentlemen Officers: Save the Emperor, Admiral, Sunstroke, Red Mountain*). On the other hand in the Russian cinema of the period there were movies where with the same sympathy there were portrayed both White and Red characters (*Isayev, The purple colour of snow, Eye for an eye, Wolf Sun*).

Western screen in Soviet times preferred to interpret the topic of the White movement in the genre of melodrama, sympathetically developing the theme of enemy's exile of Soviet power. This movie about the White movement in 1931-2015 occupied a very modest place in the Western repertoire. So from 1931 to 1991 on Western screens out only 12 films that are at least in part can be attributed to the subject of the White movement: romance *Crimson Dawn* (USA, 1932), the drama *The world and the flesh* (US, 1932), drama *Heroes of Siberia* (Poland, 1936) and *Battleship "Sevastopol"* (Germany, 1937), a melodrama *Knight without armor* (US, 1937), *Balalaika* (USA, 1939), *We live* (Italy, 1942), *Doctor Zhivago* (USA, 1965), the drama *Nicholas and Alexandra* (UK, 1971), *The whole life* (France-Italy, 1974), *Shot of mercy* (Germany-France, 1976), *The White Guards* (UK, 1982).

In the post-Soviet period, interest in the history of the White movement in the West is almost disappeared: the American and English cinema in a quarter century was marked by only two films - melodrama *Zoya* (US, 1995) and the drama *Doctor Zhivago* (UK-Germany-USA, 2002).

In the XXI century the topic of civil war was naturally more interested in the country that were included at one time in the part of the Russian Empire. In the movies (*Guards of Riga, 1920, War and Love, Battle of Warsaw. 1920*) patriotic theme of liberation of the motherland from invaders (both Reds and Whites) was on first place.

Apparently, in the Russian cinema in the nearest years, "balanced" trend images of the Civil War and the White movement will get its further development, while in Eastern Europe and the Baltic's theme of the Civil War, most likely, will be developed in the military-patriotic spirit.

As for the film of CIS countries, here is, as before, the history of the civil war in Russia, probably will be somewhere in the periphery of the repertoire. A screened-scale film about alien and distant Civil is expensive and financially risky. And the image of the enemy - if you need it - you can always dazzle much more cheaply: for example, using a proven period of "cold war" spy mania...

Filmography

List feature films (1931-2015), related to the topic of the image of the White movement *

* This list includes not only films that are directly related with the White movement (although this type of product in the list is dominated), and films on the subject of the revolution, the Civil War (and subsequent years), but the films associated with images of a variety of enemies of the Soviet power and the Bolsheviks .

(Compiled by - Alexander Fedorov)

1931

TOMMY. USSR, 1931. Drama. Directed by Yakov Protazanov.

1932

SCARLET DAWN. USA, 1932. Melodrama. Directed by William Dieterle.

TWENTY-SIX COMMISSARS. USSR, 1932. Drama. Directed by Nicholas Shengelaya.

WORLD AND THE FLESH. USA, 1932. Drama. Directed by John Cromwell.

1933

ANNENKOVSKINA. USSR, 1933. Drama. Directed by Nikolai Beresnev.

LIVE. USSR, 1933. Drama. Directed by Semyon Timoshenko.

MY MOTHERLAND. USSR, 1933. Drama. Directed by Alexander Zarkhi & Iosif Heifetz.

SEVERE DAYS. USSR, 1933. Drama. Directed by Alexander Shtrizhak-Steiner.

1934

CHAPAEV. USSR, 1934. Drama. Directed by Vasilyev brothers.

GOLDEN LIGHTS. USSR, 1934. Drama. Directed by Vladimir Korsch-Sablin & Boris Brodyansky.

PENALTY. USSR, 1934. Drama. Directed by Miron Bilinskii.

RED HANDKERCHIEF. USSR, 1934. Drama. Directed by Lazar Frenkel.

YOUTH. USSR, 1934. Drama. Directed by Leonid Lukov.

1935

GIRLFRIENDS. USSR, 1935. Drama. Directed by Leo Arnshtam.

LAST NIGHT. USSR, 1935. Drama. Directed by Michael Kapchinsky.

LOVE AND HATE. USSR, 1935. Drama. Directed by Albert Gendelshteyn.

1936

FEDKA. USSR, 1936. Drama. Directed by Nikolai Lebedev

HEROES OF SIBERIA / BOHATEROWIE SYBIRU. Poland, 1936. Drama. Directed by Michal Vashinsky.

THIRTEEN. USSR, 1936. Western. Directed by Mikhail Romm.

WE ARE FROM KRONSTADT. USSR, 1936. Drama. Directed by Efim Dzigan.

1937

BALTS. USSR, 1937. Drama. Directed by Alexander Fainzimmer.

BATTLESHIP "SEVASTOPOL" - WHITE SLAVES / PANZERKREUZER "SEBASTOPOL" - WEISSE SKLAVEN. Drama. Germany, 1937. Directed by Karl Anton.

DUMA ABOUT THE COSSACK GOLOTA. USSR, 1937. Drama. Directed by Igor Savchenko.
KNIGHT WITHOUT ARMOUR. USA, 1937. Melodrama. Directed by Jacques Feyder.
VOLOCHAEVSKA'S DAYS. USSR, 1937. Drama. Directed Vasiliev brothers.
YOUTH. USSR, 1937. Drama. Directed by Leonid Reznichenko.

1938

FIERY YEARS. USSR, 1938. Drama. Directed by Vladimir Korsch-Sablin.
FRIENDS FROM TABOR. USSR, 1938. Action. Directed by Dmitry Varlamov & Grigory Lomidze.
GIRLFRIENDS. USSR, 1938. Drama. Directed by Leo Arnshtam & Victor Eisymont.
NINETEENTH YEAR. USSR, 1938. Drama. Directed by Ilya Trauberg.
OLD CASTLE. USSR, 1938. Drama. Directed by Miron Bilinskii.
ON THE BORDER. USSR, 1938. Drama. Directed by Alexander Ivanov
ZANGUZER. USSR, 1938. Drama. Directed by Vladimir Badalyan, N. Bek-Nazarov & Jakov Dukor.

1939

BALALAIKA. USA, 1939. Melodrama. Directed by Reinhold Shyuntsel.
LENIN IN 1918. USSR, 1939. Drama. Directed by Mikhail Romm.
RIDERS. USSR, 1939. Drama. Directed by Igor Savchenko.
SHCHORS. USSR, 1939. Drama. Directed by Alexander Dovzhenko.

1940

DEATH OF "EAGLE". USSR, 1940. Drama. Directed by Vasily Zhuravlev.
YAKOV SVERDLOV. USSR, 1940. Drama. Directed by Sergei Yutkevich.

1941

DEFEAT OF YUDENICH. USSR, 1941. Drama. Directed by Pavel Petrov-Bytov.
FIRST CAVALRY. USSR, 1941. Drama. Directed by Yefim Dzigan.

1942

ALEXANDER PARKHOMENKO. USSR, 1942. Drama. Directed by Leonid Lukov.
DEFENSE OF TSARITSYN, USSR, 1942. Drama. Directed Vasiliev brothers.
HIS NAME SUKHE-BATOR. USSR, Mongolia, 1942. Drama. Directed by Alexander Zarkhi & Iosif Heifetz.
KOTOVSKY. USSR, 1942. Action. Directed by Alexander Fainzimmer.
WE ARE ALIVE / NOI VIVI. Italy, 1942. Melorama. Directed by Goffredo Alessandrini.

1948

MY RUSSIA. USSR, 1948. Drama. Directed by Vladimir Korsch-Sablin.

1951

UNFORGETTABLE 1919. USSR, 1951. Drama. Directed by Michael Chiaureli.

1953

HOSTILE WHIRLWINDS. USSR, 1953. Drama. Directed by Mikhail Kalatozov.
LUBOV JAROVAYA. USSR, 1953. Drama. Directed by Ian Freed.

1954

DIRK. USSR, 1954. Detective. Directed by Vladimir Vengerov & Mikhail Schweitzer.

ALARM YOUTH. USSR, 1954. Drama. Directed by Alexander Alov & Vladimir Naumov.

SCHOOL OF COURAGE. USSR, 1954. Drama. Directed by Vladimir Basov & Mstislav Korchagin.

1956

CAPTAIN OF OLD TURTLE. USSR, 1956. Drama. Directed by Vsevolod Voronin & Henry Gabay.

FORTY-FIRST. USSR, 1956. Drama. Directed by Gregory Chukhrai.

NOT ORDINARY SUMMER. USSR, 1956. Drama. Directed by Vladimir Basov.

PAVEL KORCHAGIN. USSR, 1956. Drama. Directed by Alexander Alov & Vladimir Naumov.

POET. USSR, 1956. Drama. Directed by Boris Barnet.

THEY WERE THE FIRST. USSR, 1956. Drama. Directed by Yuri Yegorov.

1957

AT RUINS OF THE PRINCELY, USSR, 1957, Drama. Directed by Vladimir Skuybin.

COMMUNIST. USSR, 1957. Drama. Directed by Yuliy Raisman.

MILES OF FIRE. USSR, 1957. Western. Directed by Samson Samsonov.

STORM. USSR, 1957. Drama. Directed by Michael Dubson.

SWALLOW. USSR, 1957. Drama. Directed by Gregory Lipchitz.

1958

AND QUIET FLOWS THE DON. USSR, 1958. Drama. Directed by Sergei Gerasimov

EIGHTEENTH YEAR. USSR, 1958. Drama. Director Grigory Roshal.

FLAMING YEARS. USSR, 1958. Drama. Directed by Alexander Alexeev & Evgeny Alekseev.

GIRL FROM KIEV. USSR, 1958. Drama. Directed by Timothy Liauchuk.

JUST THE THING. USSR, 1958. Drama. Directed by Tamaz Meliava.

KOCHUBEY. USSR, 1958. Drama. Directed by Yuri Ozerov.

OLEKO DUNDYCH. USSR-Yugoslavia 1958. Action. Directed by Leonid Lukov.

ON THE OTHER SIDE. USSR, 1958. Drama. Directed by Fyodor Filippov.

TIME TAIGA SNOWDROPS. USSR, 1958. Drama. Directed Yaropolk Lapshin.

WIND. USSR, 1958. Drama. Directed by Alexander Alov & Vladimir Naumov.

YOUTH OF OUR FATHERS. USSR, 1958. Drama. Directed by Michael Kalik & Boris Ryzarev.

1959

GLOOMY MORNING. USSR, 1959. Drama. Directed by Grigory Roshal.

GOLDEN TRAIN. USSR, 1959. Drama. Directed by Ilya Gurin.

GREEN VAN. USSR, 1959. Comedy. Directed by Henry Gabay.

1960

LET THE LIGHT. USSR, 1960. Drama. Directed by Eugene Karelin.

THREE TIMES RISEN. USSR, 1960. Drama. Directed by Leonid Gaidai.

1961

LYUBA. USSR, 1961. Drama. Directed by Vladimir Kaplunovsky.

TWO LIFES. USSR, 1961. Drama. Directed by Leonid Lukov.

1963

MANDATE. USSR, 1963. Drama. Directed by Nikolai Lebedev.

NAME OF THE REVOLUTION. USSR, 1963. Drama. Directed by Henry Gabay.

OPTIMISTIC TRAGEDY. USSR, 1963. Drama. Director Samson Samsonov.

THE EMPLOYEE OF THE SECRET SERVICE. USSR, 1963. Detective. Directed by Boris Volchek.

THE MEMORY OF GENERATIONS. USSR, 1963. Drama. Directed by Mark Orlov.

1964

ARMY OF WAGTAIL. USSR, 1964. Action. Directed by Alexander Leimanis.

DON STORY. USSR, 1964. Melodrama. Directed by Vladimir Fetin.

LOVE UNINVITED. USSR, 1964. Drama. Directed by Vladimir Monakhov.

TALE OF MALCHISH-KIBALCHISH. USSR, 1964. Tale. Directed by Eugene Sherstobitov.

1965

DR. ZHIVAGO. USA, 1965. The melodrama. Directed by David Lean.

EMERGENCY ORDER. USSR, 1965. Action. Directed by Stepan Kevorkov & Erasmus Karamyan.

MUSICIANS ONE REGIMENT. USSR, 1965. Comedy. Directed by Paul Kadochnikov & Gennady Kazansky.

PACKAGE. USSR, 1965. Drama. Directed by Vladimir Nazarov.

SPOKE AFTER. USSR, 1965. Drama. Directed by Nicholas Rozantsev.

SQUADRON GO TO THE WEST. USSR, 1965. Drama. Directed by Myron Bilinskii & Nicholai Vingranovsky.

TWENTY YEARS LATER. USSR, 1965, Drama. Directed by Aida Manasarova.

TWENTY-SIX BAKU COMMISSARS. USSR, 1965. Drama. Directed by Ajdar Ibrahimov.

VIPER. USSR, 1965. Drama. Directed by Victor Ivchenko.

WE, THE RUSSIAN PEOPLE. USSR, 1965. Drama. Directed by Vera Stroyeva.

1966

CHIEF OF CHUKOTKA. USSR, 1966. Comedy. Directed by Vitaly Melnikov.

DEATH SQUADRON. USSR, 1966. Drama. Directed by Vladimir Dovgan.

ELUSIVE AVENGERS. USSR, 1966. Action. Directed by Edmond Keosayan.

1967

BALLAD OF COMMISSIONER. USSR, 1967. Drama. Directed by Alexander Surin.

BEGINNING OF THE UNKNOWN CENTURY. USSR, 1967 (distribution: 1987). Drama. Included 3 shor films: *Angel*" (directed by Andrey Smirnov), *Motrya* (directed by Henrich Gabay), and *Homeland Electricity* (directed by Larisa Shepitko).

COMMISSIONER. USSR, 1967 (distribution: 1987). Drama. Directed by Alexander Askoldov.

EXODUS. Mongolia - USSR, 1967. Drama. Directed by Anatoly Bobrowski.

FURY. USSR, 1967. Drama. Directed by Nikolai Ilyinsky.

INTERVENTION. USSR, 1968 (distribution: 1987). Comedy. Directed by Gennady Poloka.

IRON FLOOD. USSR, 1967. Drama. Directed by Efim Dzigan.

MYSTERIOUS MONK. USSR, 1967. Action. Directed by Arkady KoltSATy.

NO PASSWORD IS REQUIRED. USSR, 1967. Detective. Directed by Boris Grigoriev.

NO PATH THROUGH FIRE. USSR, 1967. Drama. Directed by Gleb Panfilov.

OPERATION "TRUST". USSR, 1967. Detective. Directed by Sergei Kolosov.

SERGEI LAZO. USSR, 1967. Drama. Directed by Alexander Gordon.

STARS AND SOLDIERS / REDS AND WHITES. USSR-Hungary, 1967. Drama. Directed by Miklós Jancsó.

TENTH STEP. USSR, 1967. Drama. Directed by Victor Ivchenko.

THE SEVENTH COMPANION. USSR, 1967. Drama. Directed by Grigori Aronov & Alexei German.

WEDDING IN MALINOVKA. USSR, 1967. Comedy. Directed by Andrei Tutyshkin.

1968

ARMY OF WAGTAIL AGAIN IN BATTLE. USSR, 1968. Drama. Directed by Alexander Leimanis.

BLAST AFTER MIDNIGHT. USSR, 1968. Drama. Directed by Stepan Kevorkov & Erasmus Karamyan.

COLLAPSE. USSR, 1968. Detective. Directed by Vladimir Chebotarev.

MORNING LONG DAY. USSR, 1968. Drama. Directed by Ada Neretnietse.

NEW ADVENTURES OF ELUSIVE. USSR, 1968. Action. Directed by Edmond Keosayan.

SAROYAN BROTHERS. USSR, 1968. Drama. Directed by Khoren Abrahamian & Arkadi Hayrapetyan.

THERE WERE TWO COMRADES. USSR, 1968. Drama. Directed by Eugene Karelin.

THUNDERSTORM OVER WHITE. USSR, 1968. Drama. Directed by Eugene Nemchenko & Stanislav Chaplin.

VIRINEYA. USSR, 1968. Drama. Directed by Vladimir Fetin.

1969

ADJUTANT OF HIS EXCELLENCY. USSR, 1969. Detective. Directed by Eugene Tashkov.

BURN, BURN, MY STAR. USSR, 1969. The tragicomedy. Directed by Alexander Mitta.

HEART OF BONIVUR. USSR, 1969. Drama. Directed by Mark Orlov.

RED AGITATORS TROPHIM GLUSHKO. USSR, 1969. Drama. Directed by Valery Rubinchik.

RIDERS REVOLUTION. USSR, 1969. Action. Directed by Kamil Yarmatov.

WHITE WEATHERVANE. USSR, 1969. Drama. Directed by David Kocharyan.

1970

END OF ATAMAN. USSR, 1970. Detective. Directed by Shaken Aimanov.

FRIENDS AND COMRADES. USSR, 1970. Drama. Directed by Vladimir Nazarov.

HURRICANE NAME "MARIA". USSR, 1970. Drama. Directed by Vladimir Dovgan.

IN THE AZURE STEPPE. USSR, 1970. Drama. Directed by Valery Lonskoy,

LUBOV JAROVAYA. USSR, 1970. Drama. Directed by Vladimir Fetin.

RED SQUARE. USSR, 1970. Drama. Directed by Vasily Ordynsky.

RUN. USSR, 1970. Drama. Directed by Alexander Alov & Vladimir Naumov.

SHOOT ME INSTEAD. USSR, 1970. Action. Directed by Janis Stretch.

1971

AND THERE WAS EVENING AND THERE WAS MORNING... USSR, 1971. Drama. Directed by Aleksei Saltykov.

BUMBARASH. USSR, 1971. The musical comedy.

Directed by Nicholai Rasheev & Abram Naroditsky.

CROWN OF RUSSIAN EMPIRE, OR THE ELUSIVE AGAIN. USSR, 1971.

A parody. Directed by Edmond Keosayan.

DAURIA. USSR, 1971. Drama. Directed by Victor Tregubovich.

END OF LYUBAVINS. USSR, 1971, Drama. Directed by Leonid Golovnya.

HOLD ON TO THE CLOUD. USSR-Hungary, 1971. Comedy.

Directed by Boris Grigoriev & Peter Sas.

MORTAL ENEMY. USSR, 1971. Melodrama. Directed by Yevgeny Matveyev.

NICHOLAS AND ALEXANDRA. UK, 1971. Drama. Directed by Franklin Shaffner.

OFFICERS. USSR, 1971. Drama. Directed by Vladimir Rogovoy.

PROPERTY OF THE REPUBLIC. USSR, 1971. Action. Directed by Vladimir Bychkov.

RUDOBELSK REPUBLIC. USSR, 1971. Drama. Directed by Nikolai Kalinin.

TRAVELLING FRONT. USSR, 1971. Drama. Directed Boris Halzanov.

1972

LAST GAIDUK. USSR, 1972. Action. Directed by Valery Gazhiu.

PETERS. USSR, 1972. Drama. Directed by Sergei Tarasov.

1973

AN HOUR BEFORE DAWN. USSR, 1973. Drama.

Directed by Erasmus Karamyan & Nerses Hovhannisyan.

AND IN THE PACIFIC ... USSR, 1973. Action. Directed by Yuri Chulyukin.

BLACK CAPTAIN. USSR, 1973. Action. Director by Oleg Lentsius.

CITIES AND YEARS. USSR, 1973. Drama. Directed by Alexander Zarkhi.

I – SHAPOVALOV, T.P. USSR, 1973. Drama. Directed by Eugene Karelin.

KAMO'S LATEST FEAT. USSR, 1973. Detective.

Directed by Stepan Kevorkov & Grigoriy Melik-Avakian.

OLD CASTLE. USSR, 1973. Drama. Directed by Mikhail Belikov & Alexander Muratov.

SIBERIAN GRANDFATHER. USSR, 1973. Drama. Directed by George Kalatozishvili.

1974

AT HOME AMONG STRANGERS, USSR, 1974. Action / Western.

Directed by Nikita Mikhalkov.

SHADOWS AT NOON. USSR, 1974. Drama.

Directed by Vladimir Krasnopolsky Valery & Uskov.

WHOLE LIFE / TOUTE UNE VIE. France, Italy, 1974. Drama. Directed by Claude Lelouch.

1975

A PEASANT'S SON. USSR, 1975. Drama. Directed by Irina Tarkovsky.

AS THE STEEL WAS TEMPERED. USSR, 1975. Drama. Directed by Nicholas Mashchenko.

DIAMONDS FOR THE DICTATORSHIP OF THE PROLETARIAT. USSR, 1975. Detective

Directed by Gregory Kromanov.

SLAVE OF LOVE. USSR, 1975. Melodrama. Directed by Nikita Mikhalkov.

STORY ABOUT SIMPLE THINGS. USSR, 1975. Drama. Directed by Leonid Menaker.

THE LOST EXPEDITION. USSR, 1975. Drama. Directed by Veniamin Dorman.

THERE IN THE DISTANCE, ACROSS THE RIVER. USSR, 1975. Western.

Directed by Michael Iliencko.

TO THE BRIGHT LIGHT. USSR, 1975. Drama. Directed by Vitaly Koltsov.

WINNER. USSR, 1975. Action. Directed by Andrew Ladynin & Edgar Hodzhikyan.

1976

BUDENOVKA. USSR, 1976. Drama. Directed by Igor Voznesensky.

DAYS OF TURBINS. USSR, 1976. Drama. Directed by Vladimir Basov.

FIERY BRIDGE. USSR, 1976. Drama. Directed by Boris Nirenburg.

FIERY CHILDHOOD. USSR, 1976. Drama. Directed by Yuri Shvyrev.

GOLDEN RIVER. USSR, 1976. Drama. Directed by Veniamin Dorman.

SHOT OF MERCY / DER FANGSCHUSS / COUP DE GRACE. Germany, France, 1976.

Drama. Directed by Volker Schlöndorff.

STROGOVS. USSR, 1976. Drama. Directed by Vladimir Vengerov & Mikhail Nikitin.

1977

CARTS FROM THE SOUTH. USSR, 1977. Drama. Directed by Eugene Sherstobitov.

DEBT. USSR, 1977. Drama. Directed by Anatoly Nitochkin.

DUST IN THE SUN. USSR, 1977. Drama. Directed by Marijonas Gedris.

HATRED. USSR, 1977. Western. Directed by Samvel Gasparov.

R.V.S. USSR, 1977. Drama. Directed by Alexey Moroz, July Słupsky.

RED DIPLOMATIC COURIER. USSR, 1977. Drama. Directed by Vilen Novak.
THE ROAD TO CALVARY. USSR, 1977. Drama. Directed by Vasily Ordynsky.
TRANS-SIBERIAN EXPRESS. USSR, 1977. Detective. Directed by Eldor Urazbaev.

1978

END OF EMPEROR OF TAIGA. USSR, 1978. Action. Directed by Vladimir Saruhanov.
LOOK FOR THE WIND ... USSR, 1978. Western. Directed by Vladimir Lyubomudrov.
MARSHAL OF THE REVOLUTION. USSR, 1978. Drama. Directed by Sergei Linkov.
SIBIRIADA. USSR, 1978. Drama. Directed by Andrei Konchalovsky.
SUSPICIOUS. USSR, 1978. Detective. Directed by Michael Badikyanu.
TALK, BROTHER ... USSR, 1978. Action. Directed by Yuri Chulyukin.

1979

DIE ON HORSEBACK. USSR, 1979. Drama. Directed by Gregory Melik-Avakian.
EMISSARY FROM FOREIGN CENTER. USSR, 1979. Detective.
Directed by Vasily Breskanu.
FATHER AND SON. USSR, 1979. Drama.
Directed by Vladimir Krasnopolsky & Valery Uskov.
FORGET THE WORD DEATH. USSR, 1979. Action. Directed by Samvel Gasparov.
TO SPLIT THE SKY. USSR, 1979. Drama. Directed by Anatoly Ivanov.

1980

BREAD, GOLD, GUN. USSR, 1980. Western. Directed by Samvel Gasparov.
COLLAPSE OF OPERATIONS "TERROR". USSR, Poland, East Germany, 1980. Drama.
Directed by Anatoly Bobrowsky.
LARGE - SMALL WAR. USSR, 1980. Action. Directed by Vasily Pascaru.
SCHOOL. USSR, 1980. Drama. Directed by Michael Iliencko.
STATE BORDER. USSR, 1980. Drama. Directed by Boris Stepanov.
STRAY BULLET. USSR 1980. Drama. Directed by Gizo Gabeskiriya & George Kalatozov.
WHO WILL PAY FOR LUCK. USSR, 1980. Action. Directed by Konstantin Khudyakov.

1981

20th DECEMBER. USSR, 1981. Drama. Directed by Grigori Nikulin.
AGAINST THE STREAM. USSR, 1981. Action. Directed by Boris Halzanov.
BORN OF THE STORM. USSR, 1981. Drama. Directed by Georgy Nikolaenko.
DO NOT PUT leshemu traps ... USSR, 1981. Action. Directed by Vladimir Saruhanov.
FOR NO APPARENT REASON. USSR, 1981. Detective. Directed by Yevgeny Tatarsky.
LONG WAY TO THE LABYRINTH. USSR, 1981. Detective. Directed by Vasily Levin.
LOOK AT BOTH. USSR, 1981. Western. Directed by Vladimir Martynov & Eldor Urazbaev.
SIXTH. USSR, 1981. Western. Directed by Samvel Gasparov.
SYNDICATE-2. USSR, 1981. Drama. Directed by Mark Orlov.
UNDER THE WHISTLE OF BULLETS. USSR, 1981. Action. Directed by Boris Shilenko.

1982

BATTLE AT THE CROSSROADS. USSR, 1982. Drama. Directed by Anatoly Tutuyunnik.
LYUDMILA. USSR, 1982. Drama. Directed by Valentin Morozov & Sergei Danilin.
PENALTY IS NOT POSSIBLE. USSR, 1982. Drama. Directed by Isaac Shmaruk.
THE WHITE GUARD. UK, 1982. Drama. Directed by Don Taylor.
URGENTLY. SECRET. GUBCHEKA. USSR, 1982. Action. Directed by Alexander Kosarev.
VLADIVOSTOK, YEAR 1918. USSR, 1982. Drama. Directed by Eduard Gavrilov.

1983

BASTION. USSR, 1983. Drama. Directed by Kakov Orazsyahedov.
ETERNAL CALL. USSR, 1973-1983. Drama.
Directed by Vladimir Krasnopolsky & Valery Uskov.
EVERY TENTH. USSR, 1983. Action. Directed by Michael Ordovsky.
GREEN VAN. USSR, 1983. The dramatic comedy. Directed by Alexander Pavlovsky.
ITS WEIGHT IN GOLD. USSR, 1983. Action. Directed by Eugene Sherstobitov.
ON THE PASS DOES NOT SHOOT! USSR, 1983. Action.
Directed by Mukadas Makhmudov & Abdusalom Rakhimov.
OVERCOMING. USSR, 1983. Drama. Directed by Nikolai Litus & Ivan Simonenko.
PASSWORD "HOTEL REGINA". USSR, 1983. Drama.
Directed by Yuldash Agzamov & Zinovy Roizman.
THREE SHELL CASINGS FROM AN ENGLISH CARBINE. USSR, 1983. Drama.
Directed by Vladimir Dovgan.

1984

COMES FREE. USSR, 1984. Drama. Directed by Yuri Mastyugin.
FIRST CAVALRY. USSR, 1984. Action. Directed by Vladimir Lyubomudrov.
MAKAR-RANGER. USSR, 1984. Detective. Directed by Nicholai Kowalsky.
MIGHTIER THAN HE. USSR, 1984. Action. Directed by Avtandil Kvirikashvili.
VERA. HOPE. LOVE. USSR, 1984. Action. Directed by Vladimir Grammatikov.

1985

IN SHOOTING SOLITUDE. USSR, 1986. Action. Directed by Vladimir Khotinenko.
LIFE AND IMMORTALITY OF SERGEI LAZO. USSR, 1985. Drama.
Directed by Vasily Pascaru.
MORNING DOOMED MINES. USSR, 1985. Drama. Directed by Jean-Arya-Bato Dashiyev.
PASSWORD KNOW TWO. USSR, 1985. Detective. Directed by Nikolai Litus.
SHORE IN THE FOG. USSR, Bulgaria, 1985. Drama. Directed by Yuly Karasik.
SLOPE. USSR, 1985. Drama. Directed by Nikolai Litus.

1986

COMMANDANT PUSHKIN. USSR, 1986. Drama. Directed by Oleg Eryshev.
GORGON'S HEAD. USSR, 1986. Action. Directed by Yuri Mastyugin.
US CARRIER YOUNG ... USSR, 1986. Action. Directed by Eugene Sherstobitov.

1987

AUTHORIZED REVOLUTION. USSR, 1987. Drama. Directed by Zinovy Roizman.
FIVE LETTERS OF FAREWELL. USSR, 1987. Drama. Directed by Yuri Erzinkyan.
NICHOLAS PODVOISKY. USSR, 1987. Drama. Directed by Yuri Boretsky.
NOT FOR ANNOUNCEMENT. USSR, 1987. Drama. Directed by Hassan Bakaev.
SUCCUMBED TO REVOLUTION. USSR, 1987. Drama. Directed by Sergei Martianov.
TALE ABOUT LOUD DRUMS. USSR, 1987. Tale. Directed by Eugene Sherstobitov.

1988

ESPERANZA. USSR, Mexico, 1988. Drama. Directed by Sergio Olkhovich.
THE MYSTERY OF THE GOLDEN BREGUET. USSR, 1988. Drama.
Directed by Valery Mikhailovsky.

1990

DINA. USSR, 1990. The mystical drama. Directed by Fedor Petruhin.
DISEASE HISTORY. USSR, 1990. Drama. Directed by Alexey Prazdnikov.

1992

AND QUIET FLOWS THE DON. ITALY-RUSSIA, 1992 (distribution: 2006).
Drama. Directed by Sergei Bondarchuk.
ATONING SACRIFICE. RUSSIA, 1992. Drama. Directed by Anatoly Ivanov.
CHILD. RUSSIA-FRANCE, 1992. Drama. Directed by Victor Titov.
RUSSIAN BROTHERS. RUSSIA 1992. Drama. Directed by Nikolai Fomin.

1993

IF ONLY WE KNEW... RUSSIA-USA, 1993. Drama. Directed by Boris Blank.
A WHITE HORSE. RUSSIA, 1993. Drama. Directed by Gely Ryabov.
ESSAY ON THE CIVIL WAR. RUSSIA, 1993. Docudrama. Directed by Peter Soldatenkov.
TROTSKY. SWITZERLAND-RUSSIA-US-MEXICO-TURKEY-AUSTRIA, 1993.
Drama. Directed by Leonid Maryagin.

1995

MESHCHERSKY. RUSSIA, 1995. Drama. Directed by Boris Yashin.
WOLF BLOOD. RUSSIA, 1995. Western. Directed by Nicholai Stambula.
ZOYA. USA, 1995. Melodrama. Director Richard Colla.

1996

RETURN OF THE BATTLESHIP. RUSSIA-BELARUS, 1996, Tragic comedy.
Directed by Gennady Poloka.

2000

THE ROMANOVS - CROWNED FAMILY. RUSSIA, 2000. Drama.
Directed by Gleb Panfilov.

2002

BREED. RUSSIA, 2002. Detective. Directed by Yevgeny Serov.
DOCTOR ZHIVAGO. UK-Germany-USA, 2002. Drama. Directed by Giacomo Campiotti.

2005

DOCTOR ZHIVAGO. RUSSIA, 2005. Drama. Directed by Alexander Proshkin.

2006

FASCINATION OF EVIL. RUSSIA, 2006. Drama. Directed by Michael Kozakov.
NINE LIVES OF NESTOR MAKHNO. RUSSIA, 2006. Drama. Directed by Nicholai Kaptan.

2007

GUARDS OF RIGA / RIGAS SARGI. Latvia, 2007. Drama. Directed by Aigars Graube.

2008

ADMIRAL. RUSSIA, 2008. Drama. Director Andrei Kravchuk.
GENTLEMEN OFFICERS: SAVE THE EMPEROR. RUSSIA, 2008. Action.
Directed by Oleg Fomin.
ORDER / KÄSKY / TEARS OF APRIL. Finland, Germany, Greece, 2008. Drama.
Directed by Aku Louhimies.

2009

ADMIRAL. RUSSIA, 2009. TV-Series. Drama. Directed by Andrei Kravchuk.
ISAEV. RUSSIA, 2009. Detective. Directed by Sergei Ursulyak.

KROMOV. RUSSIA, 2009. Drama. Directed by Andrei Razenkov

2010

1920. WAR AND LOVE / 1920. WOJNA I MIŁOŚĆ. Poland, 2010. Drama.

Directed by Maciej Migas.

AN EYE FOR AN EYE. RUSSIA-BELARUS, 2010. Drama. Directed by Gennady Poloka.

THE PURPLE COLOUR OF SNOW. RUSSIA, 2010. Drama. Directed by Vladimir Motyl.

2011

BATTLE OF WARSAW 1920 / BITWA WARSZAWSKA 1920. Poland, 2011.

Drama. Directed by Jerzy Hoffman.

2012

IT ALL STARTED IN HARBIN. Russia, 2012. Drama. Directed by Leo Zisman.

PASSION FOR CHAPAY. RUSSIA, 2012. Drama. Directed by Sergei Shcherbin.

WHITE GUARD. RUSSIA, 2012. Drama. Directed by Sergei Snezhkin.

2013

CHAPAEV CHAPAEV. RUSSIA, 2013. Comedy. Directed by Victor Tikhomirov.

RED MOUNTAIN. Russia, 2013. Drama. Directed by Igor Zaitsev.

2014

SUN OF WOLF. Belarus, Ukraine, 2014. Drama. Directed by Sergei Ginzburg.

SUNSTROKE. Russia, 2015. Drama. Directed by Nikita Mikhalkov.

2015

AND QUIET FLOWS THE DON. Russia, 2015. Drama. Directed by Sergei Ursulyak.

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About the Author

Prof. Dr. Alexander Fedorov is the former President of Russian Association for Film & Media Education (2003-2014). Now his is the deputy director for science of Anton Chekov Taganrog Institute (Russia), editor-in-chief of Russian Journal “Media Education” (Moscow).

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He holds a MA degree from Russian Institute of Cinematography (VGIK, 1983), Ph.D.(1986) and Ed.D.(1993) degrees with an emphasis in media education from Russian Academy of Education (Moscow).

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He was the speaker in the many international media and media education/literacy conferences: World United Nation Forum ‘Alliance of civilizations’ (Media Literacy Section, Madrid, 2008), Council of Europe Conference “Media Literacy” (Graz, Dec. 2007), International Media Literacy Conference (Prague, Apr. 2007), UNESCO Media Education Conference (Paris, June, 2007), Information Technologies International Conference (Moscow, May, 2007), International Conference E-Citizen. (Moscow, Feb. 2006), UNESCO Conference on the Information Society (St.Petersburg, May, 2005), Conference of Association for Media and Technology in Education, Concordia University (Montreal, Canada, May, 2003), National Media Education Conference: ‘Literacy & Liberty’ (AMLA: Alliance for Media Literate America) (Baltimore, U.S., June, 2003), World Congress ‘Toys, Games and Media’, University of London, Institute of Education (London, UK, Aug. 2002), The Council of Europe: Hearing on Internet

Literacy (Strasbourg, France, March 2002), 3rd World Summit on Media for Children (Thessaloniki, Greece, March 2001), International Council for Educational Media ICEM-CIME - Conference 'Pedagogy and Media' (Geneva, Switzerland, Nov. 2000), World Summit 2000: Children, Youth and the Media - Beyond the Millennium (Toronto, Canada, May 2000), AGORA European Children's Television Center Summit (Thessaloniki, Greece, June, 1999), Educating for the Media and the Digital Age: UNESCO International Conference (Vienna, Austria, UNESCO, Apr. 1999), World Media Education/Literacy Summit (Sao-Paulo, Brazil, May 1998), Media & Science Forum (Montreal, Canada, Oct. 1997), Youth and the Media, Tomorrow: UNESCO International Conference (Paris, France. UNESCO, Apr. 1997) and many others.

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