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**FILM STUDIES IN THE
UNIVERSITY STUDENTS'
AUDIENCE:**

**FROM ENTERTAINMENT GENRES
TO ART HOUSE**

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INTRODUCTION

The film art are the complex means of the mastering of the surrounding world by the person (in social, moral, psychological, artistic, intellectual aspects). Development of skills for the critical analysis of films – an important task of film studies. However, film education practice shows that university students have the problems with the discussion / analysis, for example, the difficulties in the process of understanding and interpreting the author's conception, plot and genre features. This book substantiates the technological approaches to the analysis skills of different genres in film studies in students' audience. For example, the main outcome of analysis of the movies genres in film education in a university classroom is not just the audience's understanding of historical, political, social and cultural contexts and stereotypes, but also the development of the audience's analytical and interpretative skills applied to film text, critical thinking development.

This book will be useful for film and media educators, scholars, teachers, university students, a broad audience interested of film studies.

CHAPTER ONE

ANALYSIS OF DETECTIVES AND THRILLERS IN STUDENTS' AUDIENCE

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

However this does not prevent the appearance of synthetic genres which to the lesser or greater extent combine the elements of the detective story and thriller.

Having analyzed dozens of Arthur Conan Doyle's short stories about Sherlock Holmes, B.V. Shklovsky described the structural scheme of the classical detective story as follows:

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

VIII. The denouement is mostly unexpected. Very often an attempted crime is used for the denouement.

IX. Sherlock Holmes makes an analysis of the facts (Shklovsky 1929, 142).

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

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

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

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

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

- 1) By invitation or accidentally detective Hercule Poirot appears at the crime scene, the crime is often not committed yet. In most cases it is a place isolated from random characters (a mansion, an island, a

train, etc.) The clues are at the scene. The most important minor information is given so that the reader doesn't notice them. Immediately the material for false explanation is given to the reader.

- 2) the false explanation is given by one of those present, or the reader is supposed to give it himself;
- 3) the interval of action up to its finale is filled with Hercule Poirot's thoughts (unknown to the reader for the time being), his questioning of witnesses; often new crimes are committed on the way;
- 4) the denouement, mainly unexpected, often combined with Poirot's public analytical conclusions.

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

I must also note that the elements of thriller with its usual psychological suspense and sense of pursuit are often present in A. Conan Doyle's and A. Christie's detectives.

Another recognized master of detective and thriller, not in literature but in cinematography, was Alfred Hitchcock (1899-1980), who for the most part didn't need a professional detective like Holmes or Poirot. One of Hitchcock's favorite plot schemes is as follows: an ordinary person (sometimes an American in a foreign country) who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage. Moreover, he himself has to fight the criminals and/or prove his innocence at his own risk: *The Thirty-Nine Steps* (1935), *Saboteur* (1942), and *North by Northwest* (1959).

Case study 1: Frantic (1987) by Roman Polanski, Taken (2008) by Pierre Morel and Luc Besson, and Unknown (2011) by Jaume Collet-Serra

The development of skills of critical analysis of media texts is an important task of film / media studies. Thereupon I wrote more than once that this process shouldn't be started with difficult art house works. However media educational practice shows that even when analyzing/discussing entertaining genres of media texts, at first senior pupils or students can encounter difficulties in understanding and interpretation of the author's ideas, plot and genre peculiarities.

Collaboration with Chris M. Worsnop, one of the most well-known Canadian media educators, brought me the idea of the comparative analysis of typology of perception of detective & thriller films in Russian and Canadian student audience.

Our joint Russian-Canadian experiment was based on the following methods (Worsnop 2000):

- the collective view of Roman Polanski's detective/thriller film *Frantic* by 16-17 year old students;
- subsequent discussion and interview with the students, consisting of three parts (20 minutes each): 1) unstructured, spontaneous interviews with the use of general questions (such as: What can you say about this film? Who else wants to say something?); 2) interview with leading questions (such as: Which episode in your opinion was the main, the key one? Why? What did the filmmakers want to tell the audience?); 3) purposeful interview (for example, with the use of specific questions such as: Can you describe the relationship between the two main characters? What light effect was used in a certain episode and why? etc.). The interviews in Russia and Canada were filmed and then were thoroughly analyzed.

Table 1 was used for assessment of media competence of the students:

Table 1. The levels of critical analysis of media texts (as a part of students' media competence)

The levels of the analysis of media texts	Plot analysis	The analysis of characters	The analysis of author's attitude	The synthesis
High level	Perception and analysis of the plot as a component of the authors' work (script writers, director, actors, cameraman, composer, etc.). The ability to put a particular plot in the context of other works of these or other authors, in genre and / or thematic, socio-cultural, political context.	Comprehensive understanding of psychological characteristics of characters. The ability to explain its relation to other components of the media text. The ability to compare the character of a particular character with the characters from works with similar plot schemes, genre and / or thematic spectrum.	Identifying, understanding the author's point of view on a media text. The ability to analyze such components of audiovisual media text as script, composition, editing, lighting, sound design, image, etc. The ability to compare the author's concept of a particular media text with the concepts of works with similar plot schemes, genre and / or thematic spectrum.	The ability to analyze media texts in the complex of all its constituents. The ability to compare the given media text with other media texts and the real socio-cultural, political context. The ability to make well-grounded conclusions and generalizations.
Average level	Perception and analysis of the plot (the main chain of events in the story) and some of its components.	Identification with the character of a media text, with his psychological feelings, motives of his actions. The ability to analyze the	Understanding of some of the components of a media text, simplified interpretation of the author's position.	A media text is analyzed mainly in terms of actions of the characters within the superficial understanding of the plot.

		behavior of the characters in terms of their compliance with moral norms.		
Low level	Perception of the plot of a media text in the context of its naïve identification with reality. Inability to analyze the plot structure (replacement of the analysis with the simple retelling of the plot of a media text)	Identification with the characters of a media text followed by a primitive interpretation of their actions and characters.	Rather trivial understanding of the components of a media text, absence of well-grounded interpretation of the author's position.	A media text isn't analyzed, although some primitive comparisons and assumptions can be made.

Our analysis showed that even regarding detective and thriller genres which are popular with the young audiences, only a small minority of the students (from 1% to 2% both in Russia and Canada) were able to make a high level analysis. Most of the students (from 67% to 73%) made a low level analysis of media texts, and 26% - 31% made an average level analysis.

Moreover, it turned out that the results of students' analysis of media texts is directly dependent on the types of questions asked by media educators. If the unstructured questions were asked (like "What can you tell about this?") students tended to show weak analytical results compared with those obtained after suggestive, targeted questions.

Thus we concluded that our scale of the levels of critical analysis (as a part of media competence) of students was effective for the tasks of the experiment.

As a result I came to the conclusion that it is necessary to work out a special method of the analysis of detective genre in media studies in the student audience. The following tasks were the initial ones:

- to introduce the detective and thriller genres to the audience;
- to outline the basic plot schemes of the classical detective story;

- to introduce to the audience the postmodern interpretations and synthesis of the detective and thriller genres in modern media texts.

I will try to illustrate this with concrete examples ready for use in media studies with students' audience.

It is interesting to see the further transformations of classical traditions of detectives and thrillers in cinematography of late XX – early XXI century. Let's try to do this by the example of three films: *Frantic* (1987) by Roman Polanski, *Taken* (2008) by Pierre Morel and Luc Besson, and *Unknown* (2011) by Jaume Collet-Serra.

In the postmodern era many filmmakers began to make more and more films designed for multi-layer perception. The proofs of this are such works of Roman Polanski as *Pirates* (1986) and *Frantic* (1987). Both are well-designed post-modern films, which hide “underwater reefs” of quotations, parallels, parodies under the mask of spectacular genres. For some viewers *Pirates* is an exciting thriller in the spirit of *Treasure Island* or *The Odyssey of Captain Blood* and *Thief of Bagdad*. For others it is the source of pleasure from playing with rethought motifs of adventure classics.

For instance the scheme of the construction of the classical detective developed by a well-known culture theorist T. Todorov which is very controversial in my opinion is absolutely not applicable to the products of postmodernism. The scheme is as follows:

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

Post-modern detectives and thrillers tend to violate nearly all the “rules” of T. Todorov's scheme.

Frantic (1987) may well be perceived as an ordinary thriller about the disappearance of the wife of an American scientist (Harrison Ford), who arrived at the international congress in Paris. But it also may be perceived as a kind of mischievous “digest” of the rich tradition of detective stories, thrillers and gangster sagas from Hitchcock to the present day. From this, for example, comes the provoking frankness of justification of English-speaking of *all* the characters in *Frantic*, including the French policemen who are intentionally speaking English so that Harrison Ford’s character hiding nearby and all the English-speaking viewers did not feel themselves in linguistic vacuum. “Hitchcock’s ingredients - MacGuffin, a false secret, in this case - a kind of a nuclear device which is meant only to be the cause for the chase; fear of heights (the motif of Hitchcock’s *Vertigo* – A.F.) and the associated significance of roofs; misanthropic humor; formal but necessary romantic line – are arranged by Polanski with his somewhat ostentatious elegance. But the main thing is not the ingredients, it is the heart of the formula: a sense of powerlessness which seizes a lone man in the face of total conspiracy” (Brashinsky 2001).

Indeed, “the image of a stranger in a strange environment created by Harrison Ford resembles Cary Grant’s, James Stewart’s and other actors’ characters from “the old Hitch’s” detectives and thrillers about innocent characters who often become secret agents against their will” (Kudryavtsev 1989). However R. Polanski treats the plot as a kind of allegorical autobiography as well – from this is the scenes with the policemen and the staff of the American Embassy who in fact are mocking at Harrison Ford’s character.

One might think that the genre and the entangled plot, and Harrison Ford’s name had to guarantee *Frantic*’s box-office success. But for the audience (especially the American) Roman Polanski’s film apparently seemed to be insufficiently exciting: with the budget of \$20 million it managed to earn only \$17,6 million, and eventually covered its cost only by European distribution.

In Pierre Morel’s detective/thriller *Taken*, 2008, which title was inaccurately translated into Russian as *Hostage*, the main character that also flew from America to Paris is searching for his kidnapped 17 year old daughter and releases her from the clutches of Albanian criminals. The plot scheme is very similar to that of *Frantic*, the only difference is that the main character is not a humble doctor but a former secret agent. But here *Taken* resembles M. Lester’s *Commando* (1985), where a former American commando (A. Schwarzenegger) with “fire and sword” releases his daughter kidnapped by a criminal gang.

“Just imagine what kind of a predictable boredom it could have become if it had been filmed by some big studio with bloated staff and considered marketing on the other of the Atlantic Ocean. Here (thanks to the French producer and Screenwriter Luc Besson – A.F.) every three minute the screen is adorned with some inexcusable and virtuosic violence, crunching neck bones, screeching brakes, rumbling gunfire and joyful lack of political correctness. ... Food for thought was not forgotten as well: the character is searching for the Albanian villains with the use of deduction, clinging at the thread jammed in the broken mirror like Sherlock Holmes” (Kulikov 2008). At the same time the main character is not a bodybuilder like Schwarzenegger but again a 50 year old intelligent person similar to Hitchcock’s C. Grant, J. Stewart or H. Ford from *Frantic*. This time in an effective performance of sad Liam Neeson (*Schindler’s List*).

The budget of *Taken* (\$25 million) slightly exceeded the cost of *Frantic*, however, thanks to a much greater dynamics of action and lesser “cineaste”, the film of Pierre Morel and Luc Besson managed to get \$145 million bucks in the U.S. And that’s not counting the European box-office!

Considering such an impressive box-office there’s no surprise that the Spaniard J. Collet-Serra invited Liam Neeson for the lead role in his detective/thriller *Unknown* (2011).

The beginnings of *Unknown* and *Frantic* are as like as two peas: a British biologist and his wife arrive in Berlin for the congress. Like in *Frantic* troubles with the suitcase begin. And...

Then the plot makes a sharp turn in the direction of an old film of Julien Duvivier *Diabolically Yours* (1967) with an unforgettable Alain Delon and its remake *Shattered* (1991) by Wolfgang Petersen.

... Having got into a car accident the biologist partially loses his memory and suddenly discovers that nobody can (or wants to) recognize him, even his wife.

Then we can also see the motifs of classic films of Alfred Hitchcock coupled with Roman Polanski’s *Frantic*: desperate to get help of the authorities and the police, the main character tries to prove his case and find identity on his own (also relying on the former special agent of East Germany). An illegal female emigrant from Bosnia willy-nilly helps him too.

However, in the finale it turns out that the authors of the film cleverly played on the perception of the audience familiar with plot schemes of classical and post-modern detectives and thrillers, and prepared an unexpected ending in the spirit of the famous *Angel Heart* (1987) by Alan Parker.

Nevertheless it turned out that *Unknown* managed to touch not only the viewers experienced in detective genre, but also the mass audience: at the cost price of \$30 million the film of J. Collet-Serra managed to get \$43 million in the USA during the first week. And it seems that its worldwide box-office will be no less than that of *Taken*...

Thus *Unknown* proved once again that in the detective and thriller the plot scheme is not as important as its thorough arrangement based on knowledge of the laws and the classics of the genre.

Thereupon let me express a seditious thought: it is possible that *Frantic* with its cinematic stylishness went ahead of its time for about twenty years. If it was released nowadays it could have got its hundred million bucks...

Plot and structural analysis of the films of R. Polanski, P. Morel/L. Besson and J. Collet-Sera allows us to make the following table (Table 2):

Table 2. Comparative analysis of the structure of modern detectives/thrillers

The title of the detective/thriller	Plot scheme	Scene of action and its depiction	Type on the main character	Analogies
<i>Frantic, 1987</i>	1. A doctor and his wife arrive to an international conference. 2. Suddenly the wife disappears. 3. Desperate to get help of the authorities and the police, the main character tries to find his wife on his own. A young Parisian woman willy-nilly helps him. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/chase), the	The country (France) and the city (Paris) alien for the main character. Entourage – gloomy night nooks and underground garages, shady nightclubs and gloomy atmosphere.	An ordinary man, an American, about 50 years old, who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage.	Films by A. Hitchcock <i>The 39 Steps</i> (1935), <i>Saboteur</i> (1942), <i>North by Northwest</i> (1959).

	main character returns his wife, although at the cost of the young French woman's life.			
<i>Taken, 2008</i>	<p>1. A former secret agent flies across the ocean to find his 17 year old daughter who suddenly disappeared in Paris.</p> <p>3. Desperate to get help of the authorities and the police, the main character tries to find his wife on his own. A young woman willy-nilly helps him.</p> <p>4. Having gone through a chain of dangerous adventures (investigation, pursuit/chase), the main character returns his daughter.</p>	<p>The country (France) and the city (Paris) alien for the main character. Entourage – gloomy night streets, dens, gloomy atmosphere .</p>	<p>An American, about 50 years old, who used to be rather close to the world of criminals and spies, by force of circumstance is dragged in a dangerous affair concerning crimes of mafia.</p>	<p>Besides A. Hitchcock's films <i>Commando</i> (1985) by M. Lester and <i>Frantic</i> (1987) by R. Polanski.</p>
<i>Unknown, 2011</i>	<p>1. A biologist and his young wife arrive to an international conference.</p> <p>2. Having got into a car accident the biologist partially loses his memory and suddenly discovers that nobody can (or wants to) recognize him,</p>	<p>The country (Germany) and the city (Berlin) alien for the main character. Entourage – gloomy night streets, poor homes,</p>	<p>Seemingly an ordinary man, an American, about 50 years old, who is far from the criminal world, by force of circumstance is dragged in a</p>	<p>Besides A. Hitchcock's films <i>Diabolically Yours</i> (1967) By J. Duvivier <i>Frantic</i> (1987) by R. Polansky; <i>Angel Heart</i></p>

	<p>even his wife. 3. Desperate to get help of the authorities and the police, the main character tries to prove his case and find identity on his own (also relying on the former special agent of East Germany). An illegal female emigrant from Bosnia willy-nilly helps him too. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/chase), the main character "finds himself".</p>	<p>gloomy atmosphere</p>	<p>dangerous affair concerning crimes and/or espionage.</p>	<p>(1987) by A. Parker; <i>Shattered</i> (1991) by W. Pertersen.</p>
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My experience showed that this kind of plot and structural analysis of the detectives, albeit rather schematic, allows to significantly improving students' film / media competence in terms of skills of the analysis of media texts, by means of co-work and discussions.

Nevertheless in this case remains a wide field for further research: To what degree can the questions and structural schemes proposed by media educators help students to develop their analytical skills with respect to media texts? How do the first experiences in analysis of media texts help students in their future analytical exercises? What do they rely on in the first place: on leading questions of educators or on the opinions of their coevals which they hear during collective discussions? Do leading students significantly influence others during collective discussions? Do they suppress opinions of more timid, shy students? How much do students' levels of critical analysis of media texts depend on their social background, their families?

Case study 2: “The Hyperboloid of Engineer Garin”: the novel and its adaptation to media education lessons in the student audience

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

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

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

Since the second half of 1925 A. N. Tolstoy began publishing another fiction adventure work in a magazine – the political adventure detective novel *The Hyperboloid of Engineer Garin* (Tolstoy 1925-1927), which was apparently designed for the subsequent screen adaptation as well. The ideological background was similar to that of *Aelita*: firstly the exposure of

the bourgeois world of “yellow devil”, and then the revolutionary uprising against the dictatorship of the technocratic maniac Pyotr Petrovich Garin. In 1927 the ending was remade: in the first version (Tolstoy 1927) after the miners’ revolt under the leadership of Shelga the beauty Zoya dies and Garin disappears without a trace, whereas in the second version after the revolutionary uprising Zoya and Garin meet on the yacht “Arizona” and sail towards new adventures...

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

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

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

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

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

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

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

It is difficult to judge the success of the "*Failure...*" because in the 1970-es in our country no "TV ratings" have been recorded. However, due to the fact that the number of TV series was extremely small at the time,

there is no doubt that this film adaptation attracted no less viewers than A. Gintsburg's film.

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

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

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

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

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

Audio-visual techniques, iconography. The visuals of color film *The Failure...* (1973) are rather standard, while the first black and white adaptation *The Hyperboloid of Engineer Garin* is remarkable for its exquisitely fine color performed in the spirit of film noir (American and French criminal films of 1940-es – 1950-es with its grim motives of doom, fatalism and the elements of expressionism): play with linear light and shade in night scenes; contrasting variations of black and white in daytime scenes, the use of wide-angle lens, unusual camera angles, etc. I believe

that the director Alexander Gintsburg (1907-1972), the former cameraman himself, who shot the legendary film *Two Soldiers* (1943), intentionally set this task to the talented cameraman Alexander Rybin. The fast and nervous soundtrack composed by M. Vaynberg (1919-1996), who was already famous for his music to the films *The Cranes are Flying* (1957) and *The Last Inch* (1958), matches the visual style of the film. I suppose that namely the originality of audio-visual solution was evaluated by the jury of the International Fantastic Film Festival in Trieste (1966), which awarded the Grand Prize to A. Gintsburg's film.

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

Another outstanding master Oleg Borisov (1929-1994) painted his Garin (in the adaptation of 1973) with different colors, which gave rise to the following ironic passage of the critic: “The engineer rants about lust for power, but in the film he turns out to be rather a gentle lad. Thought he killed two men, it was self-defense. He didn't blow up the plants. Yes, he took away the millionaire's mistress, but we must agree that this cannot be compared with delusional and truly fascist plans of Garin portrayed in the novel. The failure of this Garin and the failure of the small individualist who dreams to become rich with the help of his invention are, as they say, two big differences. Do you want us to see the novel's contemporization in such degradation of the protagonist?” (Revich 1984).

In my opinion, O. Borisov's work received a clearly distorted assessment here. In *The Failure...* Borisov played not a “gentle lad”, but a devilishly clever and shrewd cynic aspiring to conquer the world at any cost. No wonder his character has the ability to appear and disappear mysteriously, possesses the persistence of the tempter and the charm of seduction. Indeed the authors of *The Failure...* removed the “rough edges”

of Tolstoy's interpretation of Garin from their adaptation. Not Garin, but Rolling directs the deadly beam at the plants. Garin doesn't abandon Mantsev to die in a distant expedition... Also Garin doesn't create his "golden empire". Facing the fierce and powerful Nazi organization, O. Borisov's character perishes with his apparatus in the ocean...

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

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

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

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

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

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

The solution of the problem. In the first versions of the novel A. Tolstoy allows Garin to disappear or rush to new adventures... In later versions of the novel and in A. Gintzburg's film adaptation the "solution"

of the problem is the shipwreck of the yacht “Arizona”, when Garin and Zoya end up on an uninhabited island. In *The Failure...* Garin’s landing on the ocean shore ends with his death...

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

Questions for the analysis of media texts in the student audience

Media agencies:

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

Media/media text categories:

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

Media languages:

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

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

Media representations:

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

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

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

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

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

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

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

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

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

Media audiences:

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

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

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

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

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

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

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

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

Case study 3: “The Case of Corporal Kochetkov” (1955) and its Remix “Gardens of the Scorpion” (1991)

As far as I know Oleg Konovalov was the first Russian film critic who dared to follow the way of the brilliant line of French critics - Jean-Luc Godard, Francois Truffaut and Eric Romer. Oleg Kovalov became well known thanks to his fundamental article on cinematography which was published in the 1980s in the Russian magazine *Cinema Art*. He also wrote a book about the work of film director Viktor Tregubovich which I consider to be very interesting. At first O. Kovalov was an actor in V. Ogorodnikov's experimental film *Paper Eyes of Prishvin*. Later he

became the script writer and the director of a montage film *Gardens of Scorpion* (1991).

In my opinion the debut was very successful. Oleg Kovalov not only managed to use his considerable cinematographic experience (for example, it can be seen in his explicit and implicit references to the motives of the Italian and French cinema), but he also showed the purely director's qualities: subtle understanding of the structure of audiovisual sequence, original montage thinking where philosophical generalizations and polysemantic metaphors seamlessly harmonize with the emotionality of the sincere nostalgia for the 1950s.

This film could have easily been turned into a parody of the old detective and adventure films of the times of the "thaw". Rudiments of this kind of version can be seen in the prologue of *Gardens of the Scorpion*. However in the end O. Kovalov came to a different result. Having taken the long forgotten Alexander Razumny's "military patriotic" detective film *The Case of Corporal Kochetkov* (1955) he included it into the context of the "era of unfulfilled hopes", rethought it and...

I'll try to state everything step by step, though. Alexander Razumny's film was straightforwardly didactic and consisted of the usual literary/theatrical/cinematographic plot clichés of that time: a perfect soldier, "excellent in combat and political training" fell in love with a cute shop assistant who turned out to be an insidious spy. Of course Kochetkov honestly fulfilled his civic duty and reported to the relevant authorities...

But I repeat that all this was in the film of 1955. Oleg Kovalov turned this hackneyed story into a half-mystical parable about a man in a psychiatric hospital who is trying to remember what had happened to him (here he used the footage from a medical propagandistic video with the same actor V. Grachev). And there's no exposure of espionage, there is pure love of a modest and kind guy. Like Orpheus from the famous Jean Cocteau's film he once looked in the mirror and crossed the threshold of the ordinary world where everything was simple and clear, and ended up in Wonderland where he was swept over by the look of an ox-eyed beauty, inevitable as fate... But the vigilant "services" intervened with their love and convinced the poor corporal that he got into the vile enemy nest...

And all around the Moscow Festival of Youth and Students (1957) was shining with festive lights. The eyes of Yves Montand and Simone Signoret were filled with tears of tender emotion when the soloist of the exemplary chorus of vocational schools was industriously singing the popular song "*When the distant friend is singing*" in French. Charming and mischievous Shirley McLaine was shaking hands with Khrushchev who was the first Russian leader who risked travelling overseas...

But then vast deserts and fierce dinosaurs appear to the accompaniment of disturbing music. Hungary, 1956. Charred corpses hanging upside down on the streets of Budapest... Bursts of fire...

And once again the festive Moscow. Leonid Utesov's concert and another parade... and the final of *Le Notti di Cabiria* with the magic music of Nino Rota...

Probably this material would have made a film accusing the totalitarian system once again. However in spite of its stinging and poisonous title, I think that *Gardens of the Scorpion* is rather the director's lyrical attempt to recall his childhood with its myths, mass mysteries and illusions...

Oleg Kovalov was able to do something seemingly impossible — he breathed life into Alexander Razumny "poster" characters. Suddenly you even begin to sympathize with the main character and his beloved (in Kovalov's version she somewhat resembles the "femme fatale" from L.Visconti's *Obsession*). And this is no accident. In fact many of us, Russians, had something of the naïve corporal. It was us, Russians, who happily marched on May Day demonstrations and sang the ballad about the "commissars in dust helmets" together with the characters of Marlen Khustiev *I Am Twenty* (1964). It was us, Russians, who listened to the radio reports of the unprecedented space flights with bated breath. Like the industrious Kochetkov who had full confidence in the authorities, many of us, Russians, didn't know and understand dissident ideas when we were young. On the contrary, we were convinced that we grow up in the most free and democratic country in the world and not in the "scorpions' garden". We were convinced that the famous Anton Chekhov's phrase that drop by drop he "squeezed the slave out of himself" belongs to the bygone days... To some extent the debut work of Oleg Kovalov is not just a talented remix of an old tape of the times of "ideological confrontation", but also a talented lyrical confession of the generation which childhood was in 1950s.

Filmography

Frantic. USA-France, 1987. Director: Roman Polanski. Screenwriters: Roman Polanski, Gerard Brach. Cast: Harrison Ford, Emmanuelle Seigner, Betty Buckley and others.

Taken. France-USA-Great Britain, 2008. Director: Pierre Morel. Screenwriters: Luc Besson, Robert Mark Kamen. Cast: Liam Neeson, Maggie Grace, Famke Janssen and others.

Unknown. Great Britain-Germany-France-Canada-Japan-USA, 2011. Director: Jaume Collet-Serra. Screenwriters: Oliver Butcher,

Stephen Cornwell. Cast: Liam Neeson, Diane Kruger, January Jones, Bruno Ganz, Frank Langella and others.

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

Audience: 20,8 millions viewers. Grand Prize “Golden Seal of the City of Trieste” at the International Fantastic Film Festival in Trieste (Italy, 1966).

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

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

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

The Case of Corporal Kochetkov. Russia, 1955. Director Alexander Razumny. Screenwriter Iosif Prut. Cameraman: Vladimir Cherniavsky. Cast: Vadim Grachev, Danuta Stolyarskaya, Valentina Zhuravskaya, Ury Fomichev and others.

Gardens of the Scorpion. Russia, 1991. Director and Screenwriter Oleg Kovalov (on the material of *The Case of Corporal Kochetkov* by Alexander Razumny and Iosif Prut). Cameraman: Vladimir Cherniavsky. Cast: Vadim Grachev, Danuta Stolyarskaya, Valentina Zhuravskaya, Ury Fomichev and others.

CHAPTER TWO

ANALYSIS OF FANTASTIC GENRE IN STUDENTS' AUDIENCE

Case study N 1. Analysis of the Soviet Space Fantasy Genre of the 1950s – 1960s and Its American Screen Transformation

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

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

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

– *Voyage to the Prehistoric Planet* (1965) by C. Harrington and *Voyage to the Planet of Prehistoric Women* (1968) by P. Bogdanovich.

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

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

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

1. What does the media text tell about the time of its creation?
 - a) When did the premier of this media text take place?
 - b) How did the events of that time affect the media text?
 - c) How does the media text comment on the events of the day?
2. Does the knowledge of the historic events contribute to the media text understanding?
 - a) media texts created during a certain historic event:
 - What events occurred when the media text was being created?
 - How does the understanding of these events contribute to our understanding of the media text?
 - What are genuine historical allusions?
 - Are there any historical references in the media text?
 - How does the understanding of these historical references affect our understanding of the media text?

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

A year before the shooting of the film *Planet of Storms* – on May 1st of 1960, a spy plane of the American pilot F.G. Powers was shot down in the USSR airspace. On April 8, 1961, the then leader of the USSR N.S. Khrushchev sent a note of protest to the USA President J. Kennedy concerning the anti-Castro landing of troops in Cuba. On August 13, 1961,

the Kremlin ordered to begin the building of the infamous Berlin Wall. In 1962 (the year of the beginning of successful distribution of *Planet of Storms*) the USSR started the deployment of missiles in Cuba, and in response to this the USA declared a blockade of the island. That led to the politically tense Cuban Missile Crisis which forced the USSR to withdraw the rockets from Cuba in exchange for the promise of the USA to abandon the occupation of the 'Liberty Island'. And namely in the year when the film *Planet of Storms* (1961) was produced – the Soviet Union triumphantly took the lead over the USA on 12 April – for the first time in the world history a ship with a man on board (it was Yuri Gagarin) was put into orbit. Americans managed to launch a spaceship with their astronaut (A. Shepard) only on 5 May of 1961. On 6-7 August of 1961 G. Titov became the second Soviet cosmonaut to fly in space. In 1962 (the year when the film *Planet of Storms* was released) 5 more people flew into the outer space.

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

By that time the first woman – V. Tereshkova (1963) and about a dozen of Soviet and American cosmo/astronauts had already been in the outer space. The relations between the USSR and the USA were far from optimistic, and numerous American outer-space flights had already

smoothed the initial shock caused by the Soviet priority in astronautics. That is why it does not seem surprising that the authors of the re-edited version of *Planet of Storms* – film director Curtis Harrington (mentioned in the credit line under the pseudonym of John Sebastian) and producer Roger Corman – by simple renaming and dubbing-in into English transmuted all the characters of the film *Voyage to the Prehistoric Planet* into people of the Western world. No Russians: only Americans plus a Frenchman and a German. G. Zhyonov, Y. Sarantsev, G. Teykh, G. Vernov were mentioned in the credits under Americanized pseudonyms so that American spectators might not guess that the movie used to be Soviet.

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

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

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

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

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

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

B. Cultural Context (Silverblatt 2001, 80-81).

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

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

2. Outlook: What world is shown in the media text? (Silverblatt 2001, 80-81).

When answering the question of the ‘cultural context’ section the students can be offered to fill in Table 3:

Table 3. *Philosophy and Outlook of the World Pictured in Media Texts of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation*

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

	stereotypic; their individual traits are feebly presented.	their individual traits are feebly presented.	their individual traits are feebly presented.
<i>Are there any supernatural phenomena in this world?</i>	Yes	Yes	Yes

Table 4 will enable the students to better analyze the typology of the characters of the media texts and justify their answers.

Table 4. Typology of Media Texts Characters of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Description of the category representation in the media text:	Gender signs	Male and female characters
	Age of the character	25-50 years of age (men), 25-30 years of age (women)
	Race of the character	White
	Appearance, clothing, constitution of the character	Earth's male characters, as a rule, strong-built, dressed in costumes of cosmo/astronauts, people at the space station are dressed in traditional civilian clothes. Shapely Venus female inhabitants are dressed in something resembling swimsuits made of marine shells and fall trousers. The only woman-astronaut looks quite ordinary in outward appearance.
	Educational level, occupation of the character	The earthmen, apparently, have higher education. The Venus females – spontaneous.
	Marital status of the character	The earth dwellers are married or single. The Venus females, apparently, do not need men...
	Social position of the character	The earth dwellers are astronauts, research scientists. The Venus females seem to live in the primitive-communal system.

	<i>Character traits</i>	Strength, inventiveness, energy, optimism, boldness, purposefulness (earth characters). Beauty, purposefulness, mystical capabilities, vindictiveness, religiosity (Venus characters)
	<i>Value system (ideological, religious, etc.) of the character</i>	Patriotic, communist values (Soviet characters), pragmatic, bourgeois values (western characters), religious values (Venus characters).
	<i>Acts of the character, his/her methods of the conflict resolution</i>	Acts of the characters depend on the development of the media text plot. Right after the landing on Venus the earth characters demonstrate their best professional qualities. The Venus characters show their ability to cause spontaneous storms trying to resolve the conflict with the aliens who killed their god (pterodactyl) with their help.

It is also possible to use the iconographical analysis of a typical scene of media texts by means of Table 5.

Table 5. Typical Iconographical Scene Codes in Media Texts of the 1950s – 1960s and Their American Screen Transformation

Conventional codes of a typical scene in media texts	Visual characteristics of these codes manifested in media texts
<i>Habitat of characters</i>	They show only the characters' habitat in the space – at the station and on shipboard: control cabins with panel boards, compartments, mess rooms, berths. Everything corresponds to the technology of the 1960s though the action takes place in the distant future.
<i>Space stations and rockets</i>	Outwardly they look rather ingenious, especially the space stations (there is a version that S. Kubrick used this design

	in his fantastic film <i>2001: A Space Odyssey</i> , 1969).
<i>Venus</i>	Something resembling a semi-desert with fleshy plants like cactuses, with dinosaurs of various sizes, the sea, gross vegetation and manifold underwater world. In P. Bogdanovich's version Venus is populated by half-naked sex-appealing blond sirens that use telepathic communication and mystical faculty.

In the last decade the activities of media teachers of different countries are being consolidated due to the usage of the generalized scheme of key concepts of media education which is based on the works of C. Bazalgette, (Bazalgette 1995, 48), J. Bowker (Bowker 1991) and A. Hart (Hart 1997, 202): *Media Agencies, Media Categories, Media Technologies, Media Languages, Media Representations, Media Audiences*.

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

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

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

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

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

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

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

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

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

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

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

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

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

Conclusions. The principal result of the media education lesson is not only the audience’s comprehension of the historical-political, social-

cultural contexts and mechanism of propagandist stereotypes formation in sci-fi space movies in the USSR and the USA, but also the audience's media perception, analytical and interpretation skills, development of critical thinking.

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

Media agencies:

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

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

What is the key objective of the media text? To what extent is this objective attained? What feedback from the audience do the creators expect?

Does the media text answer the suggested questions or do they remain unanswered? Who supervises the production and distribution of media texts?

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

Media/media text categories:

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

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

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

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

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

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

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

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

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

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

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

Media technologies:

How do technologies affect media production?

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

Media languages:

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

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

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

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

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

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

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

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

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

Media representations:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Media audiences:

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

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

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

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

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

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

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

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

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

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

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

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

How (wherefore) does the audience usually choose/purchase media texts, in your opinion? What helps you choose a media text when you are going to read/watch/listen to a media text? What are the reasons for the popularity of the hits with the audience of late (genre, subject, the system of emotional jump, usage of mythology, happy end, reckoning on maximum coverage of the audience's media preferences, etc.)

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

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

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

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

What skills should one possess to properly analyze media texts?

Filmography

***The Heavens Call.* USSR, 1959.** Dovzhenko Film Studios. Film premiere: September 12, 1959. Film Directors: A. Kozyr, M. Karyukov. Screenwriters: E. Pomeschikov, A. Sazonov, M. Karykov. Cameraman N. Kultchitsky. Composer Y. Maytus. Cast: I. Pereversev, A. Shvorin, K. Bartashevitch, G. Tonuts, V. Chernyak and others.

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

***Planet of Storms.* USSR, 1961.** Leningrad Film Studio of Science Films. Film premiere: April 14, 1962. Film director Pavel Klushantsev. Screenwriters: A. Kazantsev, P. Klushantsev. Cameraman: Klimov. Composers: J. Admoni, A. Tchernov. Cast: V. Yemeljanov, G. Vernov, G. Zhzhenov, K. Ignatova, Y. Sarantsev, G. Tajch and others.

***Voyage to the Prehistoric Planet.* USA, 1965** (the first American version of the film *Planet of Storms*). Film premiere in the USA – August 1, 1965. Film director and Screenwriter Curtis Harrington (under the pseudonym John Sebastian). Producers: G. Edwards, R. Corman. The cameraman of the American additional scenes V. Lapeniaks. Cast: B. Rathbone, F. Domergue, the leading actors from *Planet of Storms* under Americanized pseudonyms (except for K. Ignatova).

***Voyage to the Planet of Prehistoric Women.* USA, 1968** (the second American version of the film *Planet of Storms*). Film director Peter Bogdanovich. Producers: Norman D. Wells, R. Corman. Screenwriter H. Ney. The cameraman of the American additional scenes F. Olsen. Cast: M. Van Doren, M. Marr, P. Lee, the leading actors from *Planet of Storms* under Americanized pseudonyms (except for K. Ignatova).

Case Study 2: Hermeneutical analysis of the Soviet Military-fantastic Films of the Second Half of the 1930-es at Film Education in Students' Audience

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

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

The technology of such lessons presupposes a combination of historical, hermeneutical analysis with structural, plot, ethical, ideological,

iconographic/visual analysis and the analysis of media stereotypes and characters of a media text.

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

Technology of hermeneutical analysis of media texts by A. Silverblatt

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

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

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

1. What does the media text tell us about the period of its creation?

- a) when was the premiere of this media text?
- b) how did the events of that time influenced the media text?
- c) how does the media text comment on the events?

2. Does knowledge of historical events help to understand the media text?

- a) media texts created within a certain historical period:
 - what events occurred in the time the given work was created?
 - are there any historical references in the media text?
 - how does awareness of these events and references enrich our understanding of the media text?
 - what are the real historical references?

At the beginning of the integrated media education class the audience gets acquainted with the filmography of soviet military-utopian films of the second half of the 1930-es. The lecture course provides a brief historical overview of the context of their creation. In particular it is said that the appearance of a series of soviet “defensive-offensive” films was connected not only with the establishment of the aggressive Nazi regime in Germany (since 1933), but also with internal changes in the Soviet Union. Within a few years after the Constitution of USSR was adopted in 1936 Stalin held an undisputed victory over his real and imaginary internal political opponents (“individual peasants”, the opposition, the military

elite, “the rotten intelligentsia”). The Soviet system has officially lost the features of the transitional period on the way to the world revolution and became a kind of a “socialist canon”. Thus the “hostile capitalist encirclement” became antithesis of this Stalinist canon, and the state frontier turned into the symbol of “the barrier between the two worlds, not just antagonistic, but namely antithetical worlds. ... The hostile antithetical world is built on the Soviet screen like an inverted double of the ideal world. While the Soviet reality is the world of eternal sunshine and perpetual holidays, the hostile world is the world of eternal night and dark dungeons, in full accordance with the traditional mythological constructions. On the one hand there’s the world in the golden age of human personality, conscious feats, the great Soviet democracy, on the other – the world of militarism and barracks” (Margolit, 2002). Let’s not forget that the Soviet Union and Germany (on different sides) were involved in the Spanish Civil War (July 1936 – April 1939).

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

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

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

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

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

Although some of the Soviet media texts still maintain the mythology about the strong support of the communist ideas of the Western working (see for example *Squadron Number 5*, 1939) in general by the end of the 1930-es “the developers of the myth about the victorious war abandoned the thesis about the dependence of the Soviet defense on the foreign proletariat’s support”. The Red Army was considered self-sufficient. (Tokarev 2006, 101). Of course the forceful Soviet mythology (“Destroy the enemy on his territory”) didn’t foresee neither retreats, nor evacuation of citizens, nor the destruction of cities and villages, nor casualties among the civilians...

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

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

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

When responding to this question the students may be asked to fill the following table (Table 6):

Table 6. Ideology and outlook of the world depicted in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

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

	exception are happy and stereotyped, their individual features a poorly represented.	poorly represented. They might be called relatively happy only before the beginning of the aggression.
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It is also possible to conduct an iconographic analysis of the typical scene of action of the media texts using Table 7.

Table 7. Typical iconographic codes of the scene of action in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

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

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

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

Gender characteristics: Male characters

The description of the representation for category in media texts:

Age of the character: 20-50 years old;

Race of the character: generally white (except the few films about the Japanese aggressors);

Appearance, clothing, build of the character: the characters tend to have strong constitution, dressed in military uniform, or plain civilian clothes;

Level of education, profession: higher education (commanders), primary and secondary (soldiers, civilians);

Marital status of the character: commanders are married, their subordinates are single;

Social status of the character: generally – the military, more rarely – the workers of various peaceful professions;

Traits of character: strength, quick wit, activity, loyalty, optimism, courage, commitment (Soviet characters), hostility, cunning, cruelty, commitment (enemy characters);

Value orientations (ideological, religious, etc.) of the character: Patriotic and communist values (Soviet figures), imperialist, Nazi values (enemy characters), religious values are not present;

The character's deeds, his ways of resolving conflicts: the actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet characters show their best professional/military qualities, brilliantly design and implement the plan of defeating the enemy. The enemy characters initially develop a logical plan of a surprise attack, but fail later due to power and might of the Soviet army.

Gender characteristics: Female characters

The description of the representation for category in media texts:

Age of the character: 20-60 years old (in all the films only Soviet female characters are present);

Race of the character: white;

Appearance, clothing, build of the character: the characters tend to have average statistical constitution, dressed in plain, simple civilian

clothes, more rarely in uniform;

Level of education, profession: primary and secondary;

Marital status of the character: women 18 years or older are usually married;

Social status of the character: generally – the workers of various peaceful professions, more rarely – military pilots;

Traits of character: quick wit, activity, loyalty, optimism, courage, commitment;

Value orientations (ideological, religious, etc.) of the character: patriotic, communist values;

The character's deeds, his ways of resolving conflicts. The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet women show their best professional/military qualities.

Students may single out the generalized structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930s on the basis of the material watched and studied.

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

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

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

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

Details: In the films *Homeland Calling*, *Squadron Number 5* the Nazi swastika on the wings of enemy planes and the distinctive military uniform allow to make a definite conclusion about their national origin. In the films *Deep Raid*, *Tankers*, *If the War is Tomorrow* the enemy uniform is more relative but indirectly (gothic font, behavior) everything indicates

that they are Germans. In *Sailors* (1940), shot after the signing of the treaty of friendship between the USSR and Germany (august 1939), the enemies are the Japanese. For the same reason in *The Fifth Ocean* (1940) the Western opponents of the Soviet Union are deprived of national features (though we can assume that they are Finns). In all the films practically no losses of Soviet troops (and especially civilians) are shown. One of the few exceptions is the death of the son of a Soviet pilot in *Homeland Calling*. The portraits of Stalin and Voroshilov hang on the walls of the Soviet headquarters and institutions. As a rule in the soundtrack of the films vigorous marches and songs are present (“If the war is tomorrow, if the campaign is tomorrow, we are ready to march today...”).

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

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

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

Details: In *Tankers* (1939) before the attack on the Soviet Union an enemy general says the following, a kind of a prophetic monologue: “The offensive doctrine of the Red will do them an ill turn. They preach the

offensive, a strong blow, and impetuous attacks. Napoleon's tactics! But the battle will be where we want it to be..."

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

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

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

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

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

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

The influence of this kind of media stereotypes on the audience was so strong that for a while those stereotypes continued to have effect (at least in the rear) after the real attack in 1941. These are memories of a contemporary about the demonstration of a propagandistic film *If the War Is Tomorrow* in one of the Soviet schools in the rear in November, 1941:

"there was a solemn silence, not only the evacuated children but also the adult teachers stared at the screen, their faces enlightened. It was the real war promised by Stalin, victorious and proud, not the

inexplicable nightmare that rang in horrible reports “from the Soviet Information Bureau” with a long list of abandoned cities” (German 1989, 481-482).

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

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

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

Media agencies:

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

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

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

Who controls the production and distribution of media texts?

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

Media/media text categories:

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

What is the difference between fictional and documentary films?

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

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

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

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

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

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

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

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

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

Media technologies:

How do technologies influence the creation of media texts?

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

Media languages:

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

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

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

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

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

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

Media representations:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Media audiences:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Filmography

***Motherland is calling.* USSR, 1936.** Mosfilm. Premiered: April 29, 1936. Director Alexander Macheret (second director – K.Krumin). Screenwriters: Valentin Kataev, Alexander Macheret. Cameraman: Nikolai Renko. Composers: Valerian Bogdanov-Berezovsky, Gavriil Popov. Cast: Mikhail Kedrov, Elena Melnikova, Alexandra Popova, Alesha Goryunov, Pyotr Berezov and others.

***Border under lock.* USSR, 1937.** Soyuzdetfilm. Premiered: February 23, 1938. Director Vasili Zhuravlev (second director – K.Kogtev). Screenwriters: Mikhail Dolgoplov, Ilya Bachelis. Cameraman: Nikolai Prozorovsky. Composer: Nikita Bogoslovsky. Cast: Konstantin Nassonov, Semyon Svashenko, Galina Mogilevskaya, Konstantin Gradopolov, Viktor Arkasov, Fedor Seleznyov, Mikhail Viktorov, Viktor Shepel, Lev Prozorovsky, Pavel Massalsky and others.

***Deep raid.* USSR, 1938.** Mostekhfilm. Premiered: February, 23, 1938. Director Pyotr Malakhov. Screenwriter: Nikolai Shpanov. Cameraman: Alexander Pulin. Composers: Nikolai Budashkin, Vladimir Yurovsky. Cast: Georgy Lyubimov, Elena Stroeve, Nikolai Golovin, Konstantin Bartashevich, Alexander Cheban, Nikolai Gladkov, Georgy Muzalevsky, Sergej Komarov, Sergej Tsenin, Nikolai Kutuzov, Andrei Fait and others.

***If the war is tomorrow.* USSR, 1938.** Mosfilm. Premiered: February, 23, 1938. Director Yefim Dzigan (second directors: Lazar Antsi-Polovsky, Georgy Berezko, N. Karamzinsky). Screenwriters: Georgy Berezko, Yefim Dzigan, Mikhail Svetlov. Cameraman: Y.Yefimov. Composers:

Daniil and Dmitry Pokrass. Artist: Mikhail Tiunov. Cast: Vsevolod Sanaev and others.

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

Director, Screenwriter: Alexander Ivanov. Cameraman: Vladimir Rapoport. Composer: Venedikt Pushkov. Cast: Elena Tyapkina, Zoya Fedorova, Nikolai Kryuchkov, Stepan Krylov, Nikolai Vinogradov, Erast Garin, Yuri Lavrov and others.

Naval post. USSR, 1938. Odessa film studio. Premiere: February 19, 1939. Director Vladimir Gonchukov. Screenwriter Lev Linkov. Cameraman: G. Shabanov. Composer: Nikolai Kryukov. Cast: Ivan Novoseltsev, S. Yumasheva, Nikolai Ivakin, I. Rozhnyatovsky, Alexander Lutsenko, Vasily Lyudvinsky, Vladimir Uralsky and others.

Tankers. USSR, 1939. Lenfilm. Premiered: February 21, 1939. Directors: Zinovi Drapkin, Robert Mayman. Screenwriters: Zinovi Drapkin, Robert Mayman, Georgy Seliverstov. Cameramen: Alexander Sigaev, Moisey Magid. Daniil and Dmitry Pokrass. Cast: G.Gorbunov, Mikhail Volsky, Alexander Kulakov, Vladimir Chobur, Ivan Kuznetsov, Vasily Merkuriev, Dmitry Dudnikov and others.

Squadron number 5. USSR, 1939. Kiev film studio. Premiered: June 7, 1939. Director Abram Room. Screenwriter: Josef Prut. Cameraman: Nikolai Topchii. Composer: Konstantin Dankevich. Cast: Yuri Shumsky, N.Garin, Boris Bezgin, Sofia Altovskaya, Andrei Apsolon, Viktor Gromov, Sergei Tsenin, Nikolai Bratersky, Yakov Zaslavsky and others.

The fourth periscope. USSR, 1939. Lenfilm. Premiered: December 25, 1939. Director Viktor Eisymont. Screenwriters: Georgy Venetsianov, G.Blaustein. Cameramen: Vladimir Rapoport. Composers: Boris Goltz, Venedikt Pushkov. Cast: Boris Blinov, Vladimir Chesnokov, Maria Domasheva, Konstantin Nassonov, Valentin Arkhipenko, Vladimir Lukin, Sergei Morshchikhin, Pavel Volkov, Lev Shostak, Georgy Kranert, Alexander Nezhdanov, Vladimir Chobur, Nikolai Kryukov and others.

Sailors. USSR, 1939. Odessa film studio. Premiered: February 21, 1940. Director Vladimir Braun. Screenwriter Johan Zeltser. Cameramen: Mikhail Kaplan, Grigory Aizenberg. Composer: Yuri Milyutin. Cast: Vladimir Osvetsimsky, Antonina Maksimova, Sergei Stolyarov, S.

Timokhim, Alena Yegorova, Mikola Makarenko, Arkadi Arkadiev and other.

The fifth ocean. USSR, 1940. Kiev film studio. Premiere: November 15, 1940. Director Isidor Annensky. Screenwriters: Aleksei Speshnev, Alexander Filimonov. Cameraman Vladimir Okulitch. Composer: Sergei Pototsky. Cast: Andrei Abrikosov, Evgenia Gorkusha, Petr Aleinikov, Anton Dunaisky, Vasily Zaichikov, Anastasia Zueva, Aleksei Maksimov, Ivan Novoseltsev, Alexandra Popova and others.

Case study 3: “The Mystery of Two Oceans”: The Novel and its Screen Version: Ideological and Structural Analysis

Let me take two popular Soviet media texts, the novel *The Mystery of Two Oceans* (1939) and its screen version (1956) as an example of ideological and structural analysis. This will allow us to identify differences in social and historical context of the creation time and in the structure of these media texts.

Following the methods developed by U.Eco, let’s single out the three “rows” or “systems”, which are important in a work. They are: author’s ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco 2005, 209). These methods sort quite well with C.Bazalgette’s methods of the analysis of media texts (Bazalgette 1995) – with the resting upon such key words of media education as “media agencies”, “media/media text categories”, “media technologies”, “media languages”, “media representations” and “media audiences”, since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context (dominating concepts: “media agencies”, “media representations”, “media audiences”)

I must make a reservation here that by the authors I understand the writer G. Adamov (1886-1945) and the creators of the screen version – the script-writers V. Alekseev, N. Rozhkov and the director K. Pipinashvili (1912-1969). Despite the initial pathos of the communist ideology expressed on the novel (which was written in 1938 and published in 1939), its screen interpretation acquired somewhat subdued features. This is caused by gradual changes in Soviet society (the film

was shot in 1955, a year before Khrushchev's famous anti-Stalin speech).

Ideological priorities are marked in G. Adamov's novel rather sharply:

“Pavlik grew up far away from his homeland, from its happy life, from its exciting struggle with the menacing forces of nature and the remnants of the past, slave years, away from its victories and achievements. For six years which are important for the formation of man, he had lived in capitalist America, in an atmosphere of enmity between man and man, the workers and the capitalists, the poor and the rich. Pavlik lived a lonesome life without his mother who had died the first year they moved to the quiet, patriarchal Quebec, without brothers and sisters, without friends and comrades. Suddenly after having passed through mortal danger, Pavlik got to a Soviet submarine, to a company of courageous people, to a close-knit circle of friends accustomed to danger and able to fight with it. They conquered his heart with their cheerfulness, their unity, their friendship and their simple but cast-iron discipline. Motherland – strong, affectionate and brave, accepted Pavlik in the tight space of the “Pioneer”. It breathed new feelings into him, aroused an ardent desire to be worthy of it, to take after the best of her sons” (Adamov 1939).

There is no such straightforward ideological vocabulary in the film. However, the main attributes of the kind are carefully preserved. We shouldn't forget that the first half of the 1950s in the Soviet Union was marked by the so-called “Cold war”. That's why the ideological constituent of espionage themes is strengthened in the film compared with the novel. Admittedly, in the film espionage has lost clear orientation to a particular country. In 1938-1939 Japan was one of the most likely military opponents of the Soviet communist regime, and in G. Adamov's novel engineer Gorelov appeared as insidious and cruel Japanese spy. As is known after the defeat in World War II, Japan has been devoid of military power. That is why in K.Pipinashvili's film the spy of 1955 acquired a cosmopolitan coloration. Ideologically it became even more favorable. On the one hand, Gorelov could be not only an American spy but also a spy sent by any bourgeois and imperialist country. On the other hand, a kind of “political correctness” was observed – the public enemy was not specifically named, the spy has lost his distinct national coloring.

But that ideological constituent is not solely a communist model's product. For example, during the Cold War American films were also shot in the same ideologically straightforward manner, where friendly and democratic Americans fought the evil Kremlin agents or their stooges...

The soviet ideological specificity showed in something different: in author's aspiration for the bright communistic future, where the best and the most powerful submarines travel through the world's oceans, and the country of all sorts of Soviets becomes a tremendous accomplishment of a utopian dream of a classless society with equal needs and opportunities; the society with limitless natural resources, technical and technological, with the most advanced workers, farmers, scientists, , sailors, pioneers, etc.

The market conditions which contributed to the conception, the process of creation and to success of the media text (dominating concepts: "media agencies", "media/media text categories", "media technologies", "media audiences").

The Soviet media market of the 1930s can probably be divided into two periods. In the first half of the 1930s there still existed if not private than co-operative property in the print and film publishing. In the second half of the 1930s Stalin's censorship drew up nearly all the remaining artists under the banner of social realism. As for G. Adamov, there was no need to draw him up, because his ideas and thoughts were always in unison with "the Party's general line". The totalitarian regime of the second half of the 1930s demanded that the "masters of culture" fought public enemies and spies against the background of the construction of communism and the conquest of nature. And G. Adamov earnestly responded to this calling with his book *The Mystery of Two Oceans*.

At the same time the writer oriented himself to the children and the youth, that's why he described the underwater world and technical equipment of the submarine in great detail.

The novel sold well, but as G. Adamov expected, it was read mostly by schoolchildren. That's why the authors of the screen version significantly changed the plot of *The Mystery...* to make it more entertaining and expand the audience's age range.

As is known the only owner of the Soviet media market in the 1950s was the state. The planning of film production went from the top, without taking into account the tastes and need of the audience. However guided by pragmatic intuition and common sense the governing body of cinema didn't reduce screen production to some kind of Party Reports. After all, cinema as well as the alcohol beverage was a significant source of

government revenue. Thus there existed a relative variety of film genres even during the reign of Stalin (when only 9-18 Soviet films were made each year) in the end of the 1940s and the beginning of the 1950s. “If a viewer had a choice he “voted” against the historical and biographical films which constituted the main part of film production in the early 50s. And vice versa, comedies, adventures, detectives, film on contemporary topics were the most popular” (Goldin 2000).

Screen version of G. Adamov’s novel was created during the expansion of filmmaking: 144 full-length films were produced in 1957. Therefore the state could afford a relative variety of genres. In many cases it wanted to make competitive productions. Under these conditions the authors produced a synthesis of fiction and detective story, and the result fully justified their hopes. *The Mystery of Two Oceans* became one of the most successful films of 1957 and took the honorable 6th place.

Of course, the film adaptation of the novel by G. Adamov didn’t have many real rivals competing with dozens of boring “party” and “industrial” films. Only few of Western entertainment films were demonstrated in Soviet movie theatres (and when they were, as a rule they had a great success). However, even in comparison with the “top ten” of Soviet cinema of the 1950s (Table 8) the results of *The Mystery of Two Oceans* (31.2 million viewers in the first year of demonstration) are rather good.

Table 8. The leaders of Soviet film distribution of the 1950s

1. ***Quiet Flows the Don (1957)*** by Sergey Gerasimov. 46.9 million viewers.
2. ***Spring Love (1953)*** by Yan Frid. 46.4 million viewers.
3. ***Over the Tisza (1958)*** by Dmitry Vasilyev. 45.7 million viewers.
4. ***Carnival Night (1956)*** by Eldar Ryazanov. 45.6 million viewers.
5. ***Wedding Dowry (1953)*** by Tatyana Lukashevich, Boris Ravenskih. 45.3 million viewers.
6. ***Outpost in the Mountains (1953)*** by Konstantin Yudin. 44.8 million viewers.
7. ***Ivan Brovkin in Virgin Lands (1959)*** by Ivan Lukinsky. 44.6 million viewers.
8. ***Brave People (1950)*** by Konstantin Yudin. 41.2 million viewers.
9. ***Kuban Cossacks (1950)*** by Ivan Pyryev. 40.6 million viewers.
10. ***Soldat Ivan Brovkin (1955)*** by Ivan Lukinsky. 40.3 million viewers.

I must note that not only to dramas are among the leaders of the box-office of the 1950s. The “lighter” genres prevail – comedies (5 films) и action (3 films). Thus the authors of the screen version reached their main goal – to make the film successful with the audience. This success was caused not only because of the synthesis of detective and science fiction genres, but also the high technical level of special effects and scenery.

The structure and methods of narration in the media text (dominating concepts: “media/media text categories”, “media technologies”, “media languages”, “media representations”)

I believe that both the novel and the screen version of *The Mystery of Two Oceans* are based on simple dichotomies:

- 1) the aggressive bourgeois world and the peaceful and friendly world of the builders of the bright communist society;
- 2) positive and ideologically correct (i.e. faithful to communist ideas) characters and villains/spies;
- 3) heroism/self-sacrifice and betrayal;
- 4) honesty/sincerity and fraud/deceit;
- 5) the plan and the result.

Since one of the characters in the novel and in the film is a child, I can add one more dichotomy “naivety/innocence and experience/sophistication”.

All the characters in G. Adamov’s novel were male, but a female doctor appears in K. Pipinashvili’s film. This creates one more dichotomy: the woman and the villain, the culmination of which is a spectacular scene where the spy Gorelov tries to drown the woman in the diving gateway of the submarine.

Besides the main spy (S. Golovanov played his role) one more traitor appears though only in the beginning of the film (played by M. Gluzsky). The script writers had to create a new plot line connected with the appearance of Gorelov on board of the submarine “*Pioneer*”.

“A professional engineer who works on a classified submarine of course is trusting as a child and absolutely carefree, whereas his twin brother, a circus gymnast, is the embodiment of slyness and deceit. He lures his own brother, the innocent engineer, to the very dome of the circus and throws him down to the arena without any regret.

Then he changes into his brother's jacket and then he has fun launching boosters in an underwater bunker" (Sorvina 2007).

Thus there is no coincidence that "the entourage of the circus, a place traditionally popular among horror films directors" is used here (Tsykun http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn_fm_4976). And the dramatic story of the circus murder was thought out by the script writers instead of G. Adamov's vaguely written storyline about Gorelov's Japanese relatives (his uncle and his bride). Together with the storyline of the second spy (M. Gluzksy) – the car chase, portable radio transmitter and poison – there scenario novelties replace G. Adamov's meticulous and detailed descriptions of underwater plants, animals and technical equipment.

At the same time there are no special detective plot novelties either in the novel or in the film, because for detective plots whether it's an investigation or "tough action" the variation of elements is not typical. The typical thing is namely the repetition of the usual scheme in which the reader can recognize something he had already seen before which is pleasurable. Pretending to be an information generating machine, a detective story is by contrast a redundancy generating machine. Allegedly arousing the reader detective stories actually reinforce the sort of indolence of imagination, because the story is not about the unknown, it's about the already known (Eco 2005, 263). In the U.Eco opinion, thus there is a paradox: the very "detectives" which seem to be made to satisfy the interest in something unexpected and sensational, are actually "consumed" for quite the opposite reasons. They are like invitations to the peaceful world where everything is familiar, calculated and foreseen. Ignorance of who the real criminal is becomes a minor point, almost a pretext. Moreover, "in "action detectives" (in which the iterative schemes triumph as well as in "detective investigations") the suspense connected with the searches for the criminal often is totally absent. We do not follow the way the criminal is searched for; we follow the "topos" actions of "topos" characters whose patterns of behavior we love (Eco 2005, 199).

However what seems to be the professional orientation of the authors of the film to a genre appeal can be interpreted quite differently. For example, in 1957 Soviet *Teacher's Newspaper* defended Adamov's plot construction:

"Apparently the authors of the film decided that G. Adamov's ably written novel lacks action and drama and rewrote it anew. Thus

the fascinating science fiction was changed into the ordinary detective story. It's a pity! Soviet viewers always look forward to meeting the characters they love on the screen, the meeting with human beings, not with some conventional figures claiming to have similarities with their namesakes from the books" (*Teacher's Newspaper* 1957).

As regards the human beings in the review of "Teacher's Newspaper" this is too much: the characters in the novel as well as in the film are stereotyped genre figures. Take the description of the villains:

"Two men leaned over the map. Their faces were indistinguishable, only their eyes were gleaming in the dim light: ones were narrow, dull and indifferent; others were big, fiery and sunken into the blackness of the eye sockets. The silhouettes of these people were vaguely outlined. ... He was waxy pale. Long thin lips were gray; they curled in a strained, lifeless smile. Fear was in his deep sunken black eyes. His high forehead was covered with tiny beads of perspiration...» (Adamov 1939).

In this connection M. Sorvina justly notices that

"here we can observe a paradoxical peculiarity which confirms the tendency: Gorelov doesn't look neither magical nor charismatic; the authors of the film build up his charisma solely with the help of dramatic art and details. They literally impose him as a strong, bright, attractive and of course deceptive personality... It's not by chance that at the very beginning of the film Gorelov always wins. He is the strongest – in the first fight with a Soviet secret agent (Igor Vladimirov), the most intelligent – in his advices to a rather stupid captain (Sergey Stolyarov) and in logic games with the boy. That's him who the child likes the most, and a child's trust is a criterion for the audience's confidence. This character is a knight without fear and reproach as though he has no drawbacks. Thus the audience doesn't wonder why he is the strongest in the crew and knows the exercises in concentration. At that time the audience has not been versed in cinematic clichés yet. Nobody ever suspects Gorelov in treachery and this suggests that this man knows how to put on a mask because of his profession" (Sorvina 2007).

Eventually it turned out that *The Mystery of Two Oceans* can be interpreted even in terms of Freudism: for psychoanalysis, Adamov's novel is an ideal object. Firstly, this book isn't tainted with the slightest literary gift. Secondly, and more importantly, the very nature of the genre, a fantasy, a dream, avidly demands psychoanalysis. Not only the German word "traum", or the English word "dream", but also the Russian word "gryzoza" has the second meaning – "a reverie". Therefore the analysis of literary fiction is a particular case of the interpretation of dreams... If Adamov was a little more attentive (or sophisticated) he would have realized that the atmosphere of cheerful homosexuality reigned aboard (Bar-Sella 1996).

In our opinion the last passage is too radical and ironic, but it confirms U. Eco's correctness once again: the texts oriented to the particular reactions of a certain circle of readers (be it children, or soap opera lovers, doctors, law-abiding citizens, representatives of subcultures, Presbyterians, farmers, women from middle-class, divers, effeminate snobs or representatives or any other social and psychological category), in fact are open to all sort of "erroneous" decoding (Eco 2005, 19). So I in no way insist that my interpretation of the analyzed media texts is absolutely true.

The techniques of visual language of the novel deserve special attention. The language of Adamov's novel is sometimes close to that of newspapers and sketches ("The captain looked through the radiogram and raised his pale face. He turned to the stiffen crew, cast a glance at these people, who became close and dear to him during the three month long unforgettable trip, and waving the sheet he exclaimed: "Listen to the radiogram of the Central Committee of the Communist Party and the government"), but suddenly is filled with picturesque descriptions of underwater life ("A transparent medusa as if cast out of the purest glass swam by. Its gelatinous body was bordered with delicate fringe, and its long tentacles were streaming like a bunch of colorful laces... A small silver fish flashed by one of these gentle creatures, and the picture changed in an instant... The tentacles contracted, drew into the mouth of the medusa, and in a moment Pavlik was watching the dark outlines of the digested fish inside the medusa").

Audiovisual language of the film *The Mystery of Two Oceans* is much more interesting. So an experienced film critic drew analogies with the popular in the West in the late 1940s "film noir" genre. N. Tsyrcun wrote:

"It happened so that I always watched *The Mystery of Two Oceans* in black and white, so a classic "film noir" stuck in my

memory: the dark streets in the predawn, the fluttering window curtains, the pavement shining after the rain, the evil face filmed through the windshield of the car racing at breakneck speed; on the sound track — snatches of radio signals, squeaking breaks... All this was presented in the first episodes. A stranger in black raincoat calls a lonely musician and demands to send a message to the Center (the transmitter is hidden in the grand piano; the spy messages are encoded in musical phrases. The codename of the agent-radioman is “The Pianist”, and it’s difficult to say whether it is irony or inadvertence). The doorbell rings again, it’s the security services. The musician helps the agent to escape through the window, then takes some drug and imitates death. The security services take away “the dead body” which mysteriously disappears on the way...

Eventually it became clear that “film noir” was never formed in USSR as the genre, and the curiosity with black and white copies of the films should be referred to “The role of film mechanics in the history of cinema, or Once again about reception” (Tsyrukun http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn_film_4976).

But you never know... Maybe Konstantin Pipinashvili - the Moscow Cinematography Institute’s student of Sergei Eisenstein - demonstrated the “coded” knowledge of the Western analogues of the genre, representation (reconsideration) of visual images and symbolism of “film noir” in (over)saturated colors.

Let’s add here the skillful use of an enigmatic melody of A.Machavariani which was indeed avant-garde for Soviet film music of those years...

In short unlike the novel the film adaptation was much more popular. Not only half a century ago, but also nowadays, which is evidenced by the fact that a well-known author of “Video guide” Mishail Ivanov writes at his website (videoguide.ru):

“It’s a wonderful film, the classics of the genre. It’s really soothing and cheering. Of course I watched several times when I was a child. But I could not resist and watched it this year for “Video guide”.

Filmography

The Mystery of Two Oceans. USSR 1956. Director Konstantin Pipinashvili. Screenwriters: Vladimir Alekseev, Nikolai Rozhkov,

Konstantin Pipinashvili. Actors: Sergei Stolyarov, Igor Vladimirov, Sergey Golovanov, Peter Sobolewski, Antonina Maximova, Mikhail Gluzsky Paul Luspekaev, Sergei Komarov, and others.

From the summary for the film “The Mystery of Two Oceans”:

The soviet motor ship “Arktika” sinks in the Atlantic Ocean under mysterious circumstances. At the same time the French motor ship “Victoire” blows up in the Pacific Ocean. The crew of the super submarine “Pioneer” is to find out the causes of the disasters...

Case study 4: “Amphibian Man” – The Novel and the Film Adaptation: Cultural Mythology Analysis of Media Text

Being bedridden by serious illness for years, the science fiction writer Alexander Belyaev (1884–1942) created a whole gallery of characters which do not fit into the traditional world with its political and social problems. On the one hand there were romantic heroes who can live underwater and fly like birds. On the other hand there were brilliant scientists who could conduct most dangerous scientific experiments, which are often beyond the conventional moral standards. The amazingly realistic feelings of professor Dowel’s severed head were not imagined but taken by A. Belyaev from his own biography. The paralyzed had plenty of time to think over the plots of his books slowly and thoroughly. Unfortunately, the free flying of Ariel has remained a dream for A. Belyaev who starved to death in the suburbs of Leningrad occupied by Nazi...

The writer didn’t live to see his works filmed. However the first film adaptation of his novel *Amphibian Man* (1961) immediately overcame the value of 60 million viewers which was previously insuperable in the Soviet period (for the first 12 months of demonstration in cinemas) and was successfully sold to dozens of countries all over the world. This can be explained not only because of unique underwater filming and charming duet of V. Korneev and A. Vertinskaya, but also because *Amphibian Man* with its theme of responsibility for human life and destiny” became one of the symbols of the short period of “thaw” (Kharitonov, 2003).

In the “top ten” of Soviet films of the 1960s (Table 9) *Amphibian Man* took the honorable seventh place in the box office having pressed *War and Peace* and the first episode of *Elusive Avengers*. It was the only science fiction film among the top ten fiction films of the decade (three

very popular in Russia comedies of Leonid Gaidai, four wars and adventure film and one operetta).

Table 9. "Top 10" hit parade of Soviet films of the 1960s

1. *The Diamond Arm* (1969) by Leonid Gaidai. 76.7 million viewers.
2. *Prisoner of the Caucasus* (1967) by Leonid Gaidai. 76.5 million viewers.
3. *Wedding in Malinovka* (1967) by Andrew Tutyshkin. 74.6 million viewers.
4. *Operation "Y"* (1965) by Leonid Gaidai. 69.6 million viewers.
5. *Sword and Shield* (1968) by Vladimir Basov. 68.3 million viewers.
6. *The New Adventures of the Elusive* (1969) by E. Keosayan. 66.2 million viewers.
7. *Amphibian Man* (1962) by Gennady Kazansky and Vladimir Chebotarev. 65.4 million viewers.
8. *War and Peace* (1966) by Sergei Bondarchuk. 58 million viewers.
9. *Strong of Spirit* (1968) by Victor Georgiev. 55.2 million viewers.
10. *Elusive Avengers* (1967) by Edmond Keosayan. 54.5 million viewers.

As D. Gorelov truly noticed the screen version of *Amphibian Man* became the

“first super blockbuster of post-Stalin era. Soviet cinema never knew such success, which overshadowed *Feat of the Spy* and the like... If only the competent producer could see that ocean of gold which yielded *Amphibian Man*... But Chebotarev and Kazansky lived in the wild, ugly and merciless world of freedom, equality and fraternity. The critics scolded them for lightness in the sacred struggle against capital... For the first time popular journal *Soviet Screen* boldly forged the results of its annual readers' contest and gave the first place to a dull and long dead drama... *Amphibian Man* was shifted to the third place and the readers were condescendingly scolded for their passion for tastelessness” (Gorelov 2001).

The negative reaction of Soviet critics to G. Kazansky and V. Chebotarev's film coincides with the harsh criticism of Belyaev's novel. V. Revich reproached the writer in lack of talent and depravity of

the scientific approach: Belyaev was defamed but his works were published, and his science fiction spoiled readers' tastes for a good long while (Revich 1998).

However the analysis of the artistic level of Belyaev's novel and its screen version is a topic for another article. In this case we are interested in the following – Cultural Mythology Analysis of Media Texts, i.e. identification and analysis of mythologizing (including the so-called folklore sources – fairy tales, “urban legends”, etc.) plot stereotypes, themes, characters, etc. in the particular work.

V.Y. Propp (Propp 1976), N.M. Zorkaya (Zorkaya 1981), M.I. Turovskaya (Turovskaya 1979), O.F. Nechay (Nechay 1993) and M.V. Yampolskiy (Yampolsky 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites (Zorkaya 1981, 116).

It should be noted that researchers often mentioned the inseparability of folklore, fairy tales, legends and myths. V.Y. Propp was convinced that from the historical point of view a fairy tale in its morphological basis is a myth (Propp 1998, 68). Moreover, a myth cannot be formally distinguished from a fairy tale. Fairy tales and myths sometimes coincide so much that in ethnography and folklore such myths are often called fairy tales (Propp 1998, 124).

Indeed, the success with the audience is closely connected with the mythological layer of the work. “Strong” genres – thriller, science fiction, western always rest upon “strong” myths (Yampolsky 1987, 41). The interconnection of unusual but “real” events is one of the fundamental archetypes (resting upon the deep-laid psychological structures which influence consciousness and subconsciousness) of fairy tales, legends. It is very important for massive popularity of media texts.

Having examined hundreds of fairy tale plots, V.Y. Propp singled out nearly 30 types of main events and characters with a limited set of their roles among which the specific characters and their functions are distributed in a certain way. Each of the characters/roles (a hero, a false hero, a sender, an assistant, an antagonist/villain, a grantor, a princess or her father), has its actions i.e. one or several functions (Propp 1998, 24-49).

V.Y. Propp also proved the binary character of most of events/functions of the plot (shortage – elimination of shortage, prohibition – violation of prohibition, struggle – victory, etc.). At that

“many functions are logically united in certain circles. Generally these circles correspond to the performers. These are action circles” (Propp 1998, 60).

Further researches (Eco 1960; Zorkaya 1981; 1994, etc.) proved that V.Y. Propp’s approaches are applicable to the analysis of a great number of media texts, including almost all products of mass media culture (literary, cinematographic, television, etc.).

Indeed, cultural mythology can easily be found many popular media texts. The echoes of myths and fairy tales about Odysseus, Cyclops, Sirens, Aladdin, Cinderella, Little Red Riding Hood, Baba Yaga, The Dragon Snake, Bluebeard, etc. can be found there to a more or less extent. Of course deliberately or not the audience (eg. schoolchildren) reaches for fabulous, fantastic action, mythological heroes...

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), “magical power” of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

Let’s analyze A. Belyaev’s novel *Amphibian Man* (1927) and its film adaptation (1961, screenwriters A. Golburt, A. Ksenofontov, A. Kapler, directed by G. Kazansky. V. Chebotarev) as it is a typical media text which rests upon folklore/mythological source (let’s make a table with mythological and fairy tale stereotypes of the novel *Amphibian Man* and its film adaptation (on the basis of the researches of V.Y. Propp, N.M. Zorkaya, M.I. Turovskaya) (see Table 10).

Table 10. Revelation of folklore and mythological stereotypes of media text

Key events (Propp 1998, 24-49) of media texts which rest upon folklore/fairy tales/myths	Presence (+) or absence (-) of this event in the novel <i>Amphibian man</i> and its film adaptation
The positive character leaves his home (departure)	+ (The Amphibian Man Ichthyander leaves the greenhouse conditions of his father's (professor Salvator's villa)
The positive character is addressed to with a prohibition (prohibition)	+ (The father prohibits his son who leaves only in the guarded villa and in the ocean to communicate with ordinary people)
The positive character violates the prohibition	+ (Ichthyander violates his father's prohibition, saves and falls in love with a young beauty Guttieri)
The negative character tries to conduct a reconnaissance (worming out) and gets the necessary information about the positive character (giving away)	+ (A villain named Zurita finds out the "sea devil's" hideout in order to catch him in a net)
The negative character tries to deceive the positive character to capture him or seize his property (deception/trick)	+ (The artful Zurita deceives the naïve Ichthyander. He catches him in a net and then promises to set him free if he gets pearls for him from the bottom of the ocean)
The positive character is amenable to fraud and thus unwillingly helps the enemy (aiding)	+ (Ichthyander believes his lies: "All that Zurita said seemed convincing and plausible to Ichthyander")
The negative character harms or damages one of the positive character's family members (harm) or one of the family members lack something (shortage).	+ (Zurita makes Guttieri to become his wife)
The positive character finds out the truth about the harm/shortage or he is asked/made to do something or he is sent somewhere (the	+ (Guttieri tells Ichthyander the truth about Zurita's fraud: "The young man had already left the water when he heard Guttierrez's

connective moment) and so he begins to act/resist.	muffled voice: “Zurita is lying! Save yourself, Ichthyander!” Ichthyander tries to counteract Zurita).
The positive character is being attacked/tested/ questioned, etc., and then he receives some magical aid/somebody helps him (the function of the grantor).	+ (Ichthyander is enclosed into a barrel with rotten water, but with the help of Professor Salvator and a warder he prepares to escape).
The initial trouble/shortage is liquidated (liquidation of trouble/shortage).	+ (Thanks to the warder’s help Ichthyander escapes and swims away into the depths of the ocean bidding farewell to Guttieri)
The negative character is punished/annihilated (punishment).	+ (Guttieri breaks all relations with Zurita)
The positive character gets married and reigns or receives love and wealth as a gift (wedding)	- (The marriage of Ichthyander and Guttieri is impossible because he is doomed to live underwater. However an imaginary version of the harmony can be found in Ichthyander’s dreams shown in the film adaptation of “Amphibian Man” when Ichthyander and Guttieri are swimming freely holding hands)

Relying upon the fact that the given media texts have the distinct folklore and mythological basis, let us try to single out in *Amphibian Man* the seven action circles according to V.Y. Propp’s classification (Propp 1998, 60-61):

- 1) the action circle of the antagonist/wrecker (wrecking, battle or other form of struggle with the hero, persecution) - insidious action of the greedy Zurita.
- 2) the action circle of the grantor/supplier – the action of Professor Salvator;
- 3) the action circle of the helper (the hero’s spatial movements, liquidation of trouble or shortage, rescue from persecution, resolution of difficult problems, transfiguration of the hero) – the actions of minor characters who help Professor Salvator and Ichthyander;

- 4) the action circle of the sought character (exposure, recognition) – the actions of Guttieri whom Ichthyander is trying to find;
- 5) the action circle of the sender (the dispatch of the hero): in “Amphibian Man” Ichthyander sets off to the surface on his own, but he searches pearls at Zurita’s request;
- 6) the action circle of the hero (searches, the response to the grantor’s demands, wedding): At first Ichthyander is searching for Guttieri, then he is searching for pearls, but alas, he was never destined to reach the final wedding...
- 7) the action circle of the false hero (searches, the response to the grantor’s demands - always negative, and also a specific function – fraudulent claims): the actions of Zurita who fraudulently sends Ichthyander to search for pearls, and fraudulently tries to seize Guttieri (pretending to be her savior), etc.

As a result of this kind of analysis we can conclude that authors use almost all arsenal of mass success including folklore, fairy tale motives, they rest upon the functions of compensation, recreation, the aesthetical component which manifests in the professionalism of film direction, in cameraman’s work, in filigree stunts, in melodiousness of soundtrack, in actor’s technique and other factors that intensify entertainment and emotional appeal of the work.

The compositional preciseness is peculiar to the novel and to the screen version as well. At the same time the authors take into consideration the rules of “emotional pendulum” (the alternation of episodes which cause the audience’s positive and negative emotions).

Thus we can clearly determine that the authors/agencies managed to use the peculiarities of “primary” identification (with the scene of action of the media text) and “secondary” identification (with the characters of the media text).

Of course, to some extent the plot of *Amphibian Man* bears the imprint of the “Cold War”, of confrontation with “bourgeois world of cash” and its “false values” (especially this applies to the handsome Zurita). However in general it is of course an exotic folklore and fairy tale plot made on a brilliant melodramatic story.

Filmography

***Amphibian Man.* USSR, 1961.** Directors: Gennady Kazansky, Vladimir Chebotarev. Scrinriters: A. Golburt, A. Ksenofontov, A.

Kapler. Cast: Vladimir Korneev, Anastasia Vertinskaya, Mikhail Kozakov, Nikolai Simonov, Vladlen Davydov and others.

Awards: International festival of science-fiction films in Triest (1963) – Silver award. The contest of the magazine *Soviet Screen* (1962): readers / viewers named this film among the 5 best films of the year, A. Vertinskaya and V. Korneev were among the 5 best actors of the year.

CHAPTER THREE

ANALYSIS OF STEREOTYPES OF POLITICALLY ENGAGED FILMS IN STUDENT AUDIENCE

Case Study 1: Nazi Feature Films on the Russian Topic: Hermeneutic Analysis

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

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

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

A. Historical Context

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

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

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

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

B. Ideological, Political Contexts.

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

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

- Russia used to be great when it was an empire where culture flourished (a comedy about the life of Russian aristocracy in the epoch of Empress Elisabeth - *The Favorite of the Empress*, a musical melodrama about the life of P.I. Tchaikovsky - *It Was a Gay Ballnight*);

- at the same time the imperial policy of Russia could be dangerous for other European countries (*The Citadel of Warsaw, Cadets*);

- after 1917 one can express sympathy only with Russians who suffered from Bolsheviks and those who emigrated to the West (*Battleship "Sebastopol" - White Slaves, From Midnight, etc.*);

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

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

In whole, the ideological and political contexts of the world outlook presented in Nazi feature films on the theme of Russia may be outlined in the following way (Table 11):

Table 11. Ideology and Political Context of the Outlook Represented in Nazi Feature Films on the Theme of Russia

Key Questions	Representation of the Russian Past World	Representation of the Soviet World	
<i>What is the ideology of this world?</i>	Monarchist ideology	Communist aggressive ideology	
<i>What outlook does this world present - optimistic or pessimistic?</i>	Optimistic world outlook prevails, though, in some cases there can be different variants	Mostly self-confident and optimistic; pessimism takes place only the negative end for Bolshevik characters	
<i>What is the hierarchy of values according to this outlook?</i>	Patriotism - monarchy - culture - nation - family - love.	Communism - Bolshevism - aggression - inhumane treatment of victims, dismissive attitude to the inferior	
<i>What values can be found in this media text?</i> <i>What values dominate in the end?</i>	Patriotic, monarchist, family values.	Communist, Bolshevik values	
<i>What does it mean to be a success in this world?</i> <i>What person succeeds in this world?</i> <i>What conduct is rewarded in this world?</i> <i>To what extent is it stereotyped?</i>	It means to be a monarchist, patriot, a good family man. In this aspect positive characters are stereotyped, though they may possess some individual traits (beauty, humor, musical talent)	It means to be a bolshevist - communist who is cruel to his victims. In this aspect characters are stereotyped, though they may possess some individual traits (slyness, stupidity, cowardice)	

C. Cultural Context

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

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

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

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

F. Basic Drama Stereotypes of the Media Texts:

- love adventures of Russian aristocrats;
- sufferings of Russian emigrants who fled from Bolsheviks;

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

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

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

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

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

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

Character's race: white.

Character's appearance, clothes, constitution:

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

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

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

rule;

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

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

Marital status of characters also depends on the film plots.

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

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

Conduct of a character, his strategy of conflict resolution: the characters' behavior is motive by the development of the above-mentioned stereotyped media text plots. Bolshevik characters in most cases behave cruelly and mercilessly but their victims either suffer from a feeling of doom and dread or show determination to stand up to the end. The actions of Russian characters from Nazi films about the time before 1917 depend on certain plots and genres and can vary in a wide range - both negative (Russian characters in the war drama *Cadets*) and positive (P.I Tchaikovsky in the musical melodrama *It Was a Gay Ballnight*)

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

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

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

Selected Filmography

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

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

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

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

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

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

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

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

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

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

***Case Study 2: The Image of Russia on the Western Screen
in the Ideological Confrontation Epoch (1946-1991): From
the Late Stalinism to the "Thaw", from "Détente" and
"Stagnation" to the "Perestroika"***

Five Media Myths of Ideological Confrontation Times

The epoch of the *Cold War* and ideological confrontation between the West and the USSR spawned many myths.

Myth 1: The anti-Soviet, anticommunist orientation was principal for western cinematographers in the 'ideological struggle'

Certainly, the western screen anti-Sovietism played a crucial role in the Cold War, however, one should not forget that at all times the West policy in many respects was anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This trend can also be traced in many western works of art – both before the appearance of the USSR and after its disintegration. In the same way, the anti-bourgeois / anti-capitalist orientation of Soviet films about foreign countries naturally combined with some anti-western motives conventional for Russia...

Myth 2: Famous masters tried to be above 'the ideological struggle'; therefore the ideological confrontation was the lot of ordinary handicraftsmen

Even a superficial glance at a filmography of the screen confrontation times (1946-1991) refutes this thesis completely. Both on the West side and on the Soviet side such known film makers as Costa-Gavras, J. Losey, S. Lumet, S. Peckinpah, B. Wilder, P. Ustinov, A. Hitchcock, J. Huston, J. Schlesinger, G. Alexandrov, A. Dovzhenko, M. Kalatozov, M. Romm and, certainly, dozens of well-known actors of different nationalities were involved in the process of the *ideological struggle*.

Myth 3: The Soviet censorship prohibited all films of western authors involved in creating at least one anti-Soviet media text

In practice the Soviet censorship usually prohibited films of those figures of the western culture (for example, Y. Montand and S. Signoret after the release of their joint work in the film *L'Aveu*) who, besides being involved in *confrontation* films, openly and actively took an anti-Soviet position in real political life.

Shooting in anti-Soviet films of B. Anderson, R. Barton, I. Bergman, K.M. Brandauer, Y. Brinner, L. Ventura, A. Delon, M. Caine, S. Connery, F. Noiret, P. Newman, L. Olivier, G. Peck, M. Piccoli, Max von Sydow, H. Fonda and many other celebrities did not at all affect the showing of *ideologically neutral* films with their participation in the Soviet Union.

Moreover, some of these masters were even invited to take part in joint Soviet-western film productions. It is another matter that their ideological *pranks* were not mentioned in the Soviet press. Probably, the Kremlin administration of that time realized that prohibition of all films, books and articles of *faulty* western prominent people of culture would induce a super-deficit of foreign media texts as a whole in Soviet libraries and cinemas...

Myth 4: Western anti-Soviet media texts were always more truthful than Soviet anti-western opuses

Here media texts do differ. On the one hand, the films *Nicholas and Alexandra* directed by F. Shaffner and *The Assassination of Trotsky* directed by J. Losey look much more truthful and convincing in comparison to some anti-western movies (for example, *Silver Dust* by A. Room or *The Plot of the Doomed* by M. Kalatozov). However, the anti-Soviet action films *Red Dawn* or *Amerika* look, to put it mildly, improbable even in comparison with the Soviet militarist action movie *Solo Voyage* which became a kind of a counter-response to the victorious pathos of American *Rambo*...

Myth 5: 'Confrontational' media texts are of low artistic value and deserve neither attention nor critical analysis

On the one hand, there are not many media products of the *Cold War* period that are of any significant artistic value (*I am Cuba* directed by M. Kalatozov, *Dead Season* by director S. Kulish, *The Assassination of Trotsky* directed by J. Losey, *Reds* by W. Beatty, *1984* by M. Radford, et al.). But on the other hand, no method can be declared exhaustive for analysis, since even the most primitive film is a multilayer structure containing different levels of latent information which reveals itself only in cooperation with the socio-political and psychological contexts. No matter how tendentious – or, on the contrary, unbiased – the filmmaker might be, he depicts much more aspects of the time than he thinks and knows himself of, beginning with the performance level of his work and ending with the ideological myths which he reflects (Turovskaya 1996, 99).

Brief History of the 'Ideological Struggle' on the Screen (1946-1991)

Under a *Cold War* we usually understand a total and global confrontation of two superpowers within a bipolar system of international relations. The preconditions for the Cold War consisted in the principal difference in the socio-economic and political systems of the leading world powers after the defeat of the aggressors' block: a totalitarian political regime with elements of personal dictatorship and a super-centralized plan-based economy on the one hand, and the western liberal democracy and market economy on the other hand (Narinsky 2006, 161). To a considerable degree the Cold War was caused by the political and social development of the so-called *Third World* (decolonization, revolutions, etc.) (Westad 2007, 396), and each of the antagonists aspired to broaden its zone of influence in Africa, Asia and Latin America by all means.

At the same time, the opposition between ***Russia*** (at all times and under any regimes) and the ***West*** (also at all times and under any regimes) was also connected with much deeper reasons.

Here we fully agree with J. Shemyakin:

“the civilization status inconsistency of Russia is directly reflected in the way it is perceived in the West: there is direct evidence of the collision of different values turned into the invariant dynamics factor of such perception. In whole, Russia always both attracted and repelled the West. One of the attraction factors is the historic community reflected in Indo-European language roots, an ancient

Indo-European mythological background and Christian origins. All these reasons taken together, undoubtedly, create a common symbolic field of diverse Russia-West contacts. But the influence of this factor was often overlapped in the history by a sharp feeling (and very often consciousness) of the Russian civilizational alienation from the West, its otherness, and that surely was a strong factor of rejection. ... The most irritating aspect was its *alienation in spite of resemblance* which was perceived as an outward form that concealed something different, non-European” (Shemyakin 2009, 19-20).

At the same time, the stronger and more influential Russia became the stronger became its ideological confrontation (and media confrontation in this century) with the Western world (what actually occurred after 1945 when everyone realized the Soviet Union that had defeated the Nazi empire possessed the most powerful military force in Europe).

The concept of *Cold War* is closely associated with such concepts as *informational and psychological war, ideological struggle, political propaganda, propaganda* (hereafter we shall mean under *propaganda* an intentional regular media mass consciousness inoculation of this or that ideology to achieve a calculated social effect), and *the enemy concept*. According to the reasonable definition given by A. Fateyev,

“*the enemy concept* is an ideological expression of social antagonism, a dynamic symbol of the powers hostile to the state and the citizen, a political instrument of the ruling social group. ... the concept of the enemy is an important element of a *psychological war* which is a goal-directed and regular use of propaganda by political opponents among other means of pressure for direct or indirect influence on the views, moods, feelings and conduct of the opponent, allies and their own population in order to make them act in the direction preferable for the government” (Fateyev 1999).

There is an opinion that in the *Cold War* period (1945-1955) the Russian question was avoided by men of art, but in the 1970-1990s many films on the Russia subject were shot (Moseyko 2000, 30). We cannot agree with this statement. Actually *the Cold War* era became the source of creating a great number of both anti-Soviet/anti-communist and anti-Western/anti-bourgeois films released during the above-mentioned period (after W. Churchill delivered his well-known Fulton speech on March 5th 1946 that contained sharp criticism of the USSR policy, and in August-September, 1946 J. Stalin initiated the adoption of the *anti-cosmopolitan*

resolutions “About the Journals *Zvezda* and *Leningrad*”, ‘On the Repertoire of Drama Theatres and Measures for Their Improvement’, and ‘On the Subscription to and Usage of Foreign Literature’).

The mutual ideological confrontation concerned all the fronts of the Cold War. Since February, 1947 the Munich VOA radio station began to broadcast propaganda programs in Russian (which the Kremlin ordered to listen to using all accessible technical means since the spring of 1948). And in October, 1947 Senator G. McCarthy initiated hearings in the Washington State Capitol of the fact-finding results of the *anti-American and communist activity* of some known figures of the American culture. A. Johnston, PGA president of that time, told his listeners in the R.K.O. Pictures studio that after the conversation with Secretary of State Marshall, Senator Vandenberg and others he came to a firm conviction about the necessity of initiating an immediate official opposing policy of the Soviet expansion power, and pointed out that this policy should find support in motion pictures produced in the USA (Fateyev 1999).

The situation in the USSR developed in much the same way. P. Babitsky and J. Rimberg calculated that the amount of western negative film characters (excluding Germany soldiers from films about the Second World War) portrayed in Soviet films increased three times and attained 36 films from 1946 to 1950 in comparison with the 1920-1930s (Babitsky and Rimberg 1955, 223). On the other hand, in 1946 the Soviet Cinematography Committee sorted out only 5 from 50 films for mass distribution in the USSR offered to them by American distribution companies (Ivanyan 2007, 248).

Moreover, in April-May, 1949 there was worked out a special ‘*Plan for the Intensification of Anti-American Propaganda in the Near Future*’ which prescribed systematic printing of materials, articles, pamphlets exposing aggressive plots of American imperialism, the anti-national character of the USA public and political systems, debunking the myths of American propaganda about the ‘thriving’ of America, demonstrating drastic contradictions of the USA economy, the falsity of bourgeois democracy, and the decay of bourgeois culture and morals of modern America (The plan ..., 1949). In addition, the exterior threat was a convenient pretext for justifying the internal disorders and contradictions in the socio-economic and political formation which otherwise could be perceived by USSR citizens as evidence of the regime imperfection (Fateyev 1999).

Both well-known classical filmmakers such as A. Dovzhenko (*Farewell, America!*), M. Kalatozov (*Plot of the Doomed*), M. Romm (*Secret Mission*), A. Room (*Silvery Dust*) and script writers and producers,

now forgotten, were involved in making anti-Western (first of all – anti-American) films. In these propaganda films almost all American characters were depicted as spies, saboteurs, anti-Soviet provocateurs (Ivanyan 2007, 274).

The Cold War films emphasized the motive of unsuccessful attempts of western secret services to entice Soviet scientists. For example, in G.Roshal's film *Academician Ivan Pavlov* (1949)

“a traitor Petrishchev brings American Hicks who offers Pavlov to go to America. Hicks disguises his dirty business with a favorite argument of cosmopolitans — acolytes of imperialism: ‘It is not relevant for mankind where you will work’. Being an ardent patriot the big Russian scientist answers: ‘Science has a fatherland, and the scientist is bound to have it. I am, my sir, Russian. And my fatherland is here whatever happened to it’” (Asratyan 1949).

M. Turovskaya who studied this period of the Cold War reasonably remarked that the media transmutation of the recent allies into the *enemy image* was executed through the plot telling about some secret connections of Americans (naturally, of the class adversary: generals, senators, businessmen, diplomats) with Nazis, either about a *secret mission* of separate peace negotiations or patents abduction, or chemical weapons manufacture. The identification of Americans with Nazis is the only *secret* of the whole bulk of the Cold War films. And in *Plot of the Doomed* East European social democrats are equated with absolute evil, with Americans (Turovskaya 1996, 100).

It is paradoxical, but the author of the placard anti-western *Plot of the Doomed* (1950) which is overfilled with propaganda clichés and dramaturgically primitive, M. Kalatozov only seven years after became famous for a humanistic masterpiece *The Cranes are Flying*, and was awarded *Golden Palm (Palme d'Or)* of the Cannes film festival. But then, at the peak of the ideological confrontation, M. Kalatozov created some kind of a political comic strip which illustrated newspaper leading articles of the *Pravda* and the *Krasnaya Zvezda (Red Star)* frame by frame.

... In a certain East European country (probably - Czechoslovakia) a wide alliance of conspirators (nationalists, Roman Catholics, former Nazis and social democrats who joined them) conceptually and financially bolstered by the USA and their *Yugoslavian henchmen* is formed. The only force protecting *the genuine concerns of workers* in this country is, certainly, communists who are firmly and irrevocably oriented to the Soviet Union (the authors did not at all think of how ludicrous/exposing

their slogan sounds in the film: ‘We swear to Stalin and the Soviet people - to protect freedom and independence of our country!’). Having disbanded the local parliament after the Bolshevist example of 1917-1918, communists easily defeated *the doomed* parliamentary deputies (appointed, by the way, through a democratic election)...

Many famous actors of that time (P. Kadochnikov, V. Druzhnikov, M. Strauch, etc.) were involved in the film who were potentially capable of playing complex characters. However, in this case they were asked to do something different – to show strongly emphasized grotesque and pathos. And it should be mentioned they coped with the task excellently: in *Plot of the Doomed* there is not a single real, or in the slightest degree humanized character... Here, for example, is a description of the Roman Catholic cardinal (played by famous actor A. Vertinsky) given by one of the most competent Soviet film experts R. Yurenev:

“whimsical intonations, sophisticated gestures, the pomposity of Roman church Prince serve as a disguise for the accomplished saboteur and conspirator. Vertinsky accentuates the two aspects of the cardinal’s psychological portrait: on the one hand – his refined and aristocratic appearance, and on the other hand, – his malicious and cowardly nature inside” (Yurenev 1951)

At the same time, evaluating M. Kalatozov's film in whole, R. Yurenev made a conclusion which was characteristic of Stalin’s propaganda: it is

“a work of art telling the truth about the struggle of freedom-loving nations under the direction of communist parties against the dark reactionary international powers for socialism construction. The film *Plot of the Doomed* is a truthful and bright product of the Soviet motion picture arts and a new contribution to fight for peace, freedom and independence of nations, for communism” (Yurenev, 1951).

In this context the film expert M. Shaternikova recalls her school impressions (of the 1940s-1950s) of the collective review of this film:

“We did not reflect. Everything was clear: the imperialism showed its real cruel face. The film *Plot of the Doomed* related us about what was happening in Eastern Europe: the local reactionary forces together with Americans wanted to enslave workers who frustrated their plot and unanimously voted for communists. It did not even occur to us

than that in real life (not in the film) the situation was quite different” (Shaternikova, 1999).

So *Plot of the Doomed* performed its political mission in the Cold War in hundred per cent.

Similar media texts but of anti-Soviet orientation were produced in the late 1940s – the early 1950s in the West, first of all – in the USA (*The Iron Curtain*, *Berlin Express*, *Red Danube*, *I Was a Communist for the FBI*, *Prisoner of War*, etc.).

The Iron Curtain (1948) was some kind of a marquee media event of the Cold War era. The plot of the film is based on true facts connected with life circumstances of Soviet diplomat Igor Gouzenko, who asked Canada to be granted a political asylum. In addition, the film was meant to depict the exhausting, intense life of Soviet citizens, and Gouzenko in particular, who were tyrannized by officials and special services (Rubenstein 1979, 39). As the USSR had not signed the international Berne Convention for the Protection of Literary and Artistic Works by that time Americans included plenty of ‘infringing’ music by D. Shostakovich, S. Prokofiev, A.Khachaturian in the film which sounded in the extremely undesirable ideological context to the Kremlin from the screen.

J. Lomakin, Soviet Consul General in New York, wrote that

“the film is very hostile. Soviet people are shown repelling, cynical and slandering their native country.... In connection with the forthcoming release of such a film, it would be advisable to write a number of critical articles in the Soviet press and launch an attack against Hollywood reactionaries and war-mongers... our sharp and competent pronouncement can prepare viewers for adequate comprehension of the film and produce a positive impact on the public opinion. On the other hand, our keen criticism of Hollywood reactionaries and warmongers will give a moral support to progressive circles in the USA and Canada in their struggle against reactionary forces, against the production of such films” (Lomakin 1947, 242-246).

Though American film experts G. Parish and M. Pitts admitted a low artistic level of the film, even 30 years after its release they were convinced that *The Iron Curtain* related about the Russian espionage in Canada in 1943 giving the public a lenient interpretation of the harsh truth: red agents inundated the USA (Parish and Pitts 1974, 25). This interpretation ‘lenience’ consisted in the following: though *The Iron Curtain* became a gold-mine of right-wing propaganda which painted the

ruthless red and their followers in harsh colors, the communists' actions were comical rather than real (Parish & Pitts 1974, 243).

After six years some kind of a sequel of *The Iron Curtain* entitled *Operation Manhunt* (1954) was shot in Canada. The film went flop and that was not surprising as almost all films (produced in North America in the late 1940s-1950s) were restricted to minimum dialectics in the analysis of the communist doctrine. Almost all of them were not commercially successful and despised both by critics and intelligentsia (Lacourbe 1985, 20).

In 1949 a new film about communists' intrigues was released in the USA - *Red Menace* - which was aimed at persistent demonstration of calculating assassination methods used by red agents working in America (Parish and Pitts 1974, 389). And though Russian characters, as a rule, appeared only in small episodes in films about American communists (Strada, Troper 1997, 93), the whole ideological orientation did not alter.

Often the subject parallels of the mutual ideological confrontation were obvious. For instance, in A. Fainzimmer and V. Legoshin's film (S.Mikhalkov's script) *They Have a Motherland* (1949) Soviet agents while overcoming the resistance of the British special services were bringing home patriotic Russian children who found themselves in the occupation zone of western countries after the Second World War. But in *Red Danube* (1950) directed by G. Sidney Soviet citizens who remained in the western occupation zone of Vienna did not want to return home because of fear to become Stalin repression victims...

It must be noted in advance that in J. Lee Thompson's drama *Before Winter Comes* (1969) there was a variation of the plot from *Red Danube*: spiteful Soviet 'allies' (shown, by the way, in Thompson's film rather grotesquely, on the verge of a parody) in the autumn of 1945 demanded from the English major to deport *displaced people* of Russian and East European origin to the Soviet occupation zone in Austria. And when one of the unfortunate tried to run to the woods he was shot dead by Russian snipers...

In this respect it is rather curious to consider the overlap of real events on either side of the *Iron Curtain*. I am inclined to agree with M. Turovskaya that the atmosphere of mutual suspiciousness, rudeness, cynicism, complicity and dissociation which coloured the last years of Stalinism and was completely driven out of the home 'subject matter' could be realized only in the *enemy image* conception (Turovskaya 1996, 106). But, alas, a quite similar atmosphere contrary to all American democratic traditions took place during the *witch-hunt* (initiated approximately in the same years by Senator J. McCarthy) and affected

many Hollywood producers and script writers of that time who were accused of sympathy for communism and the USSR...

At the same time, both these mutually hostile tendencies found similar media versions where genuine facts were combined to some extent with ideological and aesthetic falsification.

The latter consisted in visual presentation of everyday life conditions in *enemy countries* in Soviet and western media texts of the 1940s – 1950s which was far from reality. Perhaps, only the quasi-documentary visual aesthetics characteristic of the *cinema vérité* of the 1960s altered the situation a little (one of the brightest illustrations of the new stylistics is S. Kulish's spy movie *Dead Season*, released in 1968).

For truth's sake, it should be noted that even at the height of the Cold War era in the USA there were shot films with Russian characters. However, they usually became positive if they fell in love with Americans and preferred to live in the West. So, in the melodrama *The World in His Arms* (1952) countess Marina Selanova falls in love with an American and becomes a happy American housewife as she thinks that true love and freedom go hand in hand (Strada, Troper 1997, 81). A more illustrative example of the similar idea was shown in the melodrama *Never Let Me Go* (1953) where Clark Gable played an American journalist accredited in Moscow: love for beautiful and talented Russian ballerina Maria suddenly changes his life.... Phillip and Maria hope to leave for America but Soviet officials (shown always under Stalin's or Lenin's portraits) lie and finally refused Maria an exit visa.... However, thanks to the stolen Soviet officer uniform the journalist takes Maria through the Baltic sea to freedom (Strada, Troper 1997, 80).

As a whole, the movie *Never Let Me Go* is a telling illustration of a stereotyped plot when the Hollywood of the 1950s, as a rule, chose love and marriage as a neutralization means of the communist ideology (Strada, Troper 1997, 92). The same goes with such films as *No Way Back* (1955), *Anastasia* (1956), *The Iron Petticoat* (1957), *Jet Pilot* (1957), *Silk Stockings* (1957), etc. However, sometimes religion (*Guilty of Treason*, 1950) became an antidote for *the plague of communism* on the screen.

J. Stalin's death (March, 1953), negotiations of heads of world leading countries in Geneva (1954-1955), N. Khrushchev's anti-Stalin speech at the Communist Party congress on February 25th 1956 turned *the bipolar world* to the so-called political *Thaw* when the communist regime slightly opened the *Iron Curtain* between the USSR and the West. D. Mann's American television movie *The Plot to Kill Stalin* (1958) was a direct cinema consequence of Khrushchev's exposures of Stalin's *personality cult*,

with N. Khrushchev, G. Zhukov, G. Malenkov, L. Beriya and other leaders of the Soviet administration of that time as characters.

Alas, in October and December of 1956 the Egyptian and Hungarian events again sharpened the mutual confrontation between the USSR and the Western world...

I failed to find either western or Soviet fiction films about the Egyptian conflict, but the Hungarian topic of 1956 when thousands of Hungarians emigrated to the West (after the popular uprising in Budapest was crushed by Soviet troops) was reflected in the films *The Journey* (1959) by director A. Litvak and *The Beast of Budapest* (1958) by H. Jones. It is natural that in both the films Hungarian rebels and refugees were shown as heroes or defenseless victims of communist repressions, and their enemies – Hungarian and Soviet communists were depicted as devils incarnate.

However, sometimes this negative information was also coloured with a certain share of sympathy. For example, in *The Journey* the Russian major performed by legendary Yul Brynner not only easily cracked glass with his steel teeth but also was capable of passionate love and melancholy...

Since 1957 political contacts between the strongholds of *communism* and *imperialism* began to gradually develop again: despite acute contradictions the two world's largest nuclear powers did not seek a direct military man/nuclear collision threatening to obliterate the whole planet... In the summer of 1957 the World Festival of Youth and Students took place in Moscow which was the biggest in the history. The west got even more interested in the Soviet Union when the world's first artificial satellite of the Earth was launched (October 4th, 1957) and the first manned space ship was put into Earth orbit (April 22nd, 1961). This progress in space exploration determined to a large degree the appearance of a new wave of sci-fi movies about distant planets on the screen of the late 1950s and early 1960s...

In 1958 the administration of the USSR and the USA signed a cultural exchange agreement, and then an American exhibition took place in Moscow (1959) which was a tremendous success. It promoted the achievements of the leading power of the western world in industry, agriculture, science, education and culture (USA documentary film makers shot a comparatively well-disposed film about it entitled *Opening in Moscow*). In the same year for the first time in a long while millions of Soviet *not-permitted-to-travel-abroad* viewers were able to see new products of the western screen at the Moscow International Film Festival...

Peter Ustinov, a well-known actor and producer (by the way, of Russian origin) reacted to the *Thaw* with his amusing comedy *Romanoff and Juliette* (1961) about children of American and Soviet diplomats who being separated by ideological barriers passionately fell in love with each other in defiance of the Cold War bans. Here it is necessary to do justice to the authors of the film: the Soviet and American characters – a personage to a personage – were equally balanced (Strada, Troper 1997, 91).

But soon the mutual confrontation became aggravated again because of the American spy plane being brought down in the USSR (May, 1960), the defeat of the anti-Castro landing in Cuba (1961), the building of the anti-western Berlin Wall (1961), outbreaks of the Caribbean rocket crisis (1962), the sustained Vietnamese war (1964-1975) and the *Prague Spring* (1968) ...

As a whole *the Thaw* of the late 1950s and the early 1960s did not radically change the situation of ideological confrontation in media production. The mutual hostile representation of Russia and the West went on; only the image of the *potential adversary* became more verisimilar.

There were enough political pretexts for ideological and media confrontation in the 1960s as before, and that was often observed both by western and Russian scholars (Jones, 1972; Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovitch, 1990; Kovalov, 2003; Turovskaya, 2003; Shaw, Youngblood, 2010).

For example, the topic of the Soviet-American antagonism concerning Cuba dominated in the films *Submarine* (1961) by Y. Vyshinsky and *Black Seagull* (1962) by G. Koltunov. Berlin separated with a concrete wall appeared in such confrontational films of different genres as a comedy *One, Two, Three* (1961) by director B. Wilder, a detective *The Spy Who Came in from the Cold* (1965) directed by M. Ritt and a drama *Funeral in Berlin* (1966) by G. Hamilton.

A mutual nuclear threat became a subject matter for powerful anti-war films *On the Beach* (1961) by S. Kramer, *Dr. Strangelove* (1964) by S. Kubrick and *Fail-Safe* (1964) by S. Lumet. According to the plot of the latter a technical malfunction in the American aircraft control system (in spite of direct telephone negotiations of the USA and the USSR leaders) caused a 'symmetric' atomic bombing of Moscow and New York...

It goes without saying, that each of the opposing sides chose facts which were more expedient for them thus avoiding 'black spaces' in the history. For example, though the events which occurred in Hungary and Czechoslovakia were reflected in Soviet documentary films (where an off-screen commentary accused *the bourgeois West* of counter-revolution and

extreme anti-Sovietism) they fell short of feature films produced in the USSR.

But Soviet films willingly turned to plots connected with Cuba, Africa, Indochina, Chile (*Black Seagull, I am Cuba, Night on the 14th Parallel, Night Over Chile, Centaurs, On Rich Red Islands, TASS is Authorized to Declare...*, *The Interviewer, etc.*). Sometimes films were about the countries and regions which were chosen deliberately to charge the bourgeois world with imperialist aggression, colonialism, racism, suppression of national democratic movements, etc.

Using the western appearance of Baltic actors the Soviet screen created year after year a certain image of hostile America and the Western world as a whole, where the spirits of greediness, hatred, racism, militarism, corruption, debauchery, humiliation of simple workers, etc. triumph in cities of 'the yellow devil'. Sometimes such films were based on selected classical novels of the American critical realism (*An American Tragedy; Rich Man, Poor Man*). But more often unmasking plots were composed simply on the run (*A Parisian Melodrama, European Story, Honeymoon in America*). The major task was to suggest Soviet viewers the idea of horrors and vices of the inevitably decaying West.

On the other hand, the West for years cultivated the image of hostile, aggressive, armed cap-à-pie, but otherwise underdeveloped totalitarian Russia – with cold snow-covered open spaces, poor population cruelly oppressed by malicious and perfidious communists who got stuck in corruption and debauchery. The goal was analogous – to suggest western viewers the idea of horrors and vices of the inevitably decaying USSR.

It should be noted that the western cinema of the Cold War years rarely ventured to shoot films where the whole action took place in Russia after 1917 (L. Tolstoy's and F. Dostoyevsky's novels were filmed more often). In spite of the fact that D. Lean's melodramatic screen version of B. Pasternak's novel *Doctor Zhivago* was prohibited in the USSR and became one of the blockbusters of 1965-1966.

The reason for a comparatively rare resort of western cinematographers to the Soviet household topic is simple – they were keenly conscious of the fact that they were practically unable to realistically represent particulars of life in the USSR.

Firstly, because of a rather approximate notion about how exactly Soviet people lived (what was especially noticeable in any *confrontational* media text in which the action took place in the Soviet Union). Secondly, because of the impossibility to obtain permission for filming on the Soviet territory as KGB strictly controlled the actions and relocations of all foreigners who came to the USSR.

It makes clear why, even if the action of western films took place in Moscow, Russian characters, as a rule, were pushed to the sidelines thus giving way to English-speaking spies or visitors (*Firefox*, *Gorky Park*).

However, there were some exceptions: a grotesque farce about the twilight of J. Stalin's power *Red Monarch* (1983), a psychological drama *Sakharov* (1985) and, in our opinion, less successful as works of art, western screen versions of A. Solzhenitsyn's novels *One Day in the Life of Ivan Denisovich* (1970) and *Den Foerste kreds/The First Circle* (1973, 1991). They were followed by some other exposing films about Soviet concentration camps.

...Except for screen versions of B. Pasternak's and A. Solzhenitsyn's literary works there were European film adaptations of M. Bulgakov's novels *Maestro e Margherita* (1972), *Cuore di cane* (1976) and *Le Uova fatali* (1977) which played their role in the ideological confrontation. Anti-Soviet motives were offensively obvious in them. Certainly, Italian film versions of great M. Bulgakov's prose had an approximate texture (for obvious reasons the authors had no opportunity to shoot films in the USSR); however, each of them had its own advantages: the role of the *Master* brightly played by Ugo Tognazzi and Ennio Morricone's melodious music resembling Russian melodies (*The Master and Margarita* by A. Petrović); ironic intellectuality of Max von Sydow in the role of *Professor Preobrazhensky* (*Cuore di cane* directed by A. Lattuada)...

The espionage topic, as usual, occupied an important place in the mainstream of mutual denunciations/exposures. In the USSR the appreciable examples of the kind were the movies: *Mission Top Secret*, *Dangerous Paths*, *Tracks in the Snow*, *The Shadow Near the Pier*, *Above the Tissa*, *Operation Cobra*, *The Case of Corporal Kotchetkov*, *The Mystery of Two Oceans*, *A Man Changes Skin*, *Border Silence*, *The Game Without a Draw*, *Black Business*, *A Man Without a Passport*, *Dénouement*, *Aqualungs In The Depths*, *Dead Season*, *Resident's Mistake*, and many others.

One of the wide-spread Soviet plot stereotypes of the espionage topic was a story about talented scientists and inventors who made a great scientific discovery which western special services try to find out/steal/purchase (*A Shot in the Fog*, *A Trace in the Ocean*, *The Hyperboloid of Engineer Garin*, *Failure of Engineer Garin*, *Marked Atom*, *Death on the Rise*, et al.)

For example, in the film *A Shot in the Fog* (1963) directed by A. Bobrovsky and A. Serya a KGB agent relentlessly follows a secret Soviet physicist (at work, on a business trip, in the chase, at home, etc.) whose

military know-how was the aim of western espionage. A most curious thing is that the scientist accepts this constant surveillance as a matter of course, for he is surrounded by perfidious spy-diplomats and residents of enemy secret service disguised as barbers... In the film *A Trace in the Ocean* (1964) by O.Nikolayevsky Soviet scientists devise a gas mixture allowing scuba divers to submerge deep in the ocean, but again the enemy contrives his sinister design in cold blood.

But more often espionage films did without scientists. For instance, in the film *Game with No Rules* (1965) by I. Lapshin (after L. Sheynin's play)

“Americans greedily reach for our secrets ... descend to cooperation with fascists and grill our valiant Komsomol members using Gestapo methods, and above all, they restrain Soviet people in their occupation zone ...” (Stishova, Sirivlya 2003, 13).

In the film *The Case of Corporal Kotchetkov* (1955) a whole espionage group was near a Soviet garrison.

In the detective *Above the Tissa* (1958) an experienced spy and homicide (everything points to the fact that he is American) plots a trans-Carpathian bridge explosion... In short, earlier the enemy was transparent and distinct – fascists. Now Americans replaced Nazi. Without an enemy image, more or less clearly outlined, the totalitarian state cannot exist, even in the most *vegetarian, thaw* times (Stishova, Sirivlya 2003, 13).

Western media texts of ideological confrontation time contained similar schemes: besides negative characters-Nazis there were more often Soviet/socialist perfidious spies and terrorists (*From Russia with Love, Topaz, Kremlin Letter, Embassy, The Mackintosh, Le Serpent, The Prize, Telefon*, etc.).

In the detective *The Prize* (1963) directed by M. Robson perfidious DDR (East Germany) special services (undoubtedly in cooperation with their Soviet colleagues) are developing an anti-western propaganda operation aimed at a secret substitution of the Nobel Prize winner for his twin-brother who is a Soviet agent (see a similar plot with a substitution of a ‘good’ brother by a bad one in the Soviet film *The Mystery of Two Oceans*) for the latter to declare at the solemn prize presentation ceremony in Stockholm that he is disillusioned with the Western world and will emigrate to socialist Germany...

And here, for example, is the plot of the French thriller *Le Serpent* (1973) by A.Verneuil:

“Colonel Vlasov escapes to the West and plays a role of a defector – with the task to help the Soviet secret service annihilate the leaders of the military and investigation bodies of the NATO. Americans treat the fugitive with suspicion. He wins their trust after an authentic explanation of Vlasov’s deeds which was given by the American investigation deputy chief (who, according to the plot, is also a Soviet resident) to his colleagues: he shows some photographs – a parade on Red Square, with Colonel Vlasov sitting on a side tribune of the Mausoleum” (Dolmatovskaya 1976, 221) ...

In the Soviet cinema espionage scenes were persistently included in subject schedules of children’s films to be released. So, screen pioneers did not only do well at school and on holiday, but also unmasked or helped with catching experienced enemy agents (*The Ship’s Boy from Schooner ‘Columbus’*, *Aqualungs In The Depths*, etc.). We would like to mention also that it was teenagers in American films who quite often took up the struggle with Soviet enemies and resembled furious boy scouts (*Red Dawn*).

In the 1950s - 1980s some anti-western trends in Soviet media texts acquired a clear “naval” tint...

“Military confrontation at sea – was probably the only sphere where we were equals with Americans. They had vessels – and we had vessels, they had radars – and we had radars, they had missiles – and we had missiles... So, there was a reason to unleash a little screen war which would be certainly won by our people. Here is both entertainment and patriotic education and a mobilization pulse as if saying that while you are living, working and breathing – the world hangs by a thread, the enemy is ruthless and perfidious contriving to start the third world war... It was more preferable to shoot such films for the gross audience where the created enemy image was deprived of the enemy bourgeois household particulars. After all we had already lost the competition in the field of, so to speak, ‘light industry’ by then, and any western belongings, beverages, cars and other attributes caused people’s unhealthy excitement. One had to be extremely careful when demonstrating overseas consumer goods on the screen. And that is why it seemed somehow more comfortable in this sense to depict marine collisions...” (Stishova, Sirivlya 2003, 13-15).

Here is only half the list of Soviet films about marine confrontation: *In Halcyon Days* (1950) by V. Brown, *The Mystery of Two Oceans* (1956)

by G. Pipinashvili, *The Blue Arrow* (1958) by L. Estrin, *Submarine* (1961) by Y. Vyshinsky, *Neutral Waters* (1969) by V. Bernstein, *Visit of Courtesy* (1972) by Y. Raizman, *The Right to Shoot* (1981) by V. Zhivolub, *Incident at Map Grid 36-80* (1982) and *Solo Voyage* (1985) by M. Tumanishvili, *Pirates of the 20th Century* (1979), *Secrets of Madame Wong* (1986) and *Gangsters of the Ocean* (1991) by S. Puchinyan...

A similar *naval* scheme but in a smaller amount and with an inverse ideological content was used in the West (a striking example – *The Hunt for Red October* directed by J. McTiernan). One of the few exceptions to the rule is N. Jewison's pacifist comedy *The Russian Are Coming!, The Russian Are Coming!* (1966) where mostly doltish Russian submariners who took the ground near California were shown with some sympathy... Being shot several years after the traumatic Cuban rocket crisis of 1962, the comedy *The Russian Are Coming...* was of great importance: the mankind should get over it and co-operate in order to survive and prosper (Strada, Troper 1997, 97).

Naturally, both Soviet and western filmmakers added some plots about air confrontation (*Rocket Attack U.S.A.*, *Your Peaceful Sky*, *Firefox*, *We Accuse*, etc.) and ground war stories (*Prisoner of War*, *Amerika*, *World War III*, *Rambo III*) to the naval antagonism.

Certainly, not all Soviet media texts about *ideological confrontation* were openly schematic. Let us remember for example, a quite politically correct film *Dead Season* (1968) by S. Kulish in which both Russian and western spies were shown as adversaries (a well-known scene with a swap of *residents* on the frontier). The western spy image was given in V. Dorman's detective *Resident's Mistake* (1968) with an unexpected sympathy for a conservative view but just because later (in the following series) he began to work for the Soviet espionage...

The western screen also quite often tried to avoid straightforward ideological cliché. In A. Mann and L. Harvey's film *A Dandy in Aspic* (1968) a Soviet spy looked even attractive – charismatic, courageous, dreaming to return home. But it was only because the authors conceived to show a gripping episode at the end of the movie where the spy betrayed by his Moscow boss gets killed in a shoot-out...

One can find many faults with the artistic and factographic aspects of foreign screen versions of A. Solzhenitsyn's prose (*Den Foerste kreds / The First Circle*, *One Day in the Life of Ivan Denisovich*), though they were made with the measure of reliability available to western filmmakers who, of course, had no opportunity to shoot such films about Russia in the Soviet Union. So, today it is hardly possible to agree with G. Dolmatovskaya's pathos and unfounded critical remarks of F. Shaffner's

film *Nicholas and Alexandra* (1971) which quite verisimilarly related a dramatic story about how a defenseless family of Nicholas II was shot by communists in the summer of 1918:

“The Bolshevik clandestine organization headed by Lenin is shown in the film as a group of vicious and suspicious terrorists. But even such a ludicrous image of the leader allegedly obsessed by terror and spy mania seems insufficient to the producer. He adds new touches to his slanderous portrait painted with deliberately malicious, extremely anti-Soviet intentions. Instead of the genuine historical person we see a morose image on the screen that has nothing in common with genuine reality. The authors of the film are so far gone on the anticommunism path that descend to using the most disgusting, stinking methods for attacking the relics of the proletariat revolutionary history” (Dolmatovskaya 1976, 223).

At the same time, among western political dramas of the ideological confrontation time it is possible to discover genuine masterpieces in which there is not a slightest hint at a political caricature (*The Assassination of Trotsky* directed by J. Losey, 1984 by M. Radford).

The next decline in the mutual political confrontation was connected with concluding an official agreement of contacts, exchange and collaboration between the USSR and the USA in June, 1973 followed by a widely advertised Soviet-American Apollo-Soyuz test project (1974). The ideological *détente* had lasted practically till the end of 1979 when the Soviet Union launched an enduring war in Afghanistan...

The following serial of *Bondiana - The Spy Who Loved Me* (1977) contained a most striking episode which reflected the lessening of the mutual confrontation of the 1970s: when kissing Bond the Soviet spy Anya utters a significant phrase: “Well, well... a British agent in love with a Russian agent. *Détente*, indeed...”.

By the way, the archaically constructed films directed by Y. Dzigan – *Always On the Alert* (1972) and by G. Aleksandrov – *Starling and Lyre* (1974) fell victims to this *détente*. The first was banned by the Soviet censorship because of an almost caricatural presentation of *the iron stream* of western spies and saboteurs trying to steal through the Soviet *sealed border*. The latter was banned because of the ill-timed stereotypic scheme used in the film which showed how the Nazis were replaced by vile Americans after 1945 (however, there are some other less politicized versions of the reasons for the film being prohibited). The stereotype used in the film of the same G. Aleksandrov *Link-up on the Elbe* (1946) was

enthusiastically met by the Stalin regime and seemed *outdated and politically incorrect* to Brezhnev's Kremlin in 1974.

At the same time, despite a short political *truce* in the middle of the 1970s the Soviet Union and the West were in the heat of the ideological struggle practically up to the *perestroika* period which reached its culmination at the end of the Soviet *stagnation epoch* (the early 1980s). Even at the peak of *the ideological détente* the opposing sides did not forget about mutual attacks. For example, in the context of screen espionage and terrorism.

For example, let me analyze the plot retelling of the thriller *Telefon* by D. Siegel (1977) made by E. Kartseva for illustration:

“viewers are shown numerous explosions occurring in different parts of the United States. But the objects being exploded lost any strategic meaning long ago. The American investigation is very surprised at it, though, of course, they do not doubt that the explosions are the work of the red. The underlying story is the following. At the height of *the Cold War* in the late 1940s the Soviet Union placed 136 agents near important military bases, industrial complexes and research-and-development centers of the USA. Being hypnotized they were quite unaware of their future mission. But when they heard a certain codeword on the phone they began to carry out the operation implanted in their minds under the old hypnosis. After that each agent – it was programmed – committed suicide. A certain employee of the Soviet espionage Dalchinsky who knew about the telephone terrorism and disagreed with the Soviet investigation policy went on a business trip to the USA where he started to realize a dreadful plot. Americans informed the Soviet government about this past operation. Then an experienced agent, Grigory Borzov, – a replica of James Bond, was sent to America. Working hand in hand with beauty Barbara, a double agent, gallant Borzov neutralized Dalchinsky and prevented the most disastrous explosions in the nick of time. After performing the exploit he did not return to Moscow and remained with Barbara” (Kartseva 1987, 199-200).

Nevertheless, the West did not often turn their attention to the Russian subject during the *détente* epoch: 6-9 films about Russia were shot annually from 1975 to 1978 (only 1-4 among them were American films).

M. Strada and H. Troper wrote:

Why did not the Hollywood of the 1970s show much enthusiasm about cooperation with the Soviet Union? Why did not the portraits of Russian film characters become more positive in the *détente* epoch? Some factors will help explain the situation. The first one, as they say, – out of sight, out of mind. At the height of *the Cold War* the threat sources for America seemed to be external, and namely: the Soviet Union and their automatic weapon... In the 1970s began the *détente* policy, arms control support, nuclear risks reduction. As a result, the fear of the atomic war was diffused. The second reason for the ambivalent Hollywood reaction to the *détente* epoch was its ambiguous character (Strada, Troper 1997, 143-144).

While *Dr. Zhivago* (1965) directed by D. Lean was, undoubtedly, a most *symbolic* western film of the 1960s concerning Russia, W. Beatty's *Reds* (1981) became one of the most outstanding western films about Russia in the 1980s, a kind of an American answer to the enthusiasm of the Russian revolutionary epoch (Strada, Troper 1997, 166).

W. Beatty's drama told about the Russian events of 1917-1918, about the Bolshevik movement seen by an American journalist, John Reed. The producer tried to avoid grotesque and ideological preconception. His position was neutral and sympathetic rather than accusatory.

The movie *Reds* was an Oscar nominee in 12 awards. As a result, the director, cameraman and a supporting actress got the cherished statuettes. American film critics included *Reds* in the top five Hollywood films of the year.

The movie with its star actors (leading actors – W. Beatty, J. Nicholson, etc.) was supposed to become a box-office hit. But in the first year of its showing in cinemas (since December 4th, 1981) the film earned 40 million dollars (not a very impressive result taking into account that the film cost \$32 million) and got only the 197th position in box-office receipts among the films of the 1980s (Strada, Troper, 1997, p. 167). Apparently, it was because the movie *Reds* was made contrary to a stereotyped simplified western notion of Russia and deprived of the *Dr. Zhivago*'s melodramatic character and entertaining nature *per se*...

On account of the Soviet troops invasion of Afghanistan (1979) and R.Reagan's conception of *star wars* the ideological confrontation between the Soviet Union and the West rapidly increased (Strada, Troper 1997, 154; Golovskoy 1987, 269). As a result, - in the early 1980s the post-war stereotypes of the *Cold War* were reanimated.

So, in the sanguinary action movie *Invasion of the USA* (1985) terrorist-psychopath Michael Rostov's cruelty is quite adequate to the

tortures of KGB Colonel Nikita Biroshilov from the old movie *Prisoner of War* (1954) (Strada, Troper 1997, viii). In *Invasion U.S.A.* Russian terrorists blast buildings, innocent men, women and children. In fact, never before had Hollywood films shown such a degree of the Soviet aggression (Strada, Troper 1997, 146).

The action movie *Red Dawn* (1984) where the Russian aggression is shown as a moral equivalent of the Nazi invasion was shot in a similar spirit. No wonder that the chairman of the American National Coalition on Television Violence named *Red Dawn* as a screen violence leader: 134 acts of violence per hour (Strada, Troper 1997, 160).

The film *Rambo III* was filled with not less Russophobia pathos and narrated about the Soviet troops' atrocities in Afghanistan (take, for example, a sadist character of Colonel Zaitsev who possessed all the *Cold War* stereotypes of negative characters). *Rambo III* cost \$63 million and became the most expensive film of 1988. But it did not meet the expectations of Hollywood producers for it proved to be an unprofitable investment: the film was released at the height of the Soviet *perestroika*, in other words, it was out with a 3 years delay. By the time the former anti-Soviet moods of American viewers had changed significantly and the released film was a flop: its box-office receipts were only \$ 28,5 million (Strada, Troper 1997, 182).

In addition to conventional denunciations of mutual espionage and aggression (*Gorky Park* directed by M. Apted, *The Soldier* by J.Glickenhous, *Invasion U.S.A.* by J. Zito, *World War III* by D. Greene, *Red Dawn* by J.Milius, *Secret Weapons* by D. Taylor, *Rambo II* by G. Cosmatos, *Amerika* by D. Wrye, *The Right to Shoot, Ordered to Take Alive* and *The Barman from 'Golden Anchor'* by V. Zhivolub, *We Accuse* by T. Levchuk, *On Rich Red Islands* and *The Secret of the Villa 'Greta'* by T. Lisitsian, *Alert Flight* by V. Chebotaryov, *Solo Voyage* by M. Tumanishvili, *Interception* by S.Tarasov, etc.) there emerged more sophisticated ideological altercations.

For example, in 1985 in the USSR and in the USA there were released two films which told about the fate of well-known actors-defectors. S.Mikaelyan in *Flight 222* made an attempt to act a true story about how famous Soviet ballet dancer Alexander Godunov escaped to the West: according to the plot of the film Americans try to prevent the defector's wife, who is very patriotic, from jetting off to Moscow. And T. Hackford in *White Nights* using an image of another well-known ballet dancer (Michael Baryshnikov who was shining on Broadway stages at that time) designs a symmetrical situation. His character is a leading Petersburg ballet soloist who ran away to the USA and was captured by KGB because

of some technical failure of an American airliner which force-landed in the USSR. However, despite the generous promises of the Soviet special services he refused to compromise and soon managed to escape again to the West...

The topic of forced emigration, this time because of anti-Semitism, was chosen by *Streets of Gold* (1986) directed by J. Roth. According to the plot of the film the Soviet authorities do not wish Jew Neumann to present the Soviet Union at the coming Olympic Games. And in protest the offended sportsman emigrates to the United States...

Unlike the American cinema art of the 1970s which ignored *boring* Russian characters, the Hollywood of the 1980s produced over 80 films about Russia. Almost all of them demonstrated negative sides of the Russian and Soviet system frightening viewers with malicious Soviet enemy portraits which should be annihilated. All films of the kind began with the idea that the Soviet communism was an evil. It was not new but it was implied that peaceful co-existence was impossible and negotiations efforts with the enemies of freedom had no sense (Strada, Troper 1997, 154-155).

In addition to the espionage-adventure genre the negative image of the West was widely cultivated by the Soviet screen in sci-fi movies where scientific discoveries fell into the hands of cruel maniacs wishing to become the lords of the world (*The Hyperboloid of Engineer Garin, The Air-Seller, Professor Dowell's Testament*). The American fantastic cinema in its turn showed films about how the Soviet troops invaded Alaska (*Amerika*) or allegoric films about extraterrestrial invasions... The British screen presented a second screen version of the J. Orwell' anti-communist masterpiece – 1984.

A special part was assigned to gloomy fantastic (by the way, often pacifist) films about consequences of a nuclear war (*Five, On the Beach, Chosen Survivors, Dead Man's Letters, etc.*). These 'warnings from the future' — nightmares of the insanity of atomic and space wars, ruin of the human civilization — became quite customary on the *bipolar world* screens. This is a special type of fantasy which still frightens the mankind with its topicality as there are a lot of the so-called *local conflicts* on our planet today.

In 1985 Hollywood released a costly blockbuster *2010* telling about how Americans destroyed a Soviet vessel and the Kremlin revenged 'asymmetrically' by blasting out an American military satellite. Despite all this negative attitude the movie *2010* anticipated the transition from rigid Russophobia to new American-Soviet collaboration (Strada, Troper 1997, 168).

Anyhow, the media *Cold War* lasted till the end of the 1980s when in connection with the Soviet *perestroika* a mutual sympathy between the West and the USSR was shown more often (*Red Heat*, *Russkies*, *Superman IV*, *The American Spy*)... Apart from the former ideological patterns the Soviet system against Russian people' or 'a bad system vs. good people' they began more often to shoot 'positive films about the advantages of mutual demilitarization and the Soviet-American cooperation (Strada, Troper 1997, 196).

For example, *Superman* (1987) saved the Soviet administration from the enemy missiles; good-natured Russian mariner Michael Aleksandrovich Pushkin (Misha) (1987) from *Russkies* in fact turns out to be a good friend of Americans. In the movie *Red Heat* (1988) legendary A. Schwarzenegger with all his terminator charisma played the role of a Russian militiaman who came to the USA and easily browbeat New York gangsters. And in the film *Red King. White Knight* (1989) an American agent prevented an attempt on the president's life and rescued M. Gorbachev; he also prevented a coup d'état planned by reactionary elements of the Soviet Union including KGB: the new spirit of cooperation should be protected (Strada, Troper 1997, 190-191).

By the way, *Red Heat* became the first western film shot in part in Moscow (Do you remember how apparently inauthentic the Russian capital looks in *Kremlin Letter* directed by J. Huston in Helsinki?).

Spies like Us (1985) by director J. Landis was one of the brightest comedies of the epoch – a humorous spoof on spy thrillers. The main characters of the film (a star duet of D. Aykroyd and C. Chase) arrive in Siberia on the American investigation instruction where together with local missile-women they avert a nuclear war. Then they make love in order to cement the Soviet-American relationship.

By ridiculing the stereotypes used in spy thrillers and Bondiana, John Landis turned the film into a skit for his friends and familiar filmmakers including, of course, film fans. So, minor roles of aggressive Russian frontier guards were played for fun by well-known producer Costa-Gavras (*Zeta*, *L'Aveu*, *Missing in Action*) and a disk jockey of the BBC Russian sector – Seva Novgorodtsev.

The plot of the other American comedy of those years – *Young Nurses in Love* (1987) is also very amusing. It is a parody on 'hospital' soap operas: in order to steal the American sperm bank (containing the donations of P. Picasso, D. MacArthur, E. Hemingway) KGB agent Dombrovskaya passes herself off as an American nurse...

In my opinion, the Book of American researchers Tony Snow and Denise Youngblood, *Cinematic Cold War: US-Soviet Battle for Hearts*

and Minds (Shaw and Youngblood 2010) is new appeal to the era of 1946-1985, when at times it seemed that the ideological battle between America and the Soviet Union was doomed to Eternity. Book by T. Shaw and D. Youngblood is well structured, balanced, and her peculiar sound assessment cinema steeped in a broad sociocultural context. Felt in every scope of the work done: with the support of several foundations and organizations, the authors of a number of years worked in the U.S. and Russian archives and libraries, looking for maximum coverage of literary and film material.

T. Shaw and D. Youngblood divide this period into five segments - the extremely negative propaganda (1947-1953), mostly positive propaganda (1953-1962), propaganda in favor of detente between the USSR and the USA (1962-1990), the return to a rigid confrontational propaganda (1980-1986) and promote peaceful co-existence (1986-1990) (Shaw and Youngblood 2010, 18-19). The authors also reasonable to note that this circuit except during the 1947-1953 year has never been strict: in the U.S. and the Soviet Union at the most “thaw days” on the screen to get tough on the tone of films, directed against the main enemy.

Rightly pointed out the fact that, unlike 1930, the Soviet post-war films of the Cold War internal enemies have been honored for special attention, and were successfully replaced by foreign spies and saboteurs (Shaw and Youngblood 2010, 49). But an internal enemy - the communists - to pay the lion's share of the on-screen confrontation in American films 1947-1953's also...

The book of T. Shaw and D. Youngblood has different kind of construction: after a brief historical overview of “cinema cold war” between the U.S. and the USSR, the authors provides a detailed analysis of the typical American and Soviet “confrontation” films – from *Meeting on the Elbe* (1949) to *Rambo: First Blood. Part II* (1985).

And here, at first glance may seem odd presence in this list peaceful and lyrical Russian melodrama *Spring on Zarechnaya Street* (1956). But even here the logic of the authors convinced - these are entirely immersed in the everyday atmosphere of the film (both Soviet and American) to convince the audience in the stability and “correctness” lifestyle characters (Shaw and Youngblood 2010, 97; 112).

Of course, the on-screen battle of two state systems was initially unequal. Many American films related to the Soviet-themed (*From Russia with Love*, *Gorky Park*, *Fire Fox* and many others) have had wide international distribution and resonance, in time, as virtually all Soviet anti-American movies were “goods for domestic use”. In addition, Hollywood Cold War (especially in the 1960-1970) was sometimes much

more pluralistic and tolerant (for example, *The Russian Are Coming*, *The Russian Are Coming!* by Norman Jewison) against the Soviet Union than the Soviet “ideological film battle with USA” (Shaw and Youngblood 2010, 219).

On the other hand, the authors of the Soviet confrontational film and did not count on international success. Their mission was originally a local - ideological influence over the hearts and minds of the population, “the sixth part of the globe” (plus, perhaps also dependent on the people of the then -Soviet Union “socialist camp”).

It is difficult to disagree with M. Strada and H. Troper's conclusions – only few films of the confrontation epoch are jewels which stood the test of time and keep on shining but the majority of these films seem banal, even senseless today and quickly fade from the memory (Strada, Troper 1997, ix). It is curious that ponderous and pathos confrontation dramas of 1946-1986, as a rule, look rather archaic now while less ambitious, openly adventure films (*The Mystery of Two Oceans*, *From Russia with Love*) or comedies (*Silk Stockings*, *Moscow on the Hudson*) demonstrate a surprising *durability* in TV ratings.

Anyhow, films of the *Cold War* epoch are quite suitable for content analysis and can be systematized according to dominant stereotypes (in terms of problems, ethics, ideological messages, plots, types of characters, representation methods, etc.).

Cinema Stereotypes of the Ideological Confrontation Epoch (1946-1991)

The comparative analysis of plots, characters and ideology of the western and Soviet films of the ideological confrontation epoch (1946-1991) shows a substantial similarity of their media stereotypes.

The content analysis of *Cold War* media texts allows to present their main plots as follows:

- spies penetrate into some USSR/USA/Western country to sabotage and/or to find out some military secrets (*Secret Mission*, *The Blue Arrow*, *The Mystery of Two Oceans*, *Above the Tissa*, *The Shadow Near the Pier*, *The Case of Corporal Kotchetkov*, *A Shot in the Fog*, *Marked Atom*, *The Prize*, *13 Frightened Girls*, *We Accuse*, *From Russia with Love*, *Topaz*, *A Dandy in Aspic*, *Le Serpent*, *The Spy Who Came in from the Cold*, *Firefox*, *Invasion U.S.A.*, *Le caviar rouge*, *The Fourth Protocol*, *No Way Out*, etc.);

- the opponent plots a secret attack against some USSR/USA/Western country creating secret bases with nuclear weapons for this purpose (*The Mystery of Two Oceans, World War III, Secret Weapons, Rocket Attack U.S.A., etc.*). Another variant: occupation troops invasion (*Black Seagull, Red Dawn, Amerika, etc.*), opponents exchange nuclear strikes which destroy the USA or even the whole planet (*Five, On the Beach, Chosen Survivors, Threads, Fail-Safe, The Day After, etc.*);

- a brutal pseudo-democratic or totalitarian regime oppresses its own people (USSR/USA/other country) quite often performing risky medical experiments or throwing its people into concentration camps (*The Plot of the Doomed, Silver Dust, The First Circle, One Day in the Life of Ivan Denisovich, 1984, Gulag, Mosca addio, Moscow on the Hudson, The Interviewer, etc.*);

- dissidents abandon/try to abandon a country where, in their opinion, democracy and personal freedom are stifled (*The Iron Curtain, Red Danube, The Journey, Escape to the Sun, Green Card, The Lost, La Diagonale du fou, Moscow on the Hudson, Flight 222, White Nights, etc.*);

- ordinary Soviet/western citizens explain to Soviet/western military/civil visitors misled by propaganda that the USSR/USA/Western country is a bulwark of friendship, prosperity and peace (*Ninotchka, Silk Stockings, Russian Souvenir, Leon Garros is Looking for his Friend, The Russian are Coming, Russkies, etc.*)

- a loving couple meets some obstacles connected with the ideological confrontation between the USSR and the Western world (*Silk Stockings, The Iron Petticoat, Queen of Revenge or to Leave Forever, One Two Three, Before Winter Comes, The Golden Moment, Cowboy and the Ballerina, etc.*);

I agree with M. Strada and H. Troper: the last prominent peak of the *Cold War* cinema fell on the early 1980s when the Russian as part of a monolithic and aggressive system were portrayed as products of their environment – malevolent, strong, and actively revolutionary all over the world. In the early 1980s love and marriage practically disappeared from American films about Russia, as well as religion. Almost all Russian characters were shown as definite agents of violence: they were men who abhorred and usually endangered the American way of life. In this message there was an incessant crystal-clear demand from advocates of freedom to remain vigilant in relation to the malevolent Soviet system and its sinister representatives (Strada, Troper 1997, 170).

However, a detailed analysis of Soviet/Russian films about America and the West is not our research objective, therefore we will focus on studying stereotypes within the ideological confrontation topic presented in western feature films of different genres.

The Stereotype Structure of Western ‘Confrontational’ Dramas

Historical period, scene: any interval of time from 1917 to 1991, the USSR, the USA, other countries.

Setting, household objects: simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.

Representation of reality: quasirealistic or conventional and grotesque depicting of people’s life in ‘hostile countries’.

The western example of representation of events: New York, a modern attractive megalopolis, a cozy and comfortable, democratic and dynamical melting pot of nationalities and cultures. And on the other side of the ocean is Moscow, - a dark, gloomy city with long queues outside the shops and military patrols on the streets.

Characters, their values, clothing, constitution, lexicon, mime, gestures: positive characters are advocates of democratic ideas; negative characters are exponents of anti-humane, militarist ideas. Characters differ not only in the social but also in the material status. Soviet characters are quite often demonstrated as rude and cruel zealots with a primitive vocabulary and ever frowning faces, active gesticulation and disagreeable voices.

Significant change in the characters’ life: negative characters prepare to implement their anti-humane ideas.

Incipient problem: the lives of positive characters as well as lives of the whole nationalities/countries are in danger.

Search for solutions to the problem: a struggle of positive characters with negative ones.

Problem solution: murder/arrest of negative characters, returning to a peaceful life.

The Beast of Budapest. USA. Director H. Jones.

Historical period, scene: Hungary, October, 1956.

Setting, household objects: dilapidated streets and buildings of Budapest, torture-chambers of Hungarian communist special services; poor households of simple Hungarians, luxurious interiors of the Budapest police chief's department.

Representation of reality: quasirealistic, making some semblance to documentary objectivity by including some fragments of original newsreel facts of 1956.

Characters, their values, clothing, constitution, lexicon, mime, gestures: Hungarian rebels and special services workers of the Hungarian communist regime. The latter are shown as rude, cruel and cynical sadists with a primitive vocabulary, unpleasant voices and looks; Hungarian rebels, on the contrary, are depicted as extremely positive characters; they are purposeful, strong, honest fighters for peace and democracy who use a business lexicon, restrained manners and mime; even those of them who at first tried to maintain neutrality or even were under the influence of the communist propaganda, soon find their bearings and join the rebels.

Significant change in the characters' life: Hungarian communists together with the Soviet troops try to crush the riot of Hungarian workers and students and to arrest/kill their leaders.

Incipient problem: the lives of positive characters – Hungarian rebels, are under threat.

Search for solutions to the problem: the leaders of Hungarian rebels go into action against communist special services.

Problem solution: the positive characters slay the Budapest police chief in the fight who wanted to flee to Austria for fear of people's wrath (though in the end the off-screen voice reports that, unfortunately, the victory of democratic forces proved to be temporary and soon the Soviet troops managed to restore a communist regime in Hungary)

Sakharov. Great Britain, 1985. Director J. Gold.

Historical period, scene: the USSR of the middle of the 1980s.

Setting, household objects: poor Soviet conditions of life, squalid surroundings.

Representation of reality: quasirealistic, making some semblance to documentary objectivity, elements of obvious grotesque.

Characters, their values, clothing, constitution, lexicon, mime, gestures: an outstanding scientist-democrat and crafty KGB agents. They differ in their ideology. Academician Sakharov is charming, clever, honest, plainly dressed, has a correct literary speech, his mime and gestures suit the canons of the intellectual. The KGB agents are deceitful, cynical, obsessed with the ideas of repressing democracy and

freethinking... Their lexicon is primitive, their gestures and mime are vulgar.

Significant change in the characters' life: *KGB initiates surveillance of the outstanding scientist-democrat, and then he is exiled from Moscow into a bleak and dirty provincial town, off-limits to foreigners.*

Incipient problem: *the life of the outstanding scientist and his family is in danger.*

Search for solutions to the problem: *a democratic western society supports the scientist-democrat.*

Problem solution: *inspired by the Western world support the scientist believes in the near win of democratic forces.*

The Hunt for Red October. USA, 1990. Director G. McTiernan.

Historical period, scene: *at the turn of the 1990s, in the ocean.*

Setting, household objects: *office compartments and cabins of a submarine.*

Representation of reality: *realistic, making some semblance to documentary objectivity.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the commander of the Soviet submarine 'Red October' and their American colleagues. At first they differed in the ideological status. The commander is charming, clever, honest, dressed in the military uniform, his speech (English, of course) is correct, his mime and gestures suit the canons of a military seaman. His American colleagues are also dressed in the military form, they are efficient professionals.*

Significant change in the characters' life: *American military men want to win the Soviet commander to their side.*

Incipient problem: *hesitation of the Soviet submarine commander between the military oath and a temptation to hand over the newest submarine to the American colleagues.*

Search for solutions to the problem: *the commander of the submarine tries to analyze the situation.*

Problem solution: *the triumph of democratic forces, the commander of the Soviet submarine joins the American Fleet.*

The Stereotype Structure of Western 'Confrontational' Thrillers or Detectives

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (but being on the territory of the hostile country the spies adapt to housing and living conditions of the adversary).*

Representation of reality: *as a rule, conventional and grotesque representation of the lives of people in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters (frontier guards, counterintelligence agents, spies, saboteurs, and peaceful citizens) and negative ones (the same groups, except for peaceful citizens). Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: spies can for some time (before the exposure, for example) look nice, but then they will necessarily show their vile essence... Other Soviet characters (frontier guards, KGB chiefs, etc.) are shown as rude and cruel zealots with a primitive lexicon, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...*

Significant change in the characters' life: *negative characters commit a crime (illegal crossing the border, acts of sabotage, espionage, blackmail, theft of government secrets, murders).*

Incipient problem: *law-breaking.*

Search for solutions to the problem: *crime investigation, pursuit of negative characters.*

Problem solution: *positive characters expose/catch/kill negative characters.*

Embassy. The USA, 1972. Director G. Hessler.

Historical period, scene: *an Arabian country of the early 1970s. The American embassy.*

Setting, household objects: *streets of the Arabian capital, the embassy interiors.*

Representation of reality: *neutral and correct representation of positive American characters; a slight grotesque in relation to the Soviet spy (though, at first his portrait is neutral), the settings and interiors look quite realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the negative character is a Soviet spy; positive characters are a dissident who ran away from the USSR and the American embassy staff. All the characters are dressed nearly in the same way – according to the diplomatic status. All of them are restrained. It is clear that the Soviet spy*

is forced to conceal his adherence to 'the values of the socialist way of life'.

Significant change in the characters' life: the Soviet spy penetrates into the American embassy.

Incipient problem: the Soviet spy tries to kill the dissident from the USSR who asked the American ambassador for a political asylum.

Search for solutions to the problem: positive Americans try to expose the Soviet spy.

Problem solution: the Soviet spy is exposed.

Telefon. The USA, 1977. Director D. Siegel.

Historical period, scene: the USA of the late 1970s.

Setting, household objects: American streets, offices of American special services.

Representation of reality: neutral and positive American characters; a slight grotesque in relation to the Soviet spy; the settings and interiors look quite realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures: a negative character – Soviet spy Dalchinsky; positive characters – Soviet agent Borzov (here one can feel the obvious détente impact on Hollywood scripts that never dared to endow Soviet spies with positive traits before); by the way, a similar method was used earlier in the Soviet cinema too, in the film 'Resident's Mistake' shot in 1968; an American spy is also shown there in a positive way) and employees of American intelligence department. All the characters are dressed almost likewise – they are wearing smart clothes. They are reserved in showing their feelings and thoughts.

Significant change in the characters' life: Soviet spy Dalchinsky makes up his mind to implement an old plan of the Soviet espionage; using a codeword on the phone he orders the Kremlin agents who were hypnotized in the 1940s to blast out USA military facilities.

Incipient problem: the USA security is in danger (though the majority of the damaged military facilities turn out to be out-dated).

Search for solutions to the problem: the Kremlin sends the best agent Borzov in the USA to upset Dalchinsky's plans.

Problem solution: Borzov neutralizes Dalchinsky and prevents a further serial of explosions. After the successfully completed operation Borzov (apparently, being fascinated by the American way of life and beautiful Barbara) resolves to remain in the USA for good. Here the reasons for the initially positive image of Borzov become clear even to the least sagacious audience...

No Way Out. USA, 1987. Director: R. Donaldson.

Historical period, scene: *the USA of the mid-eighties of the XXth century.*

Setting, household objects: *offices of special services, apartments.*

Representation of reality: *the living conditions and all the characters are displayed quite realistically, without grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a negative character – a Soviet spy (charismatic, attractive, purposeful, clever, well-dressed); positive characters – Americans, including - employees of the American special services. The Soviet spy skillfully conceals his genuine purposes and goals under the mask of a charming American for the greater part of the action.*

Significant change in the characters' life: *the Soviet spy gets some information about the American special services affairs.*

Incipient problem: *the Soviet spy attempts to undermine the USA defensive capability.*

Search for solutions to the problem: *positive Americans attempt to expose the Soviet spy.*

Problem solution: *the Soviet spy is exposed.*

The Stereotype Structure of Western 'Confrontational' Action Films

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (if the latter are in the West, of course, not on the territory of Russia), typified patterns of military facilities bases, cabins of planes and tanks, decks of naval vessels, compartments of submarines.*

Representation of reality: *as a rule, conventional and grotesque representation of the lives of people in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters (servicemen of different armed forces and peaceful citizens) - advocates of democratic ideas; aggressors (military men, saboteurs, terrorists) – bearers of anti-humane ideas. Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: Soviet characters (soldiers, officers) are shown as rude and cruel zealots in Western films with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...*

Significant change in the characters' life: *negative characters commit a crime (military aggression, acts of sabotage, murders).*

Incipient problem: *transgression - the lives of positive characters, and very often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat.*

Search for solutions to the problem: *armed struggle of the positive characters with the enemy aggression.*

Problem solution: *killing/capture of aggressors, return to peaceful life.*

Firefox. USA, 1982. Director C. Eastwood.

Historical period, scene: *the Moscow and Moscow suburbs of the early 1980s.*

Setting, household objects: *Moscow streets, apartments, a military aerodrome situated near Moscow, a jet fighter cabin; ascetic conditions of the Soviet life.*

Representation of reality: *the Soviet life attributes, interiors, costumes and so forth are shown with grotesque. Moscow looks like a dark, dirty, unfriendly city, with military patrols in the streets and in the underground.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a positive character – a courageous and dexterous American pilot, he is also a valorous spy and a patriot of America; negative characters – his Soviet enemies, dull-witted and disagreeable; common Moscow passers-by are shown as people with gloomy faces dressed in similar grey-brown clothes. The vocabulary of all the characters is plain. The mime and gestures are often exaggerated.*

Significant change in the characters' life: *having stolen a march on the armed guard the American pilot skulks to the Soviet military aerodrome.*

Incipient problem: *the American pilot hijacks a secret Soviet jet Firefox and successfully takes off.*

Search for solutions to the problem: *Soviet military men try to shoot down the plane, and the American pilot tries to escape.*

Problem solution: *the American pilot successfully lands at a western military aerodrome.*

Born American. USA, 1985. Director R. Harlin.

Historical period, scene: *the Finland and the USSR of mid 1980s, frontier areas.*

Setting, household objects: *streets and houses in Finland and the USSR, KGB torture-chambers. Poor Soviet living conditions.*

Representation of reality: *the Soviet life attributes, interiors, costumes and so forth are shown with grotesque, and the Finnish ones are shown in a positive and advertising manner.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters are common nice American guys; negative characters are Soviet agents of KGB. The latter look like caricatures – with hysterical mime and gestures, a primitive vocabulary. The Soviet characters are dressed in plain grey clothes.*

Significant change in the characters' life: *having deceived the Soviet frontier guards the American guy illegally crosses the Finnish-Soviet border just for fun.*

Incipient problem: *the American guy falls into clutches of cruel KGB agents.*

Search for solutions to the problem: *the American guy tries to crash out.*

Problem solution: *the American guy manages to return to the West.*

Rambo III. USA, 1988. Director P. MacDonald.

Historical period, scene: *the Afghanistan occupied by the Soviet army of the late 1980s, mountain regions.*

Setting, household objects: *military bases, military accessories (the uniform, arms, etc.).*

Representation of reality: *the Soviet life attributes, interiors, costumes and so on look like rather realistic but some conventional elements characteristic of fighting and firing scenes of this genre are quite obvious.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a positive courageous and invincible American warrior, and negative Soviet aggressors (shown in a grotesque manner). The characters' vocabulary is simple and connected to army specificity. The characters' mime and gestures are often exaggerated. The majority of the characters are dressed in a military uniform. Their physical development is apparently above the average.*

Significant change in the characters' life: *the American superman arrives in Afghanistan occupied by Soviet troops.*

Incipient problem: *the American guy's life as well as the lives of common Afghan people is under threat.*

Search for solutions to the problem: *the valorous American warrior defends the democracy and freedom of Afghan people.*

Problem solution: *the victory of the American superman over the Soviet aggressors.*

The Stereotype Structure of Western ‘Confrontational’ Melodramas

Historical period, scene: any interval of time from 1917 to 1991, the USSR, the USA, other countries.

Setting, household objects: simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.

Representation of reality: as a rule, a conventional and grotesque representation of people’ life in ‘hostile states’.

Characters, their values, clothing, constitution, lexicon, mime, gestures: male and female characters of a contrasting ideological and social status. Characters, as a rule, are of a shapely constitution and look rather nice. Their clothes, vocabulary and mime are of average quality.

Significant change in the characters’ life: meeting of the male and female characters.

Incipient problem: ideological and social mésalliance.

Search for solutions to the problem: the characters overcome ideological and social obstacles to their love.

Problem solution: wedding / love harmony (in most cases); death, separation of characters (as an exception from the rule).

Jet Pilot. USA, 1957. Director: J. von Sternberg.

Historical period, scene: the USA (Alaska) and the USSR of the 1950s.

Setting, household objects: a jet cabin, apartments, military offices.

Representation of reality: emphasized favorable methods of treating positive characters and grotesque when treating negative characters.

Characters, their values, clothing, constitution, lexicon, mime, gestures: an American colonel and a young lady, – a Soviet jet pilot. They are of a different ideological, social and material status. The characters are usually dressed in the military uniform. They both are well-built. Their speech is plain. The mime and gestures are emotional.

Significant change in the characters’ life: a Soviet jet lands in Alaska. Its pilot is a charming Russian beauty who gets fascinated by America; the American colonel falls in love with her at first sight, they get married...

Incipient problem: soon after their wedding it turns out that the charming Russian spouse of the American colonel is a spy.

Search for solutions to the problem: the American starts to play his own game – he (as a counterspy) comes together with his wife to the USSR.

Problem solution: in the USSR the American colonel realizes that his Russian wife really loves him. The reunited couple steals Soviet aviation

secrets and flies back to Alaska, having stolen the newest Russian jet fighter...

Anastasia. USA, 1956. Director A. Litvak.

Historical period, scene: *the Europe of the 1920s.*

Setting, household objects: *the apartments of the Romanovs who are emigrants in Europe; urban streets.*

Representation of reality: *emphasized favorable methods of treating positive characters – the members of the Romanov family, as a whole a positive representation of heroine I. Bergman who gives herself out for Anastasia - the Russian emperor's (Nickolas II) daughter who escaped from being shot.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the Romanovs who managed to escape are hereditary aristocrats with exquisite manners and imposter Anastasia. They belong to different social strata. Their clothes are in line with their social status – the members of the Romanov family are dressed elegantly. Anastasia (esp. at first) is dressed in plain clothes. The characters' vocabulary is in accord with their social status. The mime is often exaggerated and gestures are emotional.*

Significant change in the characters' life: *Paris, 1928. The members of the Russian tsar's family (who are in emigration) know that in July, 1918 Tsar Nickolas the Second, his wife Alexandra and their children were shot by Bolsheviks. However, all of a sudden, in a Western Europe country there shows up a young woman who calls herself the daughter of the Russian tsar – Anastasia.*

Incipient problem: *the appearance of the imposter makes some members of the Russian tsar's family and their servants prey to doubts: is the charming stranger genuine princess Anastasia?*

Search for solutions to the problem: *Anastasia's strange fragmentary reminiscences about the Romanovs' life which could be known only to a narrow circle of the tsar's family seem rather verisimilar... The members of the Romanov family try to look into the imposter's odd story...*

Problem solution: *at first Empress Maria Fedorovna accuses Anastasia of fraud but on hearing Anastasia's recollections known to them alone recognizes her as Nickolas the Second's daughter. And though journalists dig up true facts Maria Fedorovna gives Anastasia her blessing to marry a former Russian general...*

The Golden Moment. An Olympic Love Story. USA, 1980. Director R. Sarafian.

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

Setting, household objects: *urban streets, apartments, hotel rooms, gyms. An ascetic mode of Soviet life.*

Representation of reality: *conventional (within the genre), the whole American environment and major American characters are shown with sympathy.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a charming American athlete and a nice Soviet gymnast; they are of a contrasting ideological, social and material status. The characters prefer sportswear. Both of them are well-built. The characters' vocabulary is plain. The mime and gestures are those of common people.*

Significant change in the characters' life: *the meeting of these characters during the Olympic Games of 1980 in Moscow, their mutual love.*

Incipient problem: *the lovers face a number of hindrances.*

Search for solutions to the problem: *the Soviet gymnast and the American athlete try to overcome the obstacles to their love.*

Problem solution: *when choosing between her sports career in the USSR and love, the Soviet gymnast prefers love...*

The Stereotype Structure of Western 'Confrontational' Love Comedies

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional/grotesque representation of people's life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *male and female characters of a contrasting ideological and social status. The clothes of western characters look brighter and better than those of Soviet characters. The constitution, vocabulary, mime and gestures are differentiated but in whole the main characters (who according to the plot are destined to fall in love) have a pleasant appearance.*

Significant change in the characters' life: *the principal characters fall in love under amusing/eccentric circumstances.*

Incipient problem: *ideological and social mésalliance.*

Search for solutions to the problem: *the characters overcome ideological and social obstacles to their love in a number of amusing/eccentric situations.*

Problem solution: *a wedding / love harmony tinged with humor.*

The Iron Petticoat. USA, 1957. Director R. Thomas.

Historical period, scene: *the London of the late 1950s.*

Setting, household objects: *comfortable houses and household articles of Englishmen.*

Representation of reality: *conventional (within the genre); London and characters are shown with evident sympathy. In relation to the heroine – Kovalenko – the methods of representation change in the course of the plot: from grotesque (in her original, Soviet status), to sympathy (her final acceptance of ‘western values’).*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Kovalenko, a shapely beautiful woman and KGB captain (in the beginning she is ascetic and possessed by communist ideas and ethics, but in the end she yields to the temptations of the western life and is dressed in the extreme of the fashion) and an elegant, charming British captain of counterintelligence. At first, the heroine’s vocabulary abounds in Soviet official words and stock phrases, her mime and gestures are frostily officious. At the end of the film the heroine undergoes serious changes – coherent plain English replaces the former officialese, her mime and gestures get also humanized.*

Significant change in the characters’ life: *having arrived in London on the errand of the communist regime Kovalenko gets acquainted with a British captain.*

Incipient problem: *the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humour.*

Search for solutions to the problem: *love becomes a means of overcoming the obstacles, and the principal obstacle being their mutual desire to convince each other of advantages of the communist or the Western world.*

Problem solution: *the solution of the Soviet beauty in love to reside in London, her happy alliance with the British officer.*

Silk Stockings. USA, 1957. Director R. Mamulian.

Ninotchka. USA, 1960. Director T. Donovan.

(Both the films are remakes of the well-known comedy Ninotchka (1939) directed by E. Lubitsch).

Historical period, scene: *the Paris and Moscow of the late 1950s.*

Setting, household objects: *luxurious dwellings and household stuff of Parisians, a poor official style of Moscow state offices.*

Representation of reality: *conventional (within the genre) but the French mode of life is shown with sympathy and the Soviet living conditions are caricatured. However, in relation to the principal heroine – Ninotchka – the means of image presentation undergo changes in the course of the plot: from a caricature (in her original, fanatical-Soviet status) to admiration (her final acceptance of ‘western values’).*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *nice Soviet functionary Ninotchka (initially, she is modest and obsessed by communist ideas and the party ethics, but at the end of the film she yields to the temptations of the western life and is very fashionably dressed) and a rich, elegantly dressed Parisian. The vocabulary of the heroine is rich in official clichés, her mime and gestures are reservedly officious. At the end of the film everything changes as if by magic - the heroine speaks the language of Parisian parlours, her mime and gestures meet the genre conception of ‘a woman of the world’.*

Significant change in the characters’ life: *having arrived in Paris on the errand of the communist regime Ninotchka gets acquainted with a charming Parisian.*

Incipient problem: *the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humor.*

Search for solutions to the problem: *love and seduction become means of overcoming the obstacles, and the principal obstacle being Ninotchka’s initial fanatical adherence to the communist ideology and her active aversion to the ‘bourgeois morality’.*

Problem solution: *Ninotchka’s renunciation of her former communist ideals and her happy alliance with the Parisian.*

One, Two, Three. USA, 1963. Director B. Wilder.

Historical period, scene: *the Berlin divided into occupation zones of the early 1960s.*

Setting, household objects: *comfortable dwellings, offices and articles of modern life of western Germans and Americans living in Western Berlin. An ascetic mode of life of East Berlin Germans.*

Representation of reality: *conventional (within the genre); the mode of life and characters of West Berlin are shown with evident sympathy. In relation to one of major characters – a guy from East Berlin – the means of image presentation undergo changes in the course of the plot: from*

grotesque (in his initial DDR status) to sympathy (his final acceptance of 'western values'). The characters belonging to the 'socialism world' (agents of DDR special services, Soviet military men) are shown in the manner of an openly slapdash caricature.

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a penniless guy from East Berlin obsessed by communist ideas and a girl, - a spoilt daughter of an American millionaire, head of "Coca-Cola" Corporation. The guy is simply and poorly dressed. The millionaire's daughter is dressed in expensive clothes; her vocabulary fits the Hollywood stereotype of a 'silly blonde'. The East Berlin guy's vocabulary abounds in socialist clichés at first, his mime and gestures are openly exaggerated. At the end of the film everything changes – the main character's speech becomes quite normal and plain.*

Significant change in the characters' life: *the guy from East Berlin and the girl who arrived from America meet in Berlin divided into the west and Soviet zones; they fall in love with each other.*

Incipient problem: *the difference in their social and financial status and the DDR guy's ultra-communist views obstruct the romance between the characters which is tinged with clowning, satire and humor (the arrest of the guy by the East Berlin police; an unexpected visit of the girl's parents who think that their daughter is going to marry a Germany aristocrat; the guy's initial fanatical adherence to the communist ideology and his active rejection of the 'bourgeois mode of life').*

Search for solutions to the problem: *with the help of the smart director of the Berlin branch of "Coca-Cola" Co. the guy and the girl gradually overcome the obstacles they meet in their way.*

Problem solution: *the guy's renunciation of communist ideals and his happy marriage with the American millionaire's daughter.*

The Stereotype Structure of Western 'Confrontational' Comedies about Ideological Propaganda

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional/grotesque representation of people's life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Soviet and western characters of a contrasting ideological and*

social status. They look according to the aim of the media text sources: Soviet characters (if they do not make plans to defect to the West) are shown as rude and cruel zealots with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable voices...

Significant change in the characters' life: *characters meet under funny/eccentric conditions, and either western or Soviet characters are on a foreign territory.*

Incipient problem: *'cultural shock', a communication gap.*

Search for solutions to the problem: *characters overcome ideological barriers hindering their communication in a number of humorous/eccentric situations.*

Problem solution: *harmony of mutual understanding between Soviet and western characters tinged by humor.*

The Russian Are Coming, The Russian Are Coming! USA, 1966.

Director N. Jewison.

Historical period, scene: *the coastal area of the USA of the mid-1960s.*

Setting, household objects: *a Soviet submarine, a beach, a small American town, interiors of comfortable American houses.*

Representation of reality: *conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet characters are caricatured but it is a well-meant rather than a malicious caricature.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *nice plain Americans and a Soviet submarine crew; they are of a contrasting ideological, social and material status. The American characters are patriotic, charming, polite, precautionary, ready to help the Soviet seamen unaccustomed to the comfortable American mode of life; they are well dressed, their speech is plain, their mime and gestures depend on a situation (in the beginning the Americans are apparently scared suspecting that the Russian plan to attack the USA). The Soviet seamen are dressed in the military form, often and actively gesticulate, they are emotionally unstable.*

Significant change in the characters' life: *an account of the submarine malfunction which struck aground on a whim of the imbecile captain the Soviet seamen find themselves on the USA coastal territory. So their funny/eccentric adventures begin...*

Incipient problem: *(at first) not knowing anything about the USA democratic traditions, economy and culture the Soviet seamen receive a 'cultural shock' contemplating the achievements of the 'American*

lifestyle', and common Americans, in their turn, slowly part with their former stereotypic notions of Russians as furious enemies

Search for solutions to the problem: *the Soviet and American characters overcome the barriers hindering their mutual understanding in a number of humorous/eccentric situations.*

Problem solution: *harmony of mutual understanding between the Soviet and American characters tinged by humor.*

Moscow on the Hudson. USA, 1985. Director P. Mazursky.

Historical period, scene: *the Moscow and New York of the mid-1980s.*

Setting, household objects: *Moscow and New York streets, shops, flats. Poor living conditions in the USSR. Comfortable living conditions in America.*

Representation of reality: *conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet lifestyle, on the contrary, is shown from the most negative point of view (dark streets, queues for toilet paper, petrol shortage, etc.)*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *Soviet citizens and common Americans, they are of a different ideological, social and material status. The main Soviet character (performed by R. Williams) who wished to immigrate to America is originally shown with sympathy and compassion. The rest of the Soviet characters are caricatured, especially the KGB agent played by S. Kramarov. This character is marked by hysteroid mime and gestures, foul language, but even he finally makes up his mind to stay and live in America. The clothing and food of the Soviet characters are scarce that is why they all admire the American supermarket supplies. It is curious that the film contains Russian speech (though it is given in the form of a distorted accent) what was a rare thing in western films of that time.*

Significant change in the characters' life: *during a tour of the USA a Soviet citizen decides to ask for a political asylum and so his funny/eccentric adventures begin...*

Incipient problem: *the newly-made emigrant who is used to difficult living conditions in Russia gets a 'cultural shock' in the American 'affluent society'.*

Search for solutions to the problem: *the ex-Soviet character copes with the obstacles preventing him from understanding the western values and the American mode of life.*

Problem solution: *the ex-Soviet character gets accustomed to his new environment and finds harmony living in the USA.*

Twist again`a Moscou. France, 1986. Director Jean-Marie Poiré.

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

Setting, household objects: official interiors of Moscow houses and hotels. An ascetic mode of Soviet life.

Representation of reality: conventional (within the genre); Frenchmen are portrayed with sympathy, the Soviet characters are shown in the manner of an openly slapdash caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: Frenchmen are dressed in the latest Paris fashions; the Soviet characters are shabbily dressed, their vocabulary is poor, mime and gestures are exaggerated.

Significant change in the characters' life: Frenchmen come to Moscow and find themselves in a whirlpool of comical events...

Incipient problem: the French and Soviet characters are of a different ideological, social and material status; the Frenchmen get a 'cultural shock' after meeting with the Moscow mode of life of that time.

Search for solutions to the problem: by getting accustomed to the Soviet mode of life and its bureaucratic obstacles the Frenchmen try to overcome the difficulties in their way.

Problem solution: the negative Soviet characters get punished.

The Stereotype Structure of Western 'Confrontational' Sci-Fi Films

Historical period, scene: far/near future. The USSR, the USA, other countries, outer space.

Setting, household objects: simple dwellings and living conditions of Soviet characters, the interiors of space crafts, luxurious dwellings and excellent living conditions of western characters; a variation – cities and buildings destroyed by a nuclear catastrophe, poor life of the few survived characters.

Representation of reality: a quasirealistic or futuristic representation of events 'in one's own countries, spaceships', a conventional and grotesque representation of life in 'hostile countries and spaceships'.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive characters (astronauts, military men, peaceful citizens) – bearers of democratic ideas, aggressors (astronauts, military men, saboteurs, terrorists) – carriers of anti-humane ideas. Clothing: the uniform of astronauts, the military uniform, ordinary civilian attire. Constitution: athletic and robust. Vocabulary – businesslike, the mime and gestures are in accordance with the current functions.

Significant change in the characters' life: negative characters commit a crime (military aggression, acts of sabotage, murders).

Incipient problem: transgression – the lives of positive characters and, quite often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat. A variation: there are a few survivors after a nuclear catastrophe.

Search for solutions to the problem: armed struggle of positive characters with the enemy aggression, or an attempt of survivors after atomic bomb explosions to adapt to new living conditions.

Problem solution: killing/capture of aggressors, return to peaceful life, or the survivors' adaptation after the nuclear attack to new severe conditions of life.

Five. USA, 1951. Director A. Oboler.

Historical period, scene: near future.

Setting, household objects: streets and flats of an American city, ruins.

Representation of reality: a quasirealistic or futuristic representation of events.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: average Americans. Their clothes, speech, mime and gestures are rather commonplace.

Significant change in the characters' life: enemies drop nuclear bombs on the USA territory...

Incipient problem: lives of ordinary Americans as well as the existence of the USA are threatened, only five people survive.

Search for solutions to the problem: the five Americans who cheated death unite in order to adapt to new living conditions.

Problem solution: the five Americans find the strength to begin a new life in the post-nuclear epoch despite all the difficulties...

Amerika. USA, 1987. Director D. Wrye.

Historical period, scene: near future, 1997. Alaska.

Setting, household objects: streets and houses of Americans, their comfortable living conditions (before the Soviet troops invasion).

Representation of reality: crude grotesque on the verge of a caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive Americans (nice, strong, courageous, fair, patriotic, true to their soldier's and civil duty) and negative Soviet aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The

characters' speech is simple and connected to the army specific character. The Soviet characters are wearing a military uniform.

Significant change in the characters' life: *the Soviet Union treacherously attacks America by landing troops in Alaska...*

Incipient problem: *lives of simple Americans as well as the existence of the USA are threatened.*

Search for solutions to the problem: *Americans get united for a struggle against the Soviet aggressors.*

Problem solution: *a victory of democratic American forces over the Soviet aggressors.*

Red Dawn. USA, 1984. Director J. Milius.

Historical period, scene: *near future. Florida, USA.*

Setting, household objects: *streets and houses of Americans, comfortable living conditions (before the Soviet troops invasion).*

Representation of reality: *crude grotesque on the verge of a caricature.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *positive American teenagers (nice, strong, courageous, fair, patriotic) and negative Soviet and Cuban aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' vocabulary is simple and connected with teenage and military language. The Soviet and Cuban characters are wearing a military uniform.*

Significant change in the characters' life: *the Soviet Union allied with communist Cuba treacherously attacks America by landing troops in Florida...*

Incipient problem: *lives of simple Americans as well as the existence of the USA are threatened.*

Search for solutions to the problem: *Americans get united for a struggle against the Soviet-Cuban aggressors.*

Problem solution: *a victory of democratic American forces over the Soviet-Cuban aggressors.*

Case Study 3: The Image of Russia on the Western Screen: the Present Stage (1992-2010)

Media Myths of the Post-Communist Period (1992-2010)

The post-communist epoch also gave rise to quite a few myths.

Myth 1: The western screen ceased to create an enemy image of Russia.

Even a superficial analysis of the filmography of 1992-2010 easily refutes this thesis.

Myth 2: After the USSR disintegration the western cinematograph suddenly lost interest in the Russian topic.

In practice the number of western films about Russia and with Russian characters has increased. From 1946 to 1991 on average they shot 12 films concerning Russia whereas from 1992 to 2010 this figure reached 14 films...

Myth 3: in western films of the Post-Soviet period Russia has always been associated with Russian mafia, alcoholism, prostitution and economic dislocation.

But again everything depends on a media text. On the one hand, such an image of Russia continues to be cultivated in the majority of western films but there are many examples of a different kind...

A Brief History of the Russian Image Transformation on the Western Screen: 1992-2010

The USSR disintegration and the initiation of radical economic reforms in Russia in 1992, as is known, were accompanied by an enormous fall of living standards of the Russian population that almost inevitably led to a rise of crime and mass emigration. The Russian screen reacted to the situation with a surge of the so-called *gory films*. The inertia period in film production told on the western interpretations of the Russian theme of 1992-1993 – there were realized films appealing to some historical events of the past such as *Stalin* (1992) directed by I. Passer and *Vent d'est* (1993) by director R.Enrico where with a greater or smaller degree of authenticity the authors reflected on the nature of the Soviet totalitarianism (one more example of the kind is a powerful psychological drama about the time of Stalin's terror – *Est-Ouest* by R. Wargnier which was released in the late 1990s).

Perhaps, the first American films that tried to avoid the traditional anti-Sovietism or condescending sympathy for *perestroika* were *Prisoner of Time* (1992) by M. Levinson and *Little Odessa* (1994) by J. Gray.

The American film director M. Levinson was, apparently, well-intentioned. He was eager to relate a drama of an expatriate Russian artist living in the USA. He wanted to sell his non-conformist paintings but the owners of American picture galleries were no longer interested in the

dissident courage of the protagonist and his politically committed art with a protest against the Soviet totalitarian system...

The conception of the film was good but its realization leaves much to be desired. Alas, an unintelligible indistinct dramatic concept of the film prevented the actors from creating characters that could ring more or less true. That is why their acting resembled a bad amateur performance: forced gestures, intolerably false intonations... As a result, *Prisoner of Time* (the authors apparently hinted at B. Pasternak's line 'Captured by time') proved to be an extremely boring show. And one should be very fond of the words 'perestroika' and 'Russian vodka' to derive any pleasure from this opus of our transatlantic colleagues.

As for *Little Odessa* (1994) directed by J. Gray, it was notable for the implied motives of potential danger of Russian emigrants who had rushed to the USA and Europe in the late 1980s – early 1990s which were replicated in subsequent decades; since they allegedly took the lead in narcomafia and new gangs (see, for example, *Hollow Point* (1996), *Dykaren/Diver* (2000), *Hjarta av sten/Heart of Stone* (2000), *15 Minutes* (2001), *Mail Order Bride* (1993), *Lord of War* (2005), *Rockaway* (2007), *We Own the Night* (2007), *Driven to Kill* (2009), et al.)

'Female export' is another marketable topic about the Post-Soviet time on the western screen. Sometimes they are comedies (*Mail Order Bride*, 2003; *Russian Bride*, 2007), sometimes – dramas (*Beyond the Ocean*, 2000; *The Russian Bride*, 2001; *Lilja 4-ever*, 2002; *Het zusje van Katia*, 2008). And at times it is something in the mixed genre (*Russian Doll*, 2001; *Birthday Girl*, 2001). But the essence of the stereotypes remain the same - Russian girls/women on the western screen are, generally, either unfortunate victims of Russian economic dislocation/poverty and (sexual) violence, or prostitutes, or calculating predators who emigrated to the West to derive benefit from their marriage with men of means.

However, sometimes the western screen seemed to recall old melodramatic comedies of the 1950s where charming Soviet women who were KGB agents fell in love with nice American officers. For example, a romantic comedy *History is Made at Night* (1999) where a CIA agent (played by B. Pullman) fell in love with charming FSB agent Natasha (played by famous French actress I. Jacob) was made in this retro manner.

An American detective entitled *Citizen X* (1995) by C. Gerolmo is a thematic example of the contemporary western interpretation of the Russian image. It is a sad story about the crimes of sexual maniac and murderer A.Chikatilo. The USSR/Russia of the 1980s – 1990s presented in this primitive film from the artistic point of view as a total zone of absolute poverty, something resembling a backward African country in a

grip of a civil war like Liberia, Sierra Leone or Ethiopia. Hungry and emaciated citizens roam about Rostov streets, they won't stick at anything to get a meal or a drink. In fact, Rostov is a large city and a rich seaport but it is shown in the film as a small town which has recently been bombed... In genuine Rostov citizens dressed, probably, even better than in Moscow (though in bad taste, with 'provincial chic') but in the film *Citizen X* the locals are dressed as beggars, as dispossessed kulaks of the collectivization time, as the Chinese during in time of *national communes* and *Great Leap!* The poverty of the Soviet population is incredibly exaggerated: police officers do not have coats (!) they have to put on military overcoats. People are dressed in the fashion of the 1940s-1950s if not the 1930s (the same goes with well-off people). And it does not concern only clothing. The interiors and exteriors of buildings are also taken from the 1940s-1950s. The cars going along Rostov streets are of the 1950s and police officers use pre-war phones (Tarasov 2001).

Running ahead, let us mention that another sad film about Chikatilo's crimes was made in 2004 – *Evilenko* (2004) in Italy. This time the role of the main character was played by demonic Malcolm McDowell. The authors of the film persistently convinced viewers that Evilenko had become a sexual maniac, hypnotist and a KGB agent because of his schizophrenic reaction to the ruin of communist foundations during the restructuring period (*perestroika*). It did not even occur to them that such fellows (who have nothing to do with communist ideas and special services) are not uncommon on the vast expanse of America and in small cozy towns of Western Europe...

Naturally, the western cinematograph of the 1990s was concerned not only with Russian sexual maniacs. Much more often Russian military men and representatives of the *Russian mafia* became *bad guys*, very often represented all in one. For instance, in the film *Running Red* (1999), ruthless Russian special squad soldiers who had emigrated to the USA became leaders of the largest mafia clan... In the movie *The Trans-Siberian Express* (2008) the villain of the piece is a Russian militia major – a bent copper who conceived to annihilate peaceful American tourists...

Another product of *Bondiana* is the film *Goldeneye* (1995) that sharpened the topic of the Russian military aggression against the West. In the previous films James Bond struggled mainly with agents of a secret villainous organization – *Spectrum* but not with Russians. This organization is constantly trying to cause a clash between the USSR and the USA in order to provoke the third world war, but every time Bond appears to be quicker and prevents stupid war-hawks of the two super-powers from touching the nuclear button... *Goldeneye* begins with an

episode where Bond engineers a large-scale act of sabotage on the USSR territory, and during the restructuring period! He mows down rookies in the Soviet uniform by platoons. After several years he arrives in modern Russia. But, as shown in the film, it is by no means a democratic country, it is marasmic and dangerous: Russian generals-Mafiosi who know the codes to secret space weapons aim to ruin London. And what for? – In order to paralyze the world banking system and to steal billions of dollars in the forthcoming economic chaos. Well, after all, it is a Bondiana! Any competent viewer in any country will immediately guess that it is a parody. And that is where you are wrong! In some moment the mockery-conventional style completely vanishes and is replaced by a serious speculation about the Soviet empire that became even more unpredictable and dangerous after its disintegration. Bond's distrust of Russians is, certainly, justified: they pose a threat to civilization and world order (Gladilshchikov 1997).

After the film *Goldeneye* (1995) the leading Hollywood studios got down to the Russian topic in real earnest. In the film *Air Force One* (1997) by director W. Petersen the American president fights with Russian terrorists in person. In the movie *The Saint* (1997) directed by P. Noyce Russia is completely seized by a totalitarian mafia that can be defeated only by a hero like Superman/Batman...

The authors of the action film entitled *The Sum of All Fears* (2002) went even further. In the course of the plot a comparatively peace-loving Russian president dies a sudden death and new Kremlin authorities have thought of nothing better than... blasting out an atomic charge onto the USA territory that may kill thousands of people...

If the genre of *Goldeneye* can be defined as a conventional parody and *The Sum of All Fears* can be called a sci-fi in a way, the topic of unrestrained Russian aggression found its culmination in the film *The Peacemaker* (1997):

“a Russian nationalist general (who is also a bandit connected to both the Russian mafia in Europe and Bosnians) steals ten nuclear warheads... To conceal the fact the general – with the help of his killers – annihilates a whole guarding platoon, then he arranges a collision of the train transporting the warheads with a passenger train and, to crown it all, he detonates a nuclear explosive device in the middle of Russia... In modern Russia the train with nuclear warheads is drawn neither by an electric locomotive nor by a diesel locomotive but by a steam locomotive with a tube and a furnace of 1913 production year” (Gladilshchikov 1997).

Such action films as *Maximum Risk* (1996), *Eraser* (1996), *The Jackal* (1997), *Counter Measures* (1999) and others were made in the same spirit. For example, in the film *Stiletto Dance* (2001) American policemen penetrate into a Russian gang that is going – neither more nor less than – to blast out a nuclear bomb in the centre of New York...

The Russian topic is widely presented in western sci-fi movies of the post-Soviet period though to a lesser degree than in the 1950s. To our regret the plots here cannot be called pro-Russian either. For example, here is the plot of the movie *The Rage* directed by R. Kurtzman: a mad Russian doctor experiments with new lethal viruses which turn people and birds into mutants...

Western comedies of the 1990s – 2000s also contain accents on maniacal and Mafioso elements: in the film of quick-witted producer and film director M. Golan – *Russian Roulette – Moscow-95* the capital mafia kills honest businessmen, the militia is powerless and only furious widows are sharpening their knives – they castrate hateful bandits one by one... Undoubtedly, none of large *politically correct* Hollywood studios would agree to shoot such a frivolous comedy which abounds in sexual episodes. The film was financed by a Germany corporation. As is known, censorship limitations are much more liberal in Germany... It is odd but a comedy genre in no way prevented the authors (as well as the authors of another vulgar comedy – *Police Academy: Mission to Moscow*) from exploiting the western stereotypes concerning new Russia: gang rule, corruption, prostitution, defenseless civilian population, an explosion of suppressed sexual energy under the pressure of communist prohibitions...

However, everything is not as simple as it looks. For example, in 1994 they shot a thriller – *Bullet to Beijing* directed by J. Mihalka with M. Caine starring in the film. It was shot in St. Petersburg. The characters of the film fought with the Chechen mafia. However in December, 1994 the first Chechen war broke out and the West immediately began to actively sympathize with ‘noble fighters for freedom and independence’, and to show ‘bad Chechens’ became *politically incorrect*. As a result, the film was deprived of the wide screen in the USA and Europe... The fate of its sequel – a thriller *Midnight in Saint Petersburg* (1996) was not a lot better...

Perhaps, one of the most memorable western films about Russian gangsters is a thriller *15 Minutes* (2001); according to its plot two Slavonic morons (one of them was played by Russian sportsman and actor O. Taktarov) arrive in New York and gain their ‘15 minutes of glory’

torturing and slaying a policeman, and also filming this ‘little episode’ (one of the best drama roles in Robert De Niro’s career)...

Probably, the most complex and ambiguous image of the Russian mafia head was created by A. Baluev in his Swiss drama *La Traductrice / The Interpreter* (2006). His character has nothing in common with western stereotypes and is endowed with a psychological depth and underlying themes almost in the spirit of Dostoyevsky...

As it was already mentioned, the western film production about Russian gangsters started in the 1990s. However, namely in the 2000s it has reached its climax. Cruel Russian gangsters and Mafiosi, frequently presented in an absurd and absolutely improbable manner by western actors (*Eastern Promises* by D. Cronenberg with Frenchmen trying to play Russian gangsters who settled down in London) have become sort of symbolic characters on the USA and European screens.

Certainly, the enemy image is indispensable for an action film. Why are Russia and Russians suitable for Hollywood?... Russia is far away, besides, it is no longer so strong and ambitious as it used to be. Furthermore: Russians, what is of no small importance, are white. Hollywood (especially after the Los Angeles events) is careful not to show Latin Americans, Afro-Americans or South-Eastern Asians as villains who constitute a considerable part of the population and (by the way!) the audience. It is also very convenient that the Russian lobby in America does not show their mettle. If Hollywood offends any other nations in its action films (one can remember the recent events with Arabs and Japanese) the cinemas get picketed by the disaffected. Russians do not raise a rumpus (Gladilshchikov 1997).

At the same time, it is necessary to consider S. Kudrjartsev's opinion:

‘the fact that finally (after playing such games as *perestroika*, *glasnost*, etc. with us) Americans easily returned to the conventional enemy image of Russia (and now there is no need for them to make a silly mistake and confuse the USSR and Russia) is increasingly confirmed not by their hatred or hostility to Russians. Apart from purely utilitarian goals (say what you like – any time-proved dramaturgic conflict works like a charm, an old foe is worth two new ones) Yankees voluntarily or not show us their respect by choosing us for the only worthy adversary that is as menacing as before. Why should they be afraid of Japan or Germany defeated on real battlefields? They had no opportunity to whip Russia in reality – and God forbid! It is better to fight on the screen, simulate dashing *star wars*, combats in the air, afloat and overland. It is also possible to *kick back*

without consequences, and to send all this notorious political correctness to hell and whereby to hit the big time. And provoke an excessively hysterical reaction from Russian critics who have suddenly desired genuine patriotism' (Kudryavtsev, 1999).

At the same time, unlike the period of 1946-1991 western films on the Russian theme of 1992-2010 fed not only on confrontation plots (military confrontation, espionage, mafia and so forth) but also on satisfying the interests of the sizable Russian-speaking Diaspora that has delegated their representatives in the American and European film business. All this caused continuous presence of films about Russians in the western (first of all, American) film production. Hence it is clear why in many American serials where the scene is laid in the USA there appears, at least in one episode, a Russian character-emigrant or any Russian who arrived in America for some reason (the best-known case is – the appearance of Russian character M. Baryshnikov in the super popular American serial *Sex and the City*). Thanks God, that he is not always a spy, a gangster or an alcoholic.

In the XXIst century two well-known western Art-House masters – Peter Greenaway (*The Tulse Luper Suitcases, Part 3, 2003*) and Jos Stelling (*Duska, 2007*) dug into the Russian theme. In both the films the masters developed a parable-like game with their pet creative motives laid over the ironical interpretation of conventional images of Russia. But, in our opinion, in either case the great masters (especially Greenaway) could not get rid of the stereotyped western image of Russia and created the films that cannot be considered first-rate in their career.

It goes without saying that the leading parts in mega budgetary blockbusters with *Russian motives* are played by well-known American actors – H. Ford, V. Kilmer, G. Clooney, N. Kidman and others. But the movies *Goldeneye*, *Air Force One*, *The Saint* revealed a new tendency of the western screen – to invite not only *home* Slavonic emigrants but also actors from Russia for minor and walk-on part. So, Valery Nikolaev and Irina Apeksimova played notable parts in *The Saint*, and their performance was not any worse than the acting of their western colleagues – both in their extravagant image presentation and plastique...

On the other hand, one should not overestimate the involvement of famous Russian actors such as V. Mashkov, C. Khamatova, V. Nikolayev, A. Baluev, N. Andreychenko, E. Rednikova, E. Safonova in the western motion-picture industry for each of them played maximum in a dozen of western film. A true film army of *influence agents* in Hollywood in the 1990s – 2000s consisted not of them but of hundreds of Russian emigrants who arrived there during the last twenty years and settled down in the

USA and Western Europe. Many of them are almost unknown in Russia, however the lists of American and West European films with their involvement look rather impressive: Ilia Volok was filmed in 100 films, Andrew Divoff was in 90 films. They are followed by: Ilya Baskin (he is a Hollywood old resident who has been working there since the 1970s) – 70 films, Larissa Laskin – 60 films, Gennadi Vengerov – 50 films, Dimitri Diatchenko, Ravil Isyanov, Eugeny Lazarev, Paul Lychnikoff, Eugeny Sitokhin, Ivan Shvedov, Dmitry Shepovetsky – over 40 films. Dmitry Boudrine, Svetlana Efremova, Maxim Kovalevski, Alla Korot, Michael Khmurov – more than 30 films. Grigori Manukov, Oleg Taktarov, Anton Jakovlev – over 20 films.

Certainly, they act mainly in serials and play bit parts of *bad Russians* (no wonder that the word collocation '*Russian Mafia*' appears in IMDb (International Moving Image Data Base) annotations 180 times!), however, some of them were engaged in large-scale projects. Some Russian emigrants (A. Nevsky, R. Nakhapetov) managed to start their own film production in the 1990s – 2000s in the USA (as a rule, they shoot amusing action films and thrillers such as *Treasure Raiders*) anyhow connected to the Russian theme.

Contemporary Cinematographic Stereotypes of the Russian Subject on Western Screens (1992-2010)

Content analysis of Western films on the Russian subjects created in 1992-2010 allows us to represent their main plot topics as follows:

- retro: the crimes of Soviet government during the period of 1917-1991 (totalitarianism, concentration camps, military aggression against other countries, espionage, etc.);
- contemporaneity: helplessness and corruptibility of Russian authorities, which are unable to set the economy going, to control the accumulated arsenal and fight with criminality: post-Soviet Russia is the country of mafia, bandits, terrorists, prostitutes, beggars, wretched and miserable people;
- Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities).

The Stereotype Structure of Western 'Confrontational' Dramas

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: *modest dwellings and household goods of Russian and/or Soviet characters, luxurious dwellings and household goods of Western characters.*

Representation of reality: *realistic or grotesque representation of people's life.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *good characters are bearers of democratic ideas; bad characters are bearers of inhuman, terrorists', militarist ideas. The characters are often separated not only by social but also by material status. Russian characters are often represented as rude and violent fellows, with primitive vocabulary and frowning faces, active gestures and unpleasant voices.*

Significant change in the characters' life: *bad characters aim to realize their inhuman ideas (for example, terrorists' attacks or other crimes).*

Incipient problem: *life of good characters as well as the whole nations/countries is threatened.*

Search for solutions to the problem: *the fight of the good characters against the bad ones.*

Problem solution: *extermination/arrest of bad characters, the return to peaceful life.*

The Wind from the East / Vent d'est. France, 1993. Director R. Enrico.

Historical period, scene: *Liechtenstein, May, 1945.*

Setting, household objects: *clean streets and well-furnished houses of Liechtenstein; modest life of soldiers and officers of the First Russian national army (which was on the side of Third Reich), trying to hide from the approaching Soviet forces after the defeat of Nazi Germany.*

Representation of reality: *realistic, almost documentary.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the soldiers and officers of Russian national army (especially their general B.A.Smyslovsky), are depicted positively in general, – they are honest warriors with scanty vocabulary, gestures and mimics; and members of prince's family, the government of Liechtenstein – hereditary aristocrats, who sympathize with Smyslovsky and his detachment who try to escape from Bolsheviks' repressions.*

Significant change in the characters' life: *the leaders of Soviet army demand to extradite soldiers and officers of the First Russian national army for parricide.*

Incipient problem: *the lives of good characters – soldiers and officers of the First Russian national army – are threatened.*

Search for solutions to the problem: *The government of Liechtenstein enters into negotiations with the representatives of USSR.*

Problem solution: *good characters which refused to surrender voluntarily remain under the protection of the government of Liechtenstein which refused to yield to pressure.*

Enemy at the Gates. USA-Germany-Great Britain, 2001. Director Jean-Jacques Annoud.

Historical period, scene: *USSR 1942-1943, Stalingrad.*

Setting, household objects: *poor front-line life, the remains of destroyed city buildings.*

Representation of reality: *pseudo-realistic (however there are many absurd mistakes in representation of uniform and life of Soviet soldiers).*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Soviet and Nazi soldiers and officers which are separated by ideological status. Nazi are professional, clever and honest soldiers, their speech, mimics and gestures correspond with army regulations. Their Soviet opponents less care about army regulations, severe Soviet officers shoot retreating soldiers. Germany army is well-disciplined and organized (tanks, planes, motorcycles, different weapons). Soviet army evidently is lacking all this; instead it is shown that merciless officers dispatch their soldiers as “cannon fodder”...*

Significant change in the characters’ life: *the condition of Soviet forces is critical, they had to surrender half of the city to the Nazi...*

Incipient problem: *Soviet army can lose the battle on the Volga.*

Search for solutions to the problem: *Soviet troops mobilize all forces to win, sniper Zaytsev kills enemies with accurate shots.*

Problem solution: *Soviet army defeats the Germanys, sniper Zaytsev shoots the best Germany sniper...*

K-19: The Widomaker. Great Britain-USA-Germany-Canada, 2002. Director K. Bigelow.

Historical period, scene: *1961, open ocean.*

Setting, household objects: *cabins of a submarine.*

Representation of reality: *realistic, preserving documentary objectivity.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the commander of the Soviet atomic-powered submarine K-19, its crew. The commander is charming, clever, honest, dressed in uniform,*

his speech is correct, mimics and gestures correspond to those of man-of-war's man. His subordinates are also dressed in uniform, they are all professionals.

Significant change in the characters' life: *an accident occurs in one of the partitions of the submarine, followed by radioactive release.*

Incipient problem: *the crew has to liquidate the accident at all costs.*

Search for solutions to the problem: *the commander of the submarine and his crew are trying to handle the accident by themselves, without resorting to the help of the American navy.*

Problem solution: *heroism of Soviet submariners allows them to liquidate the consequences of the accident.*

The Stereotype Structure of Western 'Confrontational' Thrillers or Detectives

Historical period, scene: *any period, Russia, USSR, the USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Soviet characters (or a bit better ones in contemporary Russia), luxurious dwellings and household goods of Western characters (however, living in the hostile country, the spies adapt themselves to the living conditions of their enemy).*

Representation of reality: *as a rule the representation of people's life in "hostile countries" is somewhat grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *good characters (counter-intelligence agents, intelligence officers/spies, saboteurs, peaceful citizens) and bad characters (the same except peaceful citizens, and also terrorists, criminals, bandits, maniacs). Divided by ideology and world outlook, or without any of those, as a rule the characters are sturdy and look in accordance with the aims of the source of the media texts: at first spies and criminals may seem quite attractive, but sooner or later their abominable essence is inevitably exposed... Russian bad characters are represented as rude and violent, their vocabulary is poor, their faces wear a frown, their gestures are abrupt and their voices are unpleasant...*

Significant change in the characters' life: *bad characters commit a crime (for example, a terroristic attack, espionage, blackmail, murder, stealing of State secrets, etc.).*

Incipient problem: *violation of law.*

Search for solutions to the problem: *investigation of the crime, pursuit of bad characters.*

Problem solution: good characters expose/arrest/kill the bad ones.

Citizen X. USA, 1995. Director C. Gerolmo.

Evilenko. Italy, 2004. Director D. Grieco.

Historical period, scene: USSR/Russia, 1980s – early 1990s.

Setting, household objects: homely streets, modest dwellings, institutions and household goods of Russian/Soviet characters.

Representation of reality: pseudo-objective, in reality grotesque representation of life in USSR/Russia: poverty, exhausted and hungry citizens...

Characters, their values, clothing, constitution, lexicon, mime, gestures: the bad character is a maniac (the prototype was A. Chikatilo who murdered tens of children); the good characters are militiamen. The characters wear grey, plain clothes.

Significant change in the characters' life: the maniac terrorizes the southern city, raping and murdering young girls.

Incipient problem: long-term unsuccessful searches of the maniac threaten the reputation of Soviet/Russian militia and keep thousands of peaceful citizens in constant fear.

Search for solutions to the problem: the good characters are trying to find the maniac.

Problem solution: the maniac is found and arrested...

Anthony Zimmer. France, 2005. Director J. Salle.

Historical period, scene: France, 2000s.

Setting, household objects: streets, apartments at hotels in French cities.

Representation of reality: neutral and correct in representation of good characters; grotesque representation of the bad ones; the setting, interiors look quite realistic.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the bad characters are from Russian mafia; the bad ones are the agents of Interpol. All the characters are dressed into fashionable clothes of high quality. Both are reserved in showing their feelings and thoughts. Among the good characters the most notable is the charming beauty Chiara (Sophie Marceau).

Significant change in the characters' life: the Russian mafia and the elusive Anthony Zimmer, which is connected with it, obviously want to lay their hands on the entire Cote d'Azur...

Incipient problem: *the quiet resort life of the French in Nice is under the threat. It's hard to catch the elusive Anthony Zimmer, the accomplice of the Russian mafia, who even underwent plastic surgery...*

Search for solutions to the problem: *French police and Interpol are trying to trail Zimmer and the Russian mafia...*

Problem solution: *only beautiful Chiara manages to deal with the Russian mafia in the finale of the film...*

Transsiberian. Great Britain – Germany – Spain – Lithuania, 2008. Director B. Anderson.

Historical period, scene: *Russia, the XXI century.*

Setting, household objects: *compartments and corridors of a transsiberian train, railroad station, Siberian taiga, a hotel room.*

Representation of reality: *conditions of life and all the characters are represented in quite realistic, though a bit grotesque way.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good characters – the young well-dressed American couple who travel to Moscow from Far East by the transsiberian train. The bad ones (this is revealed later) – their criminal fellow-traveler, and the insidious militiaman Grinko.*

Significant change in the characters' life: *The American woman, unwilling to be raped, kills her criminal fellow-traveler, who was connector with drug mafia. Later on the violent Grinko wants to kill the defenseless Americans...*

Incipient problem: *the lives of the Americans are in danger.*

Search for solutions to the problem: *the Americans are trying to survive in the wild and barbarous Russia.*

Problem solution: *the Americans manage to escape from the paws of militiamen/mafia men and reach Moscow and finally the USA.*

The Stereotype Structure of Western 'Confrontational' Action Films

Historical period, scene: *any period, Russia, USSR, USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Soviet/Russian characters (unless they are bribable officials or mafia men), luxurious dwellings and household goods of Western characters (unless they live in Russia/USSR), military objects – bases, planes, tanks, men-of-war, submarines.*

Representation of reality: *as a rule, relative and grotesque representation of people's lives in "hostile countries".*

Characters, their values, clothing, constitution, lexicon, mime, gestures: good characters (military men, peaceful citizens) are bearers of democratic ideas; aggressors (military personnel, saboteurs, terrorists) are bearers of inhuman ideas. The characters are often separated by ideology and world outlook, as a rule they are sturdy, they look accordance with the aims of the source of the media texts. In Western films Russian/Soviet characters (soldiers, officers) are often represented as rude and violent fellows, with primitive vocabulary, malicious faces, active gestures and unpleasant voices.

Significant change in the characters' life: bad characters commit a crime (military aggression, terroristic act, diversion, murder).

Incipient problem: violation of law – the lives of good characters as well as of all peaceful citizens of some democratic country (in this or that sense) are threatened.

Search for solutions to the problem: armed struggle of good characters against enemy aggression.

Problem solution: extermination/arrest of bad characters, terrorists, aggressors, the return to peaceful life.

The Saint. USA, 1997. Director P.Noyce.

Historical period, scene: Moscow, the 1990s.

Setting, household objects: the streets of Moscow, apartments, underground labyrinths.

Representation of reality: dark, gloomy interiors, costumes, etc., are represented in a grotesque way. Moscow looks like gloomy, dirty, unfriendly city with unstable political regime.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good characters – the manly and smart American “The Saint” and the female British scientist; the bad characters – the Russian mafia, which consists of unsympathetic, though dexterous and strong people; the speech of all the characters is simple. Mimics and gestures are often exaggerated.

Significant change in the characters' life: the head of the Russian mafia a certain Tretyak has hidden all the supplies of fuel... He also plots a coup d'état...

Incipient problem: the winter cold threatens people's lives in Moscow... The approaching coup d'état is also a problem...

Search for solutions to the problem: the British scientist invents the formula of guided nuclear reaction which can help to solve the energy crisis...

Problem solution: *the independent fighter for justice nicknamed “The Saint” having shown his miraculous heroism, saves Russia from coup d’état and the energy crisis...*

Running Red. USA, 1999. Director J. Jacobs.

Historical period, scene: *Spain of the 1980s and the USA of the 1990s.*

Setting, household objects: *the military base at the coast of Spain, streets and houses in the USA, well-furnished accommodation of an average American family.*

Representation of reality: *interiors, costumes, etc. are represented in the realistic way.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good characters – an American family: the father (an emigrant from URRS, former commando of the Russian special forces, who gives himself out to be native American), the mother and their ten year old daughter; the bad characters - former Soviet special force fighters, settled in the USA. The latter are represented in the grotesque way: forced mimics and gestures, coarse speech. The Soviet characters are dressed in homely and dull clothes.*

Significant change in the characters’ life: *the main character accidentally meets his former fellow-fighters from Soviet special forces, who nowadays are at the head of the Russian mafia in the USA.*

Incipient problem: *the main character is psychologically pressured: the former members of the special forces are trying to force him to kill their rival, an American mafia leader. The main character has to choose either to become a killer or to lose his family.*

Search for solutions to the problem: *the good character who is afraid of being unmasked (for many years he has been hiding his past and nationality from everybody, even from his wife), has to yield to his fellows.*

Problem solution: *the good character overcomes the difficulty with honor...*

Indiana Jones and the Kingdom of the Crystal Skull. USA, 2008. Director S. Spielberg.

Historical period, scene: *1957, North and South America.*

Setting, household objects: *jungle, deserts, military bases, military fixings (weapons, uniforms, etc.).*

Representation of reality: *interiors, costumes, etc., look conditionally, which is especially noticeable in the scenes of fights and skirmish which are peculiar to this genre.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: the good character is the manly and invincible American professor of archeology Indiana Jones, the bad ones are fighters of Soviet special forces (represented in the grotesque was). The speech of the characters is simple, it is often connected with military specificity. Mimics and gestures of the characters are often exaggerated. Most characters are dressed in uniform. Their physical strength is evidently above the average.

Significant change in the characters' life: Indiana Jones is captured by Soviet special forces.

Incipient problem: the life of the American is threatened.

Search for solutions to the problem: the heroic American professor decides to fight with the impudent Soviet commandos.

Problem solution: Indiana Jones defeats the Soviet commandos.

The Stereotype Structure of Western 'Confrontational' Melodramas

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters (unless they are oligarchs or mafia men), luxurious dwellings and household goods of Western characters.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures: male and female characters with different ideological and social status or without it. As a rule the characters are slender and look quite nice. Their clothes, vocabulary and mimics are in the "average statistical" framework.

Significant change in the characters' life: the meeting of the male and the female characters.

Incipient problem: national, ideological and/or social misalliance, "cultural shock", mutual misunderstanding.

Search for solutions to the problem: the characters overcome national, ideological and social obstacles on the path to love.

Problem solution: wedding/love harmony (in majority of cases), death, separation of the characters (as an exception to the rule).

The Russian Bride. Great Britain, 2001. Director N.Renton.

Historical period, scene: Great Britain, London, 2001.

Setting, household objects: the apartment of the "middle-class" British man Christopher, the streets of London.

Representation of reality: realistic, positive with respect to the good characters, first of all to Christopher's Russian wife Natasha.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the British characters are typical representatives of the "middle class". It is difficult for Natasha to get used to the life in the country with other social and cultural traditions. General clothes of the characters correspond with their social status – they are well-dressed, though without any particular nicety. The vocabulary of the characters is simple, mimics and gestures are forced at times.

Significant change in the characters' life: Natasha who is accustomed to the "careless" life in Russia marries an elderly British man and settles in his apartment in London.

Incipient problem: soon Natasha finds out that her husband doesn't show any sexual interest in her, and that her position doesn't vary much from that of a maid: she has to cook and clean the rooms all day long...

Search for solutions to the problem: Christopher's friend, jobless Eddy, tries to go after Natasha...

Problem solution: alas, here the hardships begin. Natasha now cares about her own survival, not the love intrigue...

Birthday Girl. Great Britain-USA, 2001. Director J.Butterworth.

Historical period, scene: Great Britain, London suburb, 2001.

Setting, household objects: a modest apartment of a clerk named John, a bank office, streets of London.

Representation of reality: somewhat exaggerated (because the genre of the film is the synthesis of melodrama, comedy and thriller) with respect to the good character, John, and mixed with respect to his Russian wife Nadja.

Characters, their values, clothing, constitution, lexicon, mime, gestures: John is represented as a lonely man who dreamed about love of a Russian beauty... General clothes of the British characters are quite modern, without any particular nicety. Nadja is dressed exaggeratedly grossly. The vocabulary of the characters is simple. At the beginning Nadja is able to express herself only with forced gestures and mimics. However, at that she swears in Russian (though with accent)...

Significant change in the characters' life: Nadja who is connected with Russian criminals and accustomed to the adventurous life in Russia, marries the bank clerk John and settles in his apartment in London suburb.

Incipient problem: soon John finds out that Nadja doesn't know English at all, later on two Nadja's Russian "friends" appear and make him take part in bank robbery...

Search for solutions to the problem: falling in love with Nadja for real and fearing for her life, John has to participate in the bank robbery...

Problem solution: love triumphs in spite of everything...

Lilja 4-ever. Sweden-Denmark, 2002. Director L.Moodysson.

Historical period, scene: post-Soviet area and Sweden, 2002.

Setting, household objects: apartments and streets of a small post-Soviet town, an apartment in a Swedish city and its streets.

Representation of reality: realistic, positive with respect to the good characters, first of all to a sixteen-year-old Lilja.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Swedish characters are typical representatives of the middle-class. Lilja, her Russian relatives and acquaintances live in horrible poverty, incapable of getting accustomed to the post-Soviet life. General clothes of the characters correspond to their social status, the Swedish are well-dressed, the Russians are dressed baldly and tastelessly. The vocabulary of the characters is simple, mimics and gestures are at times forces.

Significant change in the characters' life: tired of the hardships of life, Lilja agrees to leave for Sweden when she one of her friends invites her..

Incipient problem: soon Lilja finds out that her "friend" took her to Sweden to make her a prostitute...

Search for solutions to the problem: Lilja is trying to break away from the trap...

Problem solution: unfortunately, sad finale awaits Lilja...

The Stereotype Structure of Western 'Confrontational' Comedies

Historical period, scene: any period, Russia, USSR, the USA, other countries.

Setting, household objects: modest dwellings and household goods of Soviet/Russian characters, luxurious dwellings and household goods of Western characters.

Representation of reality: as a rule, relative and grotesque representation of people's lives in "hostile countries".

Characters, their values, clothing, constitution, lexicon, mime, gestures: characters with different ideological and social status or without

it. Clothes of Western characters are better than those of Russian ones. Their figures, vocabulary, gestures and mimics are different, but in general if the main characters fall in love with each other they are of pleasing appearance.

Significant change in the characters' life: *the main characters fall in love with each other under some amusing/eccentric conditions, or Western and Russian characters simply meet each other at foreign territory.*

Incipient problem: *national, social, ideological (in films about Soviet times) misalliance, "cultural shock", mutual misunderstanding.*

Search for solutions to the problem: *the characters overcome national and social obstacles through a series of amusing/eccentric situations.*

Problem solution: *united solution of the problem, friendship, wedding/love harmony, humorously colored.*

Russian Doll. Australia, 2001. Director S. Kazantzidis.

Historical period, scene: *Australia, 2001.*

Setting, household objects: *comfortable houses and modern household goods of the Australians.*

Representation of reality: *conditional (within the framework of the genre), Australian setting and characters are represented with obvious sympathy. The main female character, Russian bride Katya, at first is represented in grotesque way, later on – in sympathetic way.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the Australian characters are typical representatives of the middle class. Katya apparently lived in poverty in St. Petersburg. General clothes of the characters corresponds with their social status, the Australians are well-dressed, Katya is dressed worse (at first). The vocabulary of the characters is simple, mimics and gestures are at times forced.*

Significant change in the characters' life: *Having read a marriage advertisement, Katya leaves for Australia.*

Incipient problem: *Katya finds out that her future bridegroom is dead, as a result she is left alone in the foreign country without any money...*

Search for solutions to the problem: *Katya is trying to find a way out of the predicament, then she meets Ethan...*

Problem solution: *Ethan proposes Katya to contract a pro forma marriage with his friend...*

Spinning Boris. USA, 2003. Director R. Spottiswoode.

Historical period, scene: *Russia, Moscow, 1996.*

Setting, household objects: hotel rooms, offices, streets of Moscow.

Representation of reality: conditional (within the framework of the genre), Moscow and Russian characters are represented with ironical sympathy. American characters are represented only in positive key.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the American characters are typical representatives of top managers, political scientists, they are business-like and purposeful. The Russian characters, on the contrary, are disorganized, lacking understanding and skills. General clothes of the characters correspond to their social status – the Americans are wearing business suits. Some of the Russians are dressed in a vulgar way. The vocabulary of the characters is simple, their mimics and gestures are at times forced.

Significant change in the characters' life: the group of American political scientists and image makers arrive in Moscow to help the sick Boris Yeltsin to win the election.

Incipient problem: disorganization in the Russian government, low popularity of Yeltsin with people and pre-election rush of the communists threatens the plan of the Americans.

Search for solutions to the problem: with the help of intricate political technologies and PR little by little the Americans overcome the difficulties.

Problem solution: finally the American team achieves their goal and B. Yeltsin becomes the president.

All or Nothing: A Moscow Detour. USA, 2004. Director: G. Bloch.

Historical period, scene: Moscow, 2004.

Setting, household objects: interiors of Moscow houses and hotels; streets, roads.

Representation of reality: conditional (within the framework of the genre), the Americans and the Russians are represented with sympathy.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the Americans are fashionably dressed, the Russians are dressed worse. The vocabulary of the characters is simple, their mimics and gestures are exaggerated...

Significant change in the characters' life: an American woman Gabby travels from New York to Moscow to meet her father who has become an oil oligarch in Russia.

Incipient problem: under Gabby's influence her father omeu promised her to return to the USA, but later is trying to stay in Moscow.

Search for solutions to the problem: getting accustomed to the Russian way of life, Gabby is trying to overcome the originated difficulties.

Problem solution: in spite of numerous comic obstacles Gabby manages to achieve her goal...

The Stereotype Structure of Western ‘Confrontational’ Sci-Fi Films

Historical period, scene: distant/near future. Russia, the USA, other countries, outer space.

Setting, household objects: fantastic dwellings, space ships and household goods of the characters – from total devastation to super technologies.

Representation of reality: quasi-realistic or futuristic representation of events in “friendly countries, space ships”, conditional and grotesque representation of the life in “hostile countries, space ships”.

Characters, their values, clothing, constitution, lexicon, mime, gestures: good characters (cosmonauts, military men, peaceful citizens) are bearers of democratic ideas; aggressors (cosmonauts, military men, saboteurs, terrorists) are bearers of inhuman ideas. Clothes: uniform of cosmonauts, military uniform, civilian clothes. Constitution: sturdy, athletic. Vocabulary: business-like, mimics and gestures depend on current functions.

Significant change in the characters’ life: bad characters commit a crime (military aggression, sabotage, murder).

Incipient problem: violation of law, the lives of the good characters (often the lives of the people of some democratic country as well) are in danger. Variation: only few people survive nuclear catastrophe.

Search for solutions to the problem: armed struggle of the good characters with enemy aggression, or the attempts of the survivors of nuclear explosions to adapt themselves to the new conditions of life.

Problem solution: extermination/arrest of the aggressors, return to peaceful life, or adaptation of the survivors to the new severe conditions of post-nuclear world.

Deathline / Redline. Canada-Netherlands, 1997. Director T. Takacs.

Historical period, scene: Moscow, near future.

Setting, household objects: streets and apartments of Moscow.

Representation of reality: quasi-realistic representation of events.

Characters, their values, clothing, constitution, lexicon, mime, gestures: the main character is an American. His clothes, vocabulary, mimics and gestures correspond to “average statistical” level. His murderers look nastily, their gestures and mimics express violence and anger.

Significant change in the characters' life: *the American arrives to Moscow, where the bandits rob and murder him...*

Incipient problem: *the main character is dead, and his murderers are alive and at large.*

Search for solutions to the problem: *the scientists decide to test a new reviving medication on the main character.*

Problem solution: *the medication revives the character and he collects his strength to take vengeance on his murderers...*

Armageddon. USA, 1998. Director M. Bay.

Historical period, scene: *near future, outer space.*

Setting, household objects: *interiors of space ships, offices, comfortable way of life of American spacemen, untidy way of life of their Russian colleagues.*

Representation of reality: *grotesque, almost caricature with respect to the Russian cosmonauts.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good American spacemen (sympathetic, strong, brave, honest, patriotic, faithful to their civic duty) and the disorganized Russian cosmonauts (their commander is drunk on board). The vocabulary of the characters is simple and is connected with spaces specifics. The characters are dressed in space uniform.*

Significant change in the characters' life: *a gigantic meteorite is approaching the Earth...*

Incipient problem: *the lives of all people on the Earth are in danger, the end of human civilization (Armageddon) is near.*

Search for solutions to the problem: *the Americans send a space expedition to blow up the meteorite, on their way they rendezvous with the Russian orbital station to refuel.*

Problem solution: *the Americans manage to blow up the gigantic meteorite.*

Deep Impact. USA, 1998. Director M. Leder

Historical period, scene: *near future, the USA, outer space.*

Setting, household objects: *the interiors of space ships, offices, comfortable life of spacemen.*

Representation of reality: *quasi-realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good American and Russian spacemen (sympathetic, strong, honest, brave). The vocabulary of the characters is simple and is*

connected with space specifics. The characters are dressed in space uniform.

Significant change in the characters' life: *a gigantic comet is approaching the Earth...*

Incipient problem: *the lives of people on the Earth are in danger.*

Search for solutions to the problem: *the united American and Russian expedition is sent to blow up the comet...*

Problem solution: *the spacemen manage to blow up the comet but nevertheless its pieces reach the Earth cause damage to it...*

The analysis of transformation of the image of Russia on the Western screen, from the period of ideological confrontation (1946-1991) to the present period (1992-2010), which includes ideological, social analysis, the analysis of stereotypes, the analysis of the characters, identification, iconographical, plot analysis, representational analysis, classification of the models of the contents and modifications of genres allow us to draw the following conclusions:

- anti-sovietism/anticommunism of the Western screen played an important role during the cold war, however we shouldn't forget that at all times the policy of the West was in many respects anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This tendency can be traced in many Western works of art even before the rise of USSR as well as after its collapse;

- the content analysis of the western media texts of the period of the "cold war" (1946-1991) allows to present their main plot diagrams as follows: Soviet spies penetrate into the territory of the USA/Western country to commit diversion and/or to worm out military secrets; the USSR prepares a covert attack on the territory of the USA/Western world, creating secret bases with nuclear weapons; the inhuman Soviet totalitarian regime oppresses its own people or the people of any other country; Nonconformity leaves/attempts to leave the USSR where, in their opinion, democracy and individual freedom are being oppressed; common western people explain to Soviet military/civilian visitors who were misled by propaganda that the USA/Western country is the stronghold of friendship and world-wide prosperity and peace; obstacles connected with the ideological confrontation between the USSR and the Western world appear on the way of a loving couple;

- content analysis of western media texts created in post-Soviet period (1992-2010) allows to represent their main plot schemes as follows: retro variant: crimes of the Soviet government in the period of 1917-1991 (totalitarian dictatorship, concentration camps, military aggression against other countries, espionage, etc.); the present: feebleness and corruptibility of Russian authorities which are unable to set the economy going, to control the arsenal and fight against criminality; the contemporary Russia is the country of mafia, bandits, terrorists, prostitutes, beggars and miserable people; Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities);

- unlike in the period of 1946-1991, western films of 1992-2010 on the Russian subject were nourished not only by confrontational plots (military confrontation, espionage, mafia, etc.), but also by satisfaction of the interests of a huge Diaspora of Russian-speaking emigrants which delegated its representatives into film business. All this could not but affect the constant presence of the Russian subject in the western (first of all – in the American) cinema production. Thus for instance in many American TV series in which the action takes place in the USA from time to time appear Russian characters, emigrants or whatever;

- however on the whole Western cinematographic “Rossika” fully inherited the traditions of the western attitude to Russia: in the majority of fiction films of 1946-2010 the image of Russia is treated as an image of something “alien”, “different”, often hostile to western civilization.

Owing to all the above stated it would be superfluously optimistic to expect the stereotyped conception of western with respect to Russia, which has been formed through the ages, to change in the near future; most likely the plot schemes, ideological approaches, the characters of the heroes, etc., which we analyzed would predominate in the foreseeable future to a greater or lesser extent.

Case Study 4: The analysis of stereotypes of politically engaged media texts in media studies in student audience (by the example of Renny Harlin’s films ‘Born American’ (1986) and ‘Five Days of War’ (2011)

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

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

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

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

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

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

The structure of western "confrontational" action films

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

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

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

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

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

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

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

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

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

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

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

The effect on the audience: the film's box office was not very impressive - 3,4 million dollars (*Born American: Box Office, 1986*), but

paid back its budget (significant for Finland) was rather modest by Hollywood standards. Consequently its uncomplicated plot was able to attract the attention of the younger audience in the U.S. which was prepared for this kind of spectacle by a long-term anti-Soviet ideological propaganda.

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

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

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

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

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

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

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. Positive characters – sympathetic American journalists, their main aim is to deliver the reliable audio-visual information about the ongoing events to the USA; peaceful Georgian people, noble Georgian soldiers. The vocabulary of the positive characters can be impudent at times, however at crucial moments they stand up for democratic values. Negative characters – spiteful and brutal Russian military men destroying civilians without regret. Russian “commandos” in *Five Days of August* look less grotesque than in “Born American”, although the most ruthless of them are remarkable for their threatening

facial expressions and gestures, primitive vocabulary. The characters wear festive (the wedding scene), plain clothes (the journalists), standard military uniform. Physical development of the military characters is clearly above average.

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

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

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

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

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

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

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

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

- "orchestration" – psychological pressure on the audience in the form of constant repetition of certain facts regardless of the truth. In the case of *Born American* and *Five Days of August* it is a total

emphasis on the positive qualities of the American characters and the negative qualities of the Russian ones;

- “selection” (“juggling”) – the selection of certain tendencies, for example, only the positive or negative, distortion, exaggeration/understatement of these tendencies. In R. Harlin’s films there is only “black” and “white”, all the positive events are connected with the actions of the American characters, and all the negative events - with the Russian ones;
- “putting on rouge” (embellishing the facts). Despite the fact that in “Born American” the American characters commit a number of criminal offenses punishable in any civilized country (illegally crossing the state border, killing several residents of the Russian village), the filmmakers depict them with evident sympathy, as purely positive heroes. In *Five Days of August* the Georgian military men are shown as exceptionally noble warriors without fear and reproach; the fact that they are fighting on the territory of South Ossetia which separated from Georgia 20 years ago (with the people’s hostile attitude to Georgian authorities), is almost entirely taken out of the plot;
- “sticking labels” (e.g. accusatory, insulting, etc.). In *Five Days of August* all the most negative labels are stuck to the “Russian aggressors”.

“The sun is shining, the grass is green, silence, the journalist is standing in a garden. He plucks an unbearably ripe apple from a tree and bites it with a crunch. Cows are passing by. A little spider is stirring he web. A froggie is sitting in the pool. Then alarming music begins to sound, louder and louder. Countless soldiers emerge from the horizon. Infantry, armored vehicles. helicopters. Having killed some civilians, the Russians drive the rest of them together. The Americans manage to shoot a war crime from behind a fence. The leader of the Russians, a giant tattooed blonde with bright Finnish eyes and beautiful Finnish accent (a bit later he will report that the is a Cossack; the actor’s name is Mikko Nousiaynen), demands to give out the mayor and shoots a Georgian old woman dead. Then the others, more or less” (Zelvensky 2011).

In *Born American* similar labels are awarded to almost all Russian characters (not only the border guards and KGB agents turn out to be negative characters, but also the whole population of the Russian village, even the Orthodox priest is a rapist and a murderer);

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

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

And I must say that the students who watched Igor Voloshin’s film *Olympus Inferno* (2009) rightly pointed out its obvious resemblance to the *Five Days of August*. To support his position during the discussion one of the students referred to the opinion of some Alexandra posted at the website www.kino-teatr.ru. Here are some fragments from this text:

“As expected, a purely government work. Just imagine, the events took place in August, and a full-length feature film comes out in March! ... Everybody knows that art often serves the purposes of state ideology. ... And don’t tell me that Americans shoot this kind of films, why can’t we shoot them too? Yes, we can, nobody prohibits doing so. But why must we follow the Americans? ... If their movies lie, why do you think ours are truthful? Politics is politics. Nobody will tell you the truth. ... Everything looks pretty stupid. The Russians are good and noble, and the Americans are dumb. ... Everything except skirmish bears ideology! Just listen to their dialogues! In short, it’s not a film, it’s agitation” (<http://www.kino-teatr.ru/kino/movie/ros/79821/forum/f2/> 4.04.2009 22:52).

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

“playing simple folk”. The laws of politically engaged media texts are unfortunately the same...

Filmography

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

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

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

Case Study 5. The Ideological, Structural Analysis of the Russian Image Presentation on the Western Screen in the Epoch of Ideological Confrontation (1946-1991). Example: Film ‘White Nights’ Directed by T. Hackford

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

But, I agree with Umberto Eco: isn't it natural that even a quite educated person while relaxing and resting (both useful and indispensable) wants to take pleasure in the luxury of infantile laziness

and refers to ‘consumer goods’ in order to find rest in a redundancy orgy? Should we approach the problem from this point of view, — and we are already inclined to treat the ‘distracting entertainments’ more indulgently... and to blame ourselves for applying acrid moralism (seasoned with philosophy) to what is actually innocent and, maybe, even beneficial. But the problem appears in a different light - if the pleasure derived from redundancy turns from a means of rest, from a pause in the intense pace of the intellectual life caused by information perception into ‘*the norm*’ of the whole imagination activity (Eco 2005, 200).

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

Let me take T. Hackford’s film *White Nights* (USA, 1985) as a case-study of the ideological and socio-cultural analysis: though it was released at the height of a new round of the *Cold War*, it is still in demand on video/DVD and it is regularly shown on world TV screens. It will enable us to trace not only the socio-historical context of the time when the media text was created but also to define its structure, plot, representativeness, ethics; also the peculiarities of genre modification, iconography, characters.

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

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

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

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

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

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

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

million) which were also showing in cinemas at that period (<http://www2.boxofficemojo.com>).

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

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

In our opinion, the film *White Nights* is founded on simple dichotomies: 1) the hostile and aggressive Soviet world and the democratic world of the West; 2) positive characters (emigrant dancer Rodchenko) and villains (KGB agents); 3) yearning for freedom and independence (Rodchenko) and conformism (ballerina Ivanova); 4) plot and effect.

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

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

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

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

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

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

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

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

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

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

A. Historical context.

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

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

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

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

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

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

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

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

a) *media texts created during a certain historic event:*

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

The film was being made in 1984 when a new round of the *Cold War* between the USSR and the USA was at its height – there was a protracted war in Afghanistan. R. Reagan was the USA serving president who *played hardball* with the USSR. In February, 1984 the leader of the USSR of that time – Y. Andropov died of a serious malady; he was a hard-line supporter in relation to the USA. Then K. Chernenko, a terminally ill person, came into power: he ordered to boycott the Olympic Games in Los

Angeles and lodged a protest against the American military program 'Star Wars'. However, after K. Chernenko's death in March, 1985 liberal-minded M. Gorbachev became the leader of the USSR. He restarted arms negotiations on March 12 of the same year in Geneva. But by that time the shooting of the film *White Nights* was already over, and the beginning of the *warming* in the *Cold War* could not affect the general conception of the film.

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

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

- *What are genuine historical allusions?*

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

- *Are there any historical references in the media text?*

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

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

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

B. Cultural Context

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

Logically reflecting a negative stereotyped attitude of the West to Russia T. Hackford's film creates an image of a hostile, aggressive, militarized and economically backward totalitarian Russia – with a frigid climate, poor population deprived of civil rights and ruled by malicious,

cruel, perfidious communists/special services. There is no place for democracy and human rights, freedom of expression and creativity here...

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

a) *What is the culture of this world?*

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

- *People?*

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

- *Ideology?*

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

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

- *are the characters shown in a stereotyped manner?*

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

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

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

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

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

- *Are the characters of the media text happy?*

As a result, there are no happy characters in *White Nights*, each of them suffers anyhow (even the furious brutal KGB colonel played by J.

Skolimowski is unhappy in his way as he failed to prevent Rodchenko from running to the West).

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

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

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

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

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

- *what values can be found in the media text?*

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

- *what values do the characters embody?*

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

- *what values prevail in the end?*

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

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

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

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

contexts. Thus, the object of analysis is the media system and its operation in the society, relationship with man, media languages and their usage.

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

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

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

In this episode the authors skillfully use choreography which metaphorically reflects the psychological condition of the character, his mental turmoil, breakdown, yearning for freedom by all means. And V.Vysotsky's song is not a random choice. Vysotsky did not wish to become an emigrant (though he had many opportunities for it). However, the authorities failed to make him a time-server, an obedient seeker of official awards and honours ... Vysotsky's fate and Rodchenko's destiny serve as a reproach to outstanding ballet dancer Ivanova. After all, she preferred a silent and obedient life, thus having betrayed true freedom...

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

Certainly, it is important not to *pick out* the so-called *expressive means* from the context of a whole product while analyzing an audiovisual media text but to attempt to reconstruct more or less a complete picture of your

own feelings and impressions, show the interrelationship of psychological states of characters, conflicts, dialogues, etc. with the artistic, musical solutions, with composition tasks and the whole image structure of a media text.

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

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

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

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

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

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

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

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

Filmography

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

Case Study 6. Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull" as a Burlesque Transformation of Media Stereotypes of the "Cold War" Within the Framework of Mass/Popular Culture of the XXI Century

In 2008 the Russian subject was suddenly taken up by the very Steven Spielberg, who made the legendary character Indiana Jones fight with beast-like Soviet special forces in the action movie *Indiana Jones and the Kingdom of the Crystal Skull*.

In this connection it is curious to trace how media stereotypes of the *Cold War* underwent the burlesque transformation within the framework of this product of mass/popular culture of the XXI century.

The authors of many Russian researches of the past years reproached the creators of works of popular culture for using unseemly methods of psychological pressure (constant repetition of the facts regardless of the truth), misinterpretation of fact and tendencies, selection of unfavorable features in representation of political opponents, “sticking of labels”, “embroidering”, “simple folks games”, referring to authorities to justify lies, etc. As a matter of fact global conclusions were made on the basis of particular facts, since among the creators of works of mass culture there have always been not only honest professionals who make up their plots taking into consideration humanistic values, but also “craftsmen” inclined to political conformism and momentary hack-work.

Meanwhile popular/mass culture media texts have success with the audience not due to their supposed orientation to people with low aesthetic taste, subjected to psychological pressure, easy believing lies, etc., but because their authors respond to real needs of the audience, including informational, compensatory, hedonistic, recreative, moral, etc., which are worthy of respect and study.

The rise of the industrial society inevitably leads to the formation of the special type of culture – mass, commercial culture which satisfies the fundamental need of mankind to harmonize psychic life of people on the basis of contemporary technologies (Razlogov 1991, 10). At that mass culture which is unthinkable without media, is a natural constituent of the contemporary culture in general, to which almost all artistic works created all over the world belong. It can be regarded as the effective way of involving the vast masses of viewers, listeners and readers into various cultural processes; as the phenomenon begotten by the newest technologies (firstly by the communication ones), world integration and globalization (the destruction of local communities, blurring of territorial and national frontiers, etc.).

In my opinion such definition of mass/popular culture logically fits in the context of functioning of media – the systematic spreading of information (by way of the press, television, radio, cinema, sound/video recording, the Internet) among “vast and dispersed auditory with the

purpose of strengthening of spiritual values and having ideological, economical or organizational influence on people's evaluations, opinions and behavior (Philosophical encyclopedia 1983, 348).

V.Y. Propp (Propp 1976), N.M. Zorkaya (Zorkaya 1981), M.I. Turovskaya (Turovskaya 1979), O.F. Nechay (Nechay 1993) and M.V. Yampolskiy (Yampolsky 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites (Zorkaya 1981, 116).

Interrelation of unusual, but "real" events is one of the basic archetypes (resting upon the deep psychological structures, which exert influence upon consciousness and subconsciousness) of fairy tale, legend, - is very important for the popularity of many media texts.

In my opinion, O.F. Nechay quite correctly pointed out the important peculiarity of mass (popular) culture – the adaptation of folklore in the forms of society. I.e. in author's "text" the ideal shows through reality (in the center of the plot is the character-personality), and in social and critical "text" the main character is taken from everyday life (simple person), however the mass culture proposes ideal norms in real environment (in the center of the plot is the epic hero) (Nechay 1993, 11-13).

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

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

Many bestsellers and blockbusters are built up according to the similar "formula of success" including folklore, mythological basis, compensation

of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes. Let's add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

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

At that it's worth mentioning that in many cases the creators of "mass" media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N.A. Berdyaev justly wrote that culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier (Berdyaev 1990, 229).

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

Similar plots having fallen into a common "craftsman's" hands or, for instance, into Steven Spielberg's, gather different scales of audience. Masters of popular media culture have perfectly mastered the art of

creation of multi-level works, calculated on people of different ages, intelligences and tastes. Thus appear certain half-stylizations and half-parodies alternately with “half-seriousness”, with countless allusions to the films of the past years, direct quotations, references to folklore and mythology, and so on, and so forth.

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

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

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), “magical power” of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

In his action movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008) S. Spielberg collected a bouquet of virtually all usual Western stereotypes with respect to Russia and the Russians. Indeed, the beast-like Soviet soldiers in full combat gear and with corresponding combat equipment who somehow managed to get to the USA look mockingly grotesque on the screen. Wikipedia rightly points out the burlesque

“errors”: the commander of the Soviet landing troops Irina Spalko is acting by order of Stalin, though by the time the actions in the film take place (1957) he has already been dead for four years; the Soviet soldiers dressed in American military uniform, are armed with Chinese submachine guns; the Soviet soldiers are openly walking the American deserts and jungles in Soviet uniform, they drink vodka and dance “kalinka-malinka” to the accompaniment of balalaika.

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

Filmography

***Indiana Jones and the Kingdom of the Crystal Skull.* USA, 2008.**
 Director Steven Spielberg. Screenwriters: David Koepp, George Lucas.
 Actors: Harrison Ford, Cate Blanchett, Karen Allen and others. Action.

Case Study 7. Ideological and Structural Analysis of the Interpretation of the Image of Russia on the Western Screen in the Post-Soviet Period (1992-2012) (by the example of the film “Duska” by J. Stelling)

As a case in point let’s turn to the analysis of the ironical drama *Duska* (2007) by the famous Dutch director J. Stelling. We shall try to reveal not only social and historical context of the time of the creation of this media text, but also its structure, the plot, representativeness, ethics, the peculiarities of genre modification, iconography, and the characters of the personages.

Following the methods developed by Umberto Eco, let’s single out the three “rows” or “systems”, which are important in a work: author’s ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco 2005, 209). As we have already mentioned these methods sort quite well with C. Bazalgette’s methods of the analysis of media texts (Bazalgette 1995) – with the resting upon such key words of media education as “media agencies”, “media/media text categories”, “media technologies”, “media languages”, “media representations” and “media audiences”, since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context (dominating concepts: “media agencies”, “media representations”, “media audiences”)

In the Western image of Russia the two poles represented by the two archetypes/myths existed for centuries: Russia as an external threat (a barbarian at the gate) and Russia as an object of education (a pupil) (Moseyko 2009, 25).

The authors of *Duska* conceived and created the film in the post-Soviet period, when the active political confrontation of the West and the USSR was firstly changed into a sympathetic and patronizing attitude. Russia was considered to be a pupil who unfortunately is unable to reach the American and the European standards of living (the first half of the 1990s), but later (in the 2000s) the attitude towards Russia was changed back into the counteraction to the “barbarian at the gate”.

In my opinion, in *Duska* J. Stelling attempted to combine both the Western ideological approaches to Russia (“pupil” and “barbarian at the gate”), however there's an opinion that the setting of the film is suitable for the economical, social and cultural conditions on Russia in the beginning of the 1990s rather than of the middle of the 2000s. Say well, we are ready to sneer at ourselves with a weary smile, nodding in repentance: we can't find common language with Europe, that's why the film is practically silent. But the parody is 15 years late or so (Lyubarskaya 2007).

However the director J. Stelling in spite of the obvious ironical mockery with respect to the Russian/Slavic life doesn't aim at making a trivial comedy. Speaking of its genre, *Duska* is rather a synthesis of drama, bitter comedy and ironical parable.

J. Stelling once told in his interview:

“Doesn't it come to your head that Duska and Bob are one and the same person, rationality and soul, the head and the heart? And as many people's heads and hearts disagree, Duska and Bob always quarrel... As for me the main theme of the film goes beyond the conflict of the West and the East. I tried to make something more existential. It's just a story of a man who has his creation and his muse. But then he meets a bum. This creature is the archetype of death, inactivity, emptiness, but at the same time he's a very nice and charming creature. And for me namely the choice between love, creativity and inactive death was the main issue in this film. All the other layers are superficial” (Stelling 2007).

As a result though J. Stelling took a fancy to Russia he is still a Western man who clearly sees the impassable gap between our Eurasian world and the purebred Europe. The Dutch director represents our people with sympathy but still the film is if not a caricature, than a friendly jest. And how else, if all the noble impulses are driven to grotesque which is interesting to observe from the side but with which it is impossible to get along for a long time, especially forever (Tsyrkun 2008).

The market conditions which contributed to the conception, the process of creation and to success of the media text (dominating concepts: “media agencies”, “media/media text categories”, “media technologies”, “media audiences”)

The Western directors of the 2000s frequently turned to the Russian themes. During the period of 2000-2009 more than 160 fiction films about Russia/the USSR or with Russian/Soviet characters were shot.

Certainly *Duska* as well as all the other films by J. Stelling is a typical Art House film, which never aspired to be successful with the audience. Nevertheless the low budget works by J. Stelling practically always pay off due to export, “alternative distribution”, selling for television broadcast, DVD production. However in this particular case the dominance of the Russian theme and the Russian character apparently didn’t inspire the European producers. Maybe that’s why the director had been searching money for his film (2 million euros) for five years...

The scenario of the film was also based on the director’s own impressions after visiting post-Soviet Russia (in particular – the film festival “Kinotavr” in Sochi). As a result these impressions though in a grotesque form were realized in the plot of the film.

The structure and methods of narration in the media text (dominating concepts: “media/media text categories”, “media technologies”, “media languages”, “media representations”)

On the whole the film *Duska* is built up on simple dichotomies: 1) the unceremonious, though somewhat charming, Russian/Slavic “barbarian” who is unwilling and unable to be a “pupil”, and the representative of the Western intellectual world; 2) inactivity/emptiness and creativity; 3) aspiration for independence and conformism; 4) the plan and the result.

The structure, the plot, the representativeness, the ethics, the peculiarities of genre modification, iconography, and the characters can be represented as follows:

Historical period, scene: Russia/Ukraine, early 1990s (mostly in retro episodes), the contemporary Holland.

Setting, household objects: the interiors of the flat, the streets, the movie theatre, the bus.

Representation of reality: ambivalent with respect to practically all the characters, in which good harmonizes with evil, at the same time “Duska” is constructed on banalities of different levels, from the simplest which are connected with the ideas of the Russians and their mentality, to the intellectual clichés (Tsyrukun, 2008).

Characters, their values, clothing, constitution, lexicon, mime, gestures: the charming Russian/Slavic hanger-on who suddenly arrives in Holland. The very first appearance of the main character (Sergey Makovetsky) is polysemantic: he goes upstairs to European Bob’s place wearing a shabby ushanka and a joyful smile, which symbolizes not only the famous “heartfulness”, but also the notorious “sub consciousness of the West” (Tsyrukun, 2008).

The vocabulary of the characters is simple; to put it more precisely it is reduced to a minimum. Most of the time the characters keep silent as they don’t speak the languages of each other. But at the same time their dialogue is rich with the expressive mimics and gestures.

Significant change in the characters’ life: the year of 200... . The measured life of a Dutch script writer named Bob is shattered by the unexpected visit of uninvited, but persistent Russian guest, who came to settle in the flat of his casual European acquaintance...

Incipient problem: social, cultural and language barriers prevent the Russian and the European to find common language.

Search for solutions to the problem: the European is trying to get rid of the “barbarian”...

Problem solution: having left his home, the European sets off for Russia (or rather for some Slavic country) right after the exiled “barbarian”...

A. Silverblatt (Silverblatt 2001, 80-81) worked out a line of questions for critical analysis of media texts in historical, cultural and structural contexts. Let us try and apply his method to the analysis of *Duska*:

A. Historical context

1. What does the media text tell us about the period of its creation?

a) when did the premiere of this media text took place?

The premiere of the film took place in 2007 in Europe and in Russia.

b) how did the events of those days influenced the media text?

No concrete political events had direct influence on the process of the creation of *Duska*; rather the stereotyped Western ideas about the “mysterious Slavic soul” were transformed in the film in a parable-like form.

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

I agree that no matter how J. Stelling denied it... the film has a certain political implication. Certainly, the artist is sorting out his relationships only with himself. However he isn't living in vacuum. And if Stelling was suddenly attracted from the mysteries of Dutch soul (*The Flying Dutchman*, *The Illusionist*, *The Pointsman*) to the mysteries of Russian “duska”, then the spirit of the time is like that (Lyubarskaya 2007).

2. Does the knowledge of historical events help to understand the media text?

a) media texts created during a certain historical period:

- what events took place at the time of the creation of the given work?

The scenario of the film was planned and written in 2002-2006, in 2004 the Westernized “orange opposition” won in the Ukraine which led to the first Russian-Ukrainian “gas crisis” in 2006. In the same year the vice-president of the USA of that time R. Chaney accused Russia of using its natural resources as means of pressure in foreign policy, and of violation of human rights. In this period Russia was criticizing policies of the USA and the European Union as well (for example, concerning the Kosovo problem).

- how does the understanding of these events enrich our comprehension of the media text?

It is reasonable that the understanding of historical and political context helps to understand the peculiarities of the plot of the film as well as its conception. Although even if a person isn't familiar with the historical and political context of the first half of the 2000s, he can gain an understanding of the plot of *Duska* with no difficulties, because it is built up on the traditional Western stereotypes of the perception of the image of the Russians (ridiculous appearance, poverty, gluttony, obtrusiveness, unceremoniousness, total absence of knowledge of foreign languages, etc.).

- what are the real historical references?

This film contains no real historical references.

- are there any historical references in the media text?

The film is not based on real facts, the historical references are indirect, the ironic grotesque in the interpretation of the events is clearly felt, however the above mentioned tendencies of making play with Western stereotypes of the “image of Russia” are quite transparent.

- how does the understanding of these historical references affect your understanding of the media text?

There is no doubt that the understanding of the historical references (though veiled and grotesque) contributes to the understanding of any media text, including *Duska*.

B. Cultural context

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

Reflecting (though in an ironical way) the stereotypes of the attitude of the West toward Russia, the film by J. Stelling created the image of politically incorrect, absurd, barbaric, poor, uneducated and obtrusive Russia, which is knocking at the “Western gates” – the country in cold climate (which symbolizes Duska’s ushanka), with poor population and bad morals and manners...

2. *World view: what world is represented in the media text?*

a) *What is the culture of this world?*

As a whole (though philosophically and ironically, I repeat myself) in *Duska* the image of Russia is that of the “enemy at the gate”.

- *people?*

People in this world are divided into an interconnected pair: the Russian “enemy at the gate” who is infinitely meek and monstrously obtrusive at the same time, who acts such world-weariness when being turned out that any citizen of the EU is obliged to fall down from the second floor in a fit of humanism (Kulikov 2007) and “the suffering European intellectual conformist”. One cannot but admit that in his role of Duska Sergei Makovetsky succeeded in the creation of an image of a very repugnant, but at the same time a very touching creature, which is impossible to live with but which is also impossible to forget. Duska is very faithful, frank, ingenuous, but on the other hand he is incredibly odd, stupid, clumsy, he’s like a pimple on a chin, and it can’t be helped, but when he disappears, Bob realizes that this emptiness cannot be filled, that Duska was a provocateur who aroused in him the feelings of which he could never learn (Solntseva 2007).

- *ideology?*

One can agree that the tragedy of a small man” is not Stelling’s theme. It is rather a drama of lack of spirituality of a European intellectual (Ryabchikova 2007). On the other hand this story is told with true love which is inseparable from hate, when you clearly see the vices and drawbacks of your object of love but regardless of anything you realize

that all the same you cannot escape it, and you have to accept it as it is, for it is already a part of you (Tsirkun, 2008).

b) What do we know about the people of this world?

- are the characters represented in a stereotyped manner? What does this representation tell us about the cultural stereotype of the given group?

On the whole the characters of *Duska* are represented in a stereotyped manner which is characteristic of the Western perception of the image of Russia, however it is colored by the performance of talented actors. For instance the work of Sergey Makovetsky who fills the empty speculative image of Duska with cruelty, stupidity, as well as with touching nature; with slavish subordination and despotism (Ryabchikova, 2007).

c) What world view does this world represent, optimistic or pessimistic?

The authors of *Duska* represent the image of Russia in rather a pessimistic way, though relative optimism is manifested perhaps in the fact that the speechless dialogue of the “barbarian” and the “European” is a sort of symbol of inevitability of their co-existence.

- are the characters of this media text happy?

Alas, there are no happy characters in this film, all of them are unhappy anyway...

- do the characters of this media text have a chance to be happy?

The authors make it clear that only individual moments of life can be happy (for example the European had such moments when a beautiful usherette came to his place, but even then they were interrupted by the tactless Duska)...

d) Are the characters able to control their own destiny?

Only to some extent, because a person (according to J. Stelling) is not in his power to control his fate...

e) What is the hierarchy of values according to the given world view?

- what values can be found in this media text?

According to the author's conception of the film one of the world's main values are the elusive emotional harmony and mutual understanding.

- what values are personified in the characters?

It's not easy to convey in words what Bob is searching for and what Duska is giving to him, though of course one can shift the blame on the European longing for communality, catholicity and emotional openness, which their souls wish for but which their bodies cannot stand... However there's much more than this in the remarkable duet of Bervoets and Makovetsky, it is contained in the numerous details, in the small nuances, to which the contemporary cinema, especially Russian, became disaccustomed. This is the richness of meanings of the whole

cinematographic texture, when every item has its role; this is also the ability to convey the state of one's soul, or emotion, which is changeable like ripples on the water, not only with gestures, but also with a subtle movement of facial muscles. On the whole all this is the result of the efforts of a serious artist, who has the courage to shoot the stories which he himself considers to be important (Solntseva, 2007).

Filmography

Duska. Holland, 2007. Director Jos Stelling. Screenwriters: Hans Heesen, Jos Stelling. Ators: Sergey Makovetsky, Gene Bervoets, Sylvia Hoeks and others.

Case study 8. Analysis of Media Stereotypes of the Russian Image in Media Studies in the Student Audience (example: the screen versions of Jules Verne's Novel "Michael Strogoff")

The last bright *Cold War* movie peak fell on the early 1980s when Russians as part of the monolithic and aggressive system were portrayed as products of their environment - malicious, potent, highly revolutionary in the whole world. Nearly all Russian characters were represented definitely as agents of destruction: they were men who hated and usually threatened the American life-style. This message contained an unceasing and crystal pure demand addressed to advocates of liberty calling for their vigilance in relation to the evil Soviet system and its evil representatives (Strada, Troper 1997, 170).

But not all western films of the last century as well as the present century cultivated a negative image of Russia. Particularly, only during the last 50 years of the 20th century not less than 200 screen versions of Russian classical literature were filmed in the west that made up a fourth of the total number of films about Russia and with Russian characters. It is logical, as already since the second part of the 19th century the works of Russian classical literature produced a significant influence on the western spiritual culture. Many characters of Russian classical literature have become signs, emblems of the Russian national character, Russian soul, and marked to a large extent the image of Russia. Generally, the western (and later, eastern) national cultures discovered ideas, images, problem collisions keeping with the times, definite circumstances and demands of these cultures in the Russian novel and the Russian culture, especially acute there proved to be the feelings of spiritual deficiency, desacralization of the world, estrangement and anonymity of the human personality... The

western culture found major spiritual values; search for absolute truth, tragic depths of the human personality; opened for itself the wealth of Russian-eastern traditions in the Russian culture (Mosejko 2009, 24).

A.P. Chekhov's works have remained mostly screened in the west - his works were adapted for the screen for about 200 times. Also foreign filmmakers turned to the prose of F.M. Dostoevsky and L.N. Tolstoy - each of them inspired more than a hundred of western screen adaptations. They are followed by screen versions of A.S. Pushkin's, N.V. Gogol's, N.S. Turgenev's works (more than 50 screen adaptations for each one). With A.P. Chekhov - his plays were most often translated to the screen. With F.M. Dostoevsky - the novels *Crime and Punishment*, *The Idiot*, *The Brothers Karamazov* and *The Possessed*. With L.N. Tolstoy - the novels *Anna Karenina* and *War and Peace*. With N.V. Gogol - the plays *The Inspector-General* and *The Marriage*. A.S. Pushkin's literary heritage is presented on the western screen in the form of the operas *Eugene Onegin* and *The Queen of Spades*.

It is logical to say in this context that the western culture sees a positive image of Russia generally in retrospect. If media images of the USSR (and now - of contemporary Russia) are apparently negative, then the virtual tsar Russia looks much more positive.

However, the western media culture is not content only with works of Russian classical literature with its deep "view from within". The West needs its own image of Russia that corresponds to the stereotyped notions of mass mentality of the "enigmatic Russian soul". In this regard, Jules Verne's novel *Michael Strogoff* (1875) is an ideal adaptation of the positive image of Russia for the western audience. The novel is set in the epoch of Alexander II. There is only one Jules Verne's novel - "20 000 Leagues Under the Sea" that can compete with *Michael Strogoff* in the number of screen adaptations. If taken together, western screen versions with plots about Russia cannot be compared with *Michael Strogoff* except for *Anna Karenina* (currently, there are more than twenty foreign screen adaptations).

It appears that the analysis of this phenomenal positive image of Russia adapted for the mass western audience will be of great benefit to students of many qualifications - future historians, political scientists, culture experts, art critics, and teachers.

For the analysis of numerous screen versions of Jules Verne's novel *Michael Strogoff* I will follow the methodology worked out by U. Eco (Eco 2005, 209), A. Silverblatt (Silverblatt 2001, 80-81), L. Masterman (Masterman 1985; 1997), C. Bazalgette (Bazalgette 1995) and I will rely on such key concepts of media education as media agencies, media/media

text categories, media technologies, media languages, media representations, media audiences, since all these concepts have a direct relevance to value, ideological, market, structure and content aspects of media text analysis.

It's essential to note that U. Eco's (Eco 2005, 209) and A. Silverblatt's (Silverblatt 2001, 80-81) methodology completely satisfies the basic approaches of the hermeneutical analysis of audiovisual, space-and-time structure of media texts.

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

The authors' ideology in the sociocultural context, market conditions that contributed to the plot, creation and success of a media text (dominant concepts: media agencies, media categories, media technologies, media representations, media audience).

Here by authors we mean both Jules Verne himself and the main creators of screen adaptations of the novel *Michael Strogoff* - Screenwriters and film directors. Jules Verne conceived the novel during the reign of Alexander II, in the short interval of 1874-1875, when Germans became most evident enemies for the French after the war between France and Germany (1870-1871). Russia looked quite positive against this background. A tough confrontation of the Crimean War (1853-1856) in which Russia confronted the coalition of the British, French and Ottoman Empires and the Sardinian Kingdom became a thing of the past, and there were still two years before the Russo-Turkish war (1877-1878).

Besides, a sustained war in Turkestan (the Bokharan khanate and the adjoining areas) waged by Russia in 1865-1881 was not regarded by the western world as a direct threat to their geopolitical interests. Moreover, Russia was seen as a certain outpost against the hostile Asian tribes that tallied with the media context of Chingis Khan's legendary raids.

Thereby, the novel *Michael Strogoff* (see one of the latest editions: Verne, 2010) was to a significant degree a response to the political and sociocultural context of 1872-1876. The novel related the adventures of an imperial courier sent by Alexander II (apparently, in the 1870s) from St.

Petersburg to Siberia with an urgent message addressed to the Irkutsk governor (who was the czar's brother, in the great French novelist's version). Michael Strogoff was to warn the governor of the plot of former czar officer Ogareff who went over to the enemy - Tatars (!) and schemed to occupy Siberia...

At the same time, J. Verne created a distinct positive image of Russia and Russian people (including the Russian Emperor and his brother) in his novel. It especially concerns the protagonist - Michael Strogoff: he is thirty, strong and vigorous, a man with a heart of gold who has coolness and courage (Verne 2010).

As for the fictional war between Russia and Tatar tribes in Siberia it was probably brought about by the author's misgiving that the western reader would have no time for looking into the cobweb of Russian relationships with numerous Central Asian countries and nations whereas the word "Tatars" - the embodiment of the aggressive and perfidious East - was known to everybody in Europe as well as the word "Siberia" which a Parisian or any other European associated with the words "Russia", "Asia", "severe frost", etc.

In 1875, the novel *Michael Strogoff* was first published piecemeal in a journal, and in 1876, it was published as a book. It had such a tremendous success that in 1880 it was staged under the same name in the Parisian theatre "Odeon" and was welcomed by the public. Then the novel was republished dozens of times in many countries including Russia (except for the Soviet period). But to tell the truth, Russian readers with their "view from within" were much less impressed by the novel: it was regarded as a primitivistic fairy-tale rather than a reflection of real Russian life (by the way, *Michael Strogoff* has never been screened either in the UUSR or in Russia). The Russian audience would always prefer other Jules Verne's novels narrating of Captain Nemo's adventures, or of a fantastic moonflight...

The first screen adaptations of *Michael Strogoff* appeared in the age of silent movies. They were short American films made in 1908, 1910 and 1914. At that time the American perception of Russia fully correlated with the French one (1874-1876) - the mass consciousness of Americans pictured it as gigantic empire with snow-covered Siberian spacious areas inhabited by wild bears where courageous Russian aristocrats fought with hostile Asians...

The events of the World War I, the Bolshevist military coup of 1917 and the subsequent civil war in Russia of 1918-1920 accompanied, as is known, by the military intervention of western countries, made *Michael Strogoff* less attractive for the media. But Russian emigrants Victor

Tourjansky and Ivan Mozzhukhin who lived in Paris became authors of the most well-known screen version of *Michael Strogoff* in the epoch of silent movies. This French-German screen adaptation that stuck to the main plot of Jules Verne's novel was highly popular with the public. On the one hand, there were thousands of Russian emigrants among them who crowded European capitals in the 1920s and felt nostalgic about the epoch of the Imperial Russia. On the other hand, there were native citizens of Paris, Berlin, Vienna and London among them to whom the previous Russian epoch of the 19th century was much more appealing than the Communist "sovietdom" which ruined the centuries-old way of life. Frankly speaking, that was why none of the screen versions of *Michael Strogoff* was shown in the Soviet Union. In fact, it was impossible to see a film on the Soviet screen with the main character who served the condemned-by-all-school-textbooks "tsarist regime" with good faith and fidelity.

The following screen adaptations of *Michael Strogoff* were made in the epoch of sound movies - in France, Germany and the USA in 1936-1937. A famous actor Akim Tamiroff - expatriate Russian - starred in the American version. It is interesting, that Nazi authorities in 1936 did not object to the positive treatment of the Russian image in the plot of *Michael Strogoff*. Being in confrontation with the USSR, especially owing to the civil war in Spain, Germany managed to release a romantic adventure story about the czar's messenger, the more so because the fictional enemies of Russia in *Michael Strogoff* had nothing to do either with western Europe, nor with the German allies of that time - Turkey and Japan.

In whole, due to the establishment of the allied coalition of the USSR, USA and Great Britain during the World War II the Russian theme in the foreign cinematograph was increasingly full of sympathy. That explains the pathos of the Mexican screen version of *Michael Strogoff* (1944).

Interest in screen adaptations of Jules Verne's novel *Michael Strogoff* was revived in the era of the Cold War. Practically together with obviously anti-Soviet films *The Girl in the Kremlin*, *The Iron Petticoat*, *Jet Pilot and Beast of Budapest* a French colored screen version of *Michael Strogoff* (1956) was released on western screens with Kurt Jurgens starring in the film and famous USSR emigrant Valeriy Inkizhinov (*Chingis Khan's Offspring* directed by V. Pudovkin) acting as the Tatar sovereign who contrives to conquer Siberia. And five years after there was a sort of sequel invented by Viktor Tourjansky, - *Michael Strogoff's Triumph* (1961), practically with the same cast of actors.

One should think that the events of the Soviet political "thaw" of the second half of the 1950s and the space progress of the USSR in the 1950s-1960s somehow affected the new interest in the plot of *Michael Strogoff* and actualized the Russian theme.

At the same time, the Cold War went on and, naturally, it was absolutely impossible to imagine a movie about good Russians of the Soviet period in the west. That was why the Russian theme in the positive meaning was present only in the historical subject area (we would remind you that exactly in this period Hollywood released two high budget movies with famous actors - *War and Peace* and *Anastasia*).

Still in the 1970s filmmakers of France, Italy and FRG twice screened this Jules Verne's novel, and in 1975 *Michael Strogoff* was already a television serial.

In spite of the sudden change of the political and sociocultural situation caused by the USSR downfall the western treatment of *Michael Strogoff* did not undergo any changes in the Italian-German serial of 1999 either. It was the same romantic adventure story about the Russians of the remote past...

The popularity of *Michael Strogoff* in the West was confirmed by all the three French animation versions (of 1997 and 2004) as well as by the Parisian musical (2011) based on the novel.

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

In the course of the group discussion with students one can draw a conclusion that both the novel *Michael Strogoff* and its screen adaptations are based on simple dichotomies: the hostile and aggressive Asian world, on the one hand, and the Russian world, - exotic, but still resembling Europe, on the other hand (there is the railroad and the telegraph there, after all); 2) positive characters (officer Michael Strogoff, Emperor Alexander II and his brother, beautiful Russian girl Nadya, and many other Russians) and villains (Tatars and traitor Ivan Ogareff); 3) a desire to protect Russia from wanderers' raids (Michael Strogoff and other positive Russian characters) and aggressive schemes (Tatars, Ogareff); 4) plan and result.

Schematically, the structure, plot, representativeness, ethics, genre modification peculiarities, iconography, character sketches of the screen adaptations of *Michael Strogoff* can be represented in the following way:

Historical period, scene: the Russia of the 1870s.

Setting, household objects: luxurious chambers of St. Petersburg palaces and the khan's marquee, comfortable train compartments, modest

lifestyle of Siberian victualing-houses and taverns, Russian spacious areas, forests and rivers. The household objects correspond to the social status of the characters.

Representation of reality: an emphasized positive representation of positive characters, especially of romantic czar's messenger Michael Strogoff; a subtle grotesque towards negative characters.

Characters, their values, ideas, clothing, constitution, lexicon, mime, gestures: officer Michael Strogoff and his beloved - a Siberian professor's daughter, they have common patriotic values, though their relations are not without differences in the beginning. Dictatorial and cruel Tatar khan and more cruel and perfidious traitor Ivan Ogareff have a common desire to conquer Siberia. And who can imagine Russia without bears and gypsies! In one of screen adaptations *Michael Strogoff* beats a fierce Siberian bear in a hand-to-hand fight, in another screen version a gypsy instigates the Tatar executioner not to approach very close Strogoff's eyes with a red-hot sabre in order to save his eyesight... Michael Strogoff changes gowns depending on the situation. The czar's and khan's palaces are attired with the proper luxury; military men are dressed in smart outfit, and the gypsy wears exotic clothes. Western correspondents (a Frenchman and an Englishman) are dressed in field and convenient clothes of the European style. Male characters (regardless of their nationality) are robust. Female characters are shapely and graceful. The characters' speech is plain. Their facial expression and gestures are emotional. Naturally, the voices of the negative characters are far from being pleasant unlike the voices of the positive characters.

Significant change in the plot of the media text and the characters' life: the year of 187... Emperor of All Russia Alexander II charges valiant officer Michael Strogoff with an important mission - to pass to his brother - governor of Irkutsk - a package with an important message informing him of the sinister designs of Tatars and traitor Ivan Ogareff to conquer Siberia. Michael Strogoff goes on a long journey straight away (in one of the screen versions he travels from the very beginning with the Siberian professor's daughter named Nadya, in another screen adaptation he encounters her on his way).

Incipient problem: owing to Ogareff's crafty designs Michael Strogoff is taken prisoner by the Tatar khan and is condemned by him to blinding with a red-hot sword. The realisation of Emperor's task as well as Michael Strogoff's life are under threat...

Search for solutions to the problem: in Jules Verne's novel Michael Strogoff manages to avoid blinding thanks to... tears ("at the moment of the execution, Marfa Strogoff was present, stretching out her hands

towards her son. Michael gazed at her as a son would gaze at his mother, when it is for the last time. The tears, which his pride in vain endeavored to subdue, welling up from his heart, gathered under his eyelids, and volatilizing on the cornea, had saved his sight. The vapor formed by his tears interposing between the glowing saber and his eyeballs, had been sufficient to annihilate the action of the heat" (Vern 2010). In the screen adaptations Michael Strogoff is rescued not due to the scientifically substantiated laws of moisture evaporation but owing to beautiful women (the khan's concubine and the gypsy) who instigate the Tatar executioner not to press the red-hot sabre very close to Michael Strogoff's eyes.

Problem solution: Michael Strogoff manages to escape, he hands the package over to the emperor's brother and kills betrayer Ogareff. The Russians defeat Tatars...

Thereby, as a result of the analysis students come to the conclusion that the screen adaptations of Jules Verne's novel "Michael Strogoff" create, though an oversimplified and adapted to western stereotypes of perception, but a positive image of Russia - as a stronghold of European values at the Asian frontiers, a country with a severe climate, boundless Siberian spacious areas, manly and patriotic warriors, a wise monarchy. At the same time, both Jules Verne's novel and its screen adaptations contain clear-cut western pragmatism - the confidence that if a man has a proper will he can rule his destiny. The conformists (Ogareff's gypsy mistress) remain prisoners of the Evil Spirit. The real heroes (Michael Strogoff) are able under seemingly desperate circumstances to change their fate (and the fate of their Motherland) for the better...

The discussion is summed up with a problem-solving question checking the audience's level of the acquired skills in the hermeneutic media text analysis: "What famous media texts can one compare this work with? Why? What do they have in common?"

Filmography

***Michael Strogoff.* USA, 1908.**

***Michael Strogoff.* USA, 1910.** Director: J. Searle Dawley. Screenwriter: J. Searle Dawley. Cast: Charles Ogle, Mary Fuller, Marc McDermott, Harold M. Shaw, et al.

***Michael Strogoff.* USA, 1914.** Director: Lloyd B. Carleton. Screenwriter: Benjamin S. Kutler. Cast: Jacob P. Adler, Daniel Makarenko, Eleanor Barry, Betty Brice, et al.

***Michel Strogoff*. France-Germany, 1926.** Director: Victor Tourjansky. Screenwriters: Boris de Fast, Victor Tourjansky, Ivan Mozzhukhin. Cast: Ivan Mozzhukhin, Nathalie Kovanko, Jeanne Brindeau, et al.

***Michel Strogoff. Der Kurier des Zaren*. France-Germany, 1936.** Directors: Jacques de Baroncelli (French version), Richard Eichberg (German version). Screenwriters: Hans Kyser, Jean Bernard-Luc. Cast: Anton Walbrook, Colette Darfeuil, Armand Bernard, et al.

***The Soldier and the Lady*. USA, 1937.** Director: George Nichols Jr. Screenwriters: Mortimer Offner, Anthony Veiller. Cast: Anton Walbrook, Elizabeth Allan, Akim Tamiroff, Margot Grahame, et al.

***Miguel Strogoff*. Mexico, 1944.** Director: Miguel M. Delgado. Screenwriters: Joseph N. Ermolieff, Mauricio Magdaleno. Cast: Julien Soler, Lupita Tovar, Julio Villarreal, et al.

***Miguel Strogof*. Brazil, 1955.** Director: Luiz Gallon. Screenwriter: J. Silvestre. Cast: Percy Aires, David Neto, Josy Parisi, Geny Prado, et al.

***Michel Strogoff*. France-Italy, 1956.** Director: Carmine Gallone. Cast: Curd Jurgens, Genevieve Page, Jacques Dacqmine, Sylva Koscina, Valery Inkijinoff, Françoise Fabian, et al.

***Le triomphe de Michel Strogoff*. France-Italy, 1961.** Director: Victor Tourjansky. Cast: Curd Jurgens, Valery Inkijinoff, et al.

***Strogoff*. Italy - France - FRG - Bulgaria, 1970.** Director: Eriprando Visconti. Screenwriters: Giampiero Bona, Ladislav Fodor. Cast: John Phillip Law, Mimsy Farmer, Hiram Keller, et al.

***Michel Strogoff*. France - Austria - Switzerland - Germany, 1975. TB.** Director: Jean-Pierre Decourt. Cast: Raimund Harmstorf, Lorenza Guerrieri, Pierre Vernier, Vernon Dobtcheff, et al.

***Michel Strogoff*. France, 1997.** TV, animation. Director and Screenwriter: Bruno-Rene Huchez.

***Michele Strogoff, il corriere dello zar.* Italy - Germany, 1999. TV.**
Director: Fabrizio Costa. Screenwriters: Enrico Medioli, Patrizia Pistagnesi. Cast: Paolo Seganti, Lea Bosco, Hardy Kruger Jr., et al.

***Michel Strogoff.* France, 2004. TV, animation.** Director: Alex de Raouz Chen.

***Les aventures extraordinaires de Michel Strogoff.* France, 2004.**
Directors: Alexandre Huchez, Bruno-Rene Huchez. Screenwriter: Bruno-Rene Huchez.

CHAPTER FOUR

ANALYSIS OF ART HOUSE FILMS IN THE IN STUDENTS' AUDIENCE

Case study 1. Analysis of the art house media texts on media studies in the student audience (by the example of films by Alain Robbe-Grillet)

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

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

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

For a long time it had been said in Russian cinema studies that the author of the famous film *Last Year at Marienbad* (1961) was Alain Resnais, while the script-writer Alain Robbe-Grillet was unjustly in the shade. However the further career of these two artists has shown that Robbe-Grillet played the "first violin" in this remarkable duet. That's why he introduced to Alain Resnais not a traditional screenplay "story", but the director's script, i.e. frame-accurate description of the film (Robbe-Grillet 2005, 439). In *Madienbad* there's no Time, usual for the realistic culture. No time at all. No its fluidity, its reversibility. No future, no past with their co-existence in

the present (Demin 1966, 210). And we are unable to understand when this or that event happens and whether it happens at all, or if it's just the imagination of the characters. The audience gets drawn into the stream of consciousness, into the continuity, selectivity and variability of the virtual world with a particular mental space and time, with its eccentricities, obsessions, lacunae which is... the time of human life (Vinogradov 2010, 272).

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

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

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

However this technology is not enough for the analysis of more complex and ambivalent media texts, moreover, the message turns out to be some empty form to which a variety of meanings can be attributed (Eco 1998, 73). This introduction of complete emptiness into the game by means of the very forms of the narration, often mislead the audience, first seducing then disappointing, because the author's task is to produce nothing: neither the objects of the world, nor feelings, but only to "work" in a transparent

strangeness of a trap with numerous hooks, the trap for humanist reading, for Marxist or Freudian reading, etc., and finally the trap for the lovers of meaningless structures (Robbe-Grillet 2005, 24). In this regard Y.M. Lotman rightly emphasized that the text is shown not as a realization of a message in any given language, but as a complex device containing multiple codes that can transform the received messages and generate new ones like an information generator possessing the traits of an intellectual personality (Lotman 1992, 132).

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

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

U. Eco's and A. Silverblatt's approaches are primarily focused on the analysis of individual media texts. However taking into consideration the consistent implementation of author's concept in all A. Robbe-Grillet's works we can experiment and try to analyze hermeneutically the entire set of his cinematic work.

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

In his works A. Robbe-Grillet has always tried to keep separate from ideology and politics in their traditional significance. For example before

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

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

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

On the one hand, A. Robbe-Grillet has never denied that he was influenced by such classical authors as G. Flaubert, F. Dostoevsky (Robbe-Grillet 2002). On the other hand, his creative work was originally aimed at the destruction of the foundation of the traditional realistic prose and fiction films, and here he was much closer to L. Carroll, F. Kafka and S. Freud, whose influence on his works A. Robbe-Grillet also repeatedly emphasized. For example, in the film *It's Gradiva Who is Calling You* (2006) A. Robbe-Grillet used not only the images of mystical and erotic novel *Gradiva* (1903) by German writer Wilhelm Jensen (1837-1911), the works of Austrian writer Leopold von Sacher-Masoch (1836-1895) and graphical sketches from Eugene Delacroix's Moroccan album (1798-1863), but also the concept of Sigmund Freud's essay (1856-1939) *Delusions and dreams in Jensen's "Gradiva"* (Freud, 1907), which eventually allowed him to create some kind of investigation into the nature of creativity, mixed up on such favorite Freudian motifs as dream, the unconscious, sexuality, desire, victim

and executioner complexes. However in my opinion Freudian and masochistic motifs (albeit in ironic and mocking interpretation) can easily be found in all Alain Robbe-Grillet's works, especially in his *Successive Slidings of Pleasure* (1974), *Playing with Fire* (1975) and *La Belle Captive* (1983).

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

Naturally in the social and cultural context of the 1960-es, when literature and cinematography were largely focused on the traditional plot construction, such attitude often caused critical repulse (Barthes 1993, 1241). A. Robbe-Grillet's films were usually attacked for the lack of "naturalness" in the actors' performance; for the inability to distinguish "reality" from mental conceptions (memories or visions); and finally for the tendency of stressed and emotional elements of the film to turn into "postcards", pictures, paintings, etc. These three complaints essentially came to one: the structure of media texts prevented the huge part of the audience to trust the objective truth of things. The viewers, the fans of "realism", were confused by the fact that Robbe-Grillet didn't try to make them believe in what was happening. On the contrary, instead of pretending to be a piece of reality, the action in A. Robbe-Grillet's films was developing as a reflection on the reality of this reality" (or its *irreality* – whatever you like). It no longer seeks to hide its inevitable falsity presenting itself as somebody's "story" that he "lived through" (Robbe-Grillet 2005, 596).

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

Of course the film market conditions of the 1960-es to some extent contributed to the planning, the process of creation and distribution of A. Robbe-Grillet's auteur cinema. To some extent the "firmness" of the traditional realism on the screen was shattered in the late 1950-es – early

1960-es by the French “New Wave” (especially J.-L. Godard’s films), films by F. Fellini (*La Dolce Vita*, 8 ½), M. Antonioni (*The Adventure*, *The Night*), L. Bunuel (*Viridiana*), I. Bergman (*Wild Strawberries*). That’s why a part of the audience quite loyally perceived the radical experiments with the structure of media texts and its genres. Some producers and distributors who took the financial risks of production and distribution of Alain Robbe-Grillet’s films felt such changes in social and cultural situation too.

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

Narrative structure of the media texts dominant concepts: “media/media text categories”, “media technologies”, “media languages”, “media representations”.

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

The development of action in A. Robbe-Grillet’s media texts can be compared not only with a sophisticated computer game of search and investigation (web-quest), but also with a whirlpool: the closer you get to the solution, the more narrow the circles become, the faster the whirlpool draws in, and as a result you fall into the void. Associatively it is also a trap or a maze: the farther you go, the more difficult it becomes to get back

(Akimova 2001, 7). And all this in the labyrinth of self identification of the ghostly “characters”, their (un)dressing, (non) recognition, meeting/parting, death/resurrection, search/finding, pleasure/torture, capture/release...

Breaking the classic narrative structures, A. Robbe-Grillet often uses plot situations, stereotypical episodes and scenes familiar from mythology, fairy-tales or popular culture opuses. Describing them using “common” language the author mocks and distances from it (Gapon 1997, 75). At the same time the development of action in A. Robbe-Grillet’s works has nothing to do with logical tale filled with psychological details about the characters’ lives in any particular society. It is a synthesis of piled up fragments of crimes, mysteries, intrigues within the framework of several genres of mass culture and archaic mythology, constantly returning in this or that way to the theme of creative process itself, and the repetition of the phenomenon of text “reflectivity” and its hypertextual character becomes its main peculiarity (Savelyeva 2008, 7-8). This obtrusive repetition of the same actions, return to the same details may seem monotonous. However, with each new turn some new details appear, while others on the contrary disappear (Akimova 2001, 8).

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

V.P. Demin precisely wrote about this type of media text structure: an episode of a work where the plot is not dominant affords itself a lot of liberties. It openly tends to become everything, it claims to a special role. It doesn’t want to be a link, a step in the general stairway of action. It doesn’t mind to stop this action completely ... the concept of the film “Last Year at Marienbad” is whimsical and capricious. Everything in this film is vague, subtle and indistinct. The viewer constantly has to guess what scenes unfold before him, what preceded them and what will happen in future and is shown now only as a distant association. These guesses

sometimes look solid and are supported by further events, but mostly are called into question. It is a constant entanglement and perplexing of the viewer, liberation of the events unfolding before his eyes from temporal and any other conditionality. The main technique was the technique of “incomplete information”, and without it the film could not have become what it is. We are being intrigued all the time: first by hiding the essential moments of what is happening, and then even by rethinking those grains of understanding that we managed to grasp somehow (Demin 1966, 69, 209, 211).

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

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

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

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

is created, and the idea of their rationality and logic is destroyed at the slightest test for strength (Akimova 2001, 7):

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

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

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

The setting, household goods. The best illustration of the role the setting and household goods play in A. Robbe-Grillet's media texts can be the quotes from his novels:

“the wood around the window is coated with a brownish varnish in which thin lines of a lighter color, lines which are the imitation of imaginary veins running through another substance considered more decorative, constitute parallel networks or networks of only slightly divergent curves outlining darker knots, round or oval or even triangular, a group of changing signs in which I have discerned human figures for a long time ... On the polished wood of the table, the dust has marked the places occupied for a while — for a few hours, several days, minutes, weeks — by small objects subsequently removed whose outlines are still distinct for some time, a circle, a square, a rectangle, other less simple shapes, some partly overlapping, already blurred or half obliterated as though by a rag. ... At the very top of the stone stairway, the little door has opened, allowing a yellowish but sustained shaft of light to enter, against which stands out the dark silhouette of the

man wrapped in his long cloak. He has but to climb a few more steps to reach the threshold. Afterward, the whole setting is empty, the enormous room with its purple shadows and its stone columns proliferating in all directions, the monumental staircase with no handrail that twists upward, growing narrower and vaguer as it rises into the darkness, toward the top of the vaults where it disappears. ... Outside it is snowing. The wind drives the fine dry crystals over the dark asphalt of the pavement and with each gust the crystals fall in white line, parallels, curves, spirals, no sooner disrupted than they are again taken up in whirls, chased round at ground level, now suddenly immobilized again, forming renewed spirals, scrolls, forked undulations, arabesques in motion, and then again disrupted” (Robbe-Grillet 1996, 28; 1999; 2001, 14).

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

For example, the action of *Last Year at Marienbad* (1961) takes place in the hotel,

“sort of a huge international palazzo in baroque style, with pompous but cold decoration; in the world of marble, columns, stucco, gilded moldings, statues and stone-faced servants. Nameless, polite and of course idle clientele seriously but dispassionately observes strict rules of social games (cards, dominoes...), high society dances, empty talk and gun shooting. Within this secluded and suffocating world people and things in varying degrees seem victims of some witchcraft, like in those dreams where you feel led by some kind of fatality, and the attempts to change it somehow would be vain” (Robbe-Grillet 2005, 440).

The “décor” of the film *L’Immortelle* (1963) is mystical old Istanbul/Constantinople with its dilapidated palaces, dark rooms labyrinths (the central image of Baroque art) and the deserted sea shore. In *The Man Who Lies* (1968) the labyrinth of rooms appears again in a certain European town of war and post-war times. In *Eden and After* (1970) A. Robbe-Grillet builds a décor of a then trendy student café in glass and metal. In *Successive Slidings of Pleasure* (1974), *Playing with Fire* (1975), *La Belle Captive* (1983) and *Gradiva* (2006) there are mysterious villas, bedrooms

with sadomasochistic accessories... And again all this is presented in theatrically illusory and unsteady key of surrealist dreams ruled by maze wanderings, repeated scenes (even the death scene which will never end), imperishable bodies, timelessness, multiple parallel spaces with sudden disruptions aside, and finally the theme of the “double” – “are these the characteristic features and natural laws of eternally enchanted places?” (Robbe-Grillet 2005, 14).

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

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

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

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

In particular, in *L’Immortelle* (1963) not episode but cinematic background was chosen as the sole means of narration. Various parameters of the setting (actors tallness and his position in the frame, his gestures, camera movement, passage of a supplementary or a car, lighting, etc.) gave

birth to a chain of associations, allowed to draw some parallels, to make oppositions and resort to ingenious junctions which were almost independent from spatial and temporal continuity (Robbe-Grillet 2005, 225).

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

The visual sequence of oriental motifs in A. Robbe-Grillet's works (*Eden and After, A Noise That Drives You Crazy, Gradiva*) is well illustrated in his statement:

“Arab and Mongol palaces fill my ears with the echoes of moans and sighs. Symmetrical pattern on marble slabs of Byzantine churches is reflected in my eyes as women's hips wide spread, wide open. It is enough for me to see two iron rings in the wall of an ancient Roman dungeon to imagine a beautiful female slave chained and sentenced to long and slow tortures of loneliness and emptiness” (Robbe-Grillet 1997, 6).

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

Anyway, “leitmotiv” visual images appeared from the very beginning in A. Robbe-Grillet's cinematographic works: mysterious architecture (for example, facades of buildings with ruined interior), labyrinths, vague imprints, bifurcation/splitting, “eternal return”, items-rhymes; photos/pictures, motionless figures making strict compositions; a woman – an object of desire; a woman – captive; threat of violence, poisoning, blood (or something similar to blood), image/illusion of an act of violence;

car/motorcycle; night road accident; wound as initiation or trace; death, etc., served on the screen in a shift of reality and dream, creating a feeling of illusiveness of what is happening (Vinogradov 2010, 279, 281). There is no doubt that all this helps the play of audio and visual symbols and signs on which the montage structure of A. Robbe-Grillet's media texts is built.

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

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

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

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

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

A. Robbe-Grillet broke the traditional image of a character-personality, a product of education and environment. Instead in his works appeared "quasi-characters" – phantoms, "doubles", whose appearance and disappearance, deceptive unsteadiness is constantly emphasized (audio-visually too). Their behavior is devoid of psychological motivation and usual logic and depends solely on the author's will, play and imagination.

They are blurred, vague, inauthentic/false, they are constantly rearranged during the narration to the point when they even exceed the limits of the originally planned outline. They fall to “a multitude of characters similar to each other but non-identical to themselves. The characters multiply, each of them “takes away” a part of a single image. They seem to complement each other, to represent different manifestations, features of a single character. But these individual components do not form an integral image, the character breaks, shatters into “splinters” (Savelyeva 2008, 9-10).

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

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

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

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

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

Significant changes in the lives of the characters. For Alain Robbe-Grillet it is extremely important to show how the “characters” unaware of secret passions sleeping in them fall into “unusual, exceptional conditions, where there are no laws, prohibitions and rules of civilized society, no social barriers and guarantees (Robbe-Grillet 2005, 241). So they get into

mysterious places-labyrinths, car accidents, they become prisoners, accused, witnesses of mysterious games and rituals, murders...

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

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

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

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

Filmography

Last Year at Marienbad / L'annee dernière à Marienbad. France-Italy, 1961. Director: Alain Resnais. Screenwriter: Alain Robbe-Grillet. Cast: Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff and others.

Awards: Golden Lion of St. Mark (Venice Film Festival, 1961). Best Film of the Syndicat Français de la Critique de cinéma in France (1962).

L'immortelle. France-Italy-Turkey, 1963. Director and Screenwriter: Alain Robbe-Grillet. Cast: Françoise Brion, Jacques Doniol-Valcroze, Guido Celano and others.

Awards: Prix Louis Delluc for best debut of the year (1963).

Trans-Europ-Express. France-Belgium, 1967. Director and Screenwriter: Alain Robbe-Grillet. Cast: Jean-Louis Trintignant, Marie-France Pisier, Nadine Verdier, Christian Barbier, Charles Millot, Daniel Emilfork, Alain Robbe-Grillet, Catherine Robbe-Grillet and others.

The Man Who Lies / L'homme qui ment. France-Czechoslovakia, 1968. Director and Screenwriter: Alain Robbe-Grillet. Cast: Jean-Louis Trintignant, Ivan Mistrak, Zuzana Kocurikova, Sylvie Breal, Catherine Robbe-Grillet and others.A

Awards: Silver Bear for Best Actor at Berlinale (1968).

The Erasers / Les gommés. Belgium-France, 1969. Directors and Screenwriters: Lucien Deroisy, René Micha. Novel by Alain Robbe-Grillet. Cast: Claude Titre, Françoise Brion, Georges Genicot and others.

Eden and After / L'Eden et après. France-Czechoslovakia, 1970. Director and Screenwriter: Alain Robbe-Grillet. Cast: Catherine Jourdan, Lorraine Rainer, Sylvain Corthay, Catherine Robbe-Grillet and others.

N. Took the Dice... / N. a pris les dés... France, 1971. Director and Screenwriter: Alain Robbe-Grillet. Cast: Catherine Jourdan, Sylvain Corthay and others.

Re-montage version of *Eden and After (L'Eden et après, 1970)*.

Jealousy / La Jalousie. German Federal Republic, 1972. Director: Klaus Kirschner. Screenwriter, author of the novel: Alain Robbe-Grillet. Cast: Ingrid Resch, Michael Degen, Vadim Glowna and others.

Successive Slidings of Pleasure / Glissements progressifs du plaisir. France, 1974. Director and Screenwriter: Alain Robbe-Grillet. Cast: Anicée Alvina, Olga Georges-Picot, Michael Lonsdale, Jean-Louis Trintignant, Jean Martin, Isabelle Huppert, Alain Robbe-Grillet, Catherine Robbe-Grillet and others.

Playing with Fire / Le jeu avec le feu. France-Italy, 1975. Director and Screenwriter: Alain Robbe-Grillet. Cast: Jean-Louis Trintignant, Philippe Noiret, Anicée Alvina, Sylvia Kristel, Agostina Belli, Serge Marquand, Christine Boisson and others.

La belle captive. France, 1983. Director: Alain Robbe-Grillet. Screenwriters: Alain Robbe-Grillet, Frank Verpillat. Cast: Daniel Mesguich, Cyrielle Clair, Daniel Emilfork, Arielle Dombasle and others.

Taxandria. Belgium-Germany-France, 1994. Director: Raoul Servais. Screenwriters: Raoul Servais, Frank Daniel, Alain Robbe-Grillet. Cast: Armin Mueller-Stahl, Elliott Spiers, Katja Studt and others.

A Noise That Drives You Crazy / Un bruit qui rend fou / The Blue Villa. France-Belgium-Switzerland, 1995. Directors and Screenwriters:

Dimitri de Clercq, Alain Robbe-Grillet. Cast: Fred Ward, Arielle Dombasle, Charles Tordjman and others.

Awards: San Diego Film Festival grand prix, USA (1995).

***It's Gradiva Who's Calling You / Gradiva / C'est Gradiva qui vous appelle.* France-Belgium, 2006.** Director and Screenwriter: Alain Robbe-Grillet. Author of the novel: Wilhelm Jensen. Cast: James Wilby, Arielle Dombasle, Dany Verissimo and others.

***Campana de la noche.* Canada-Argentina, 2010.** Director: Michael Mills. Author of the story: Alain Robbe-Grillet. Cast: Oscar Farfan, Rene Solas, Tatiana Solas and others.

Case study 2. "The Little School Orchestra": a Sample of the Hermeneutic Analysis of Media Texts in Student Audience

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Incipient problem: choosing a future career, love peripetias.

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

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

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

A. Historical context

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

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

The premier of the film could have taken place on one of the central TV channels but the film was banned by "higher authorities". The main reason for the ban was the accusation of the authors for "excessive" liberty. The film was brought to Moscow in the autumn of 1968, but they said in Moscow: "Such musicians made the Prague Spring. Banned". The film had

an extremely clear voice' (Margolit 2010). As a result, *The Little School Orchestra* lay on the shelf for record 42 years: it was due to persistent search of film expert E. Margolit who managed to find the banned film in television archives, that the film was shown to Russian viewers in 2010.

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

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

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

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

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

a) *media texts created during a certain historic event.*

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

If one concentrates exclusively on Soviet films about youth of the 1960s it is worth mentioning the films: *I am Twenty* (1961-1965) by M. Khutsyev and G. Shpalikov, *Walking the Streets of Moscow* (1965) by G. Daneliya and G. Shpalikov, *The Private Life of Valentin Kuzayev* (1967) by I. Averbach and I. Maslennikov, *Not a Very Lucky Day* (1967) by Y. Yegorov, *Let's Live Until Monday* (1968) by S. Rostotsky, *Manlike Talk*

(1968) by I. Shatrov, *Three Days of Viktor Chernyshov* (1968) by M. Osipyan, etc. Many of these films were notable for social bitterness (*Three Days of Viktor Chernyshov*) which was not characteristic of those days but, nevertheless, they came out. But that's just the thing – the above-mentioned Soviet media texts (more or less) fitted into the sociocultural context of the "socialism with a human face", whereas *The Little School Orchestra* (1968) directed by A. Muratov and N. Rashev breathed the air of freedom, improvised jazz lightness, the plot and image given in watercolours.

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

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

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

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

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

The events in Czechoslovakia where the government began to actively follow the policy of the European integration since the mid-1960s were not less acute. On 5 January 1968 Alexander Dubček was elected the First Secretary of Communist Party of Czechoslovakia. Since his accession to

power the state censorship (which was a most liberal one among the countries of the socialist camp before) noticeably slackened; the gateway for public debates was opened. It was even more often told about the usefulness of a multi-party system and private property, business activity; about the need for freedom of expression, meetings and movement, etc. (after twenty years it was voiced, almost word for word, already in the USSR during "Gorbachev's Perestroika"). Thus, 1968 was the culmination year of the endeavor to build "socialism with a human face" in a "separately taken state".

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

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

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

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

– *What are real historical allusions?*

The foreign historical-political background of the late 1960s has been stated above. As for the events that occurred in the USSR, the second half of the 1960s is known to be the end of the "thaw" when both timid

attempts of economic reforms and anti-Stalinism rhetoric came to nothing but the censorial grip became more rigid (the most vivid examples are the prohibition of books written by A. Solzhenitsyn, A. Tarkovsky's film *The Passions to Andrei* (1966), S. Paradzhanov's film *Kiev Frescos* (1966), A. Alov and V. Naumov's film *A Bad Joke* (1966), A. Askoldov's film *Comissar* (1967) and the film *Intervention* (1968) by G. Poloka).

– *Are there any historical references in the media text?*

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

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

B. Cultural Context

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

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

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

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

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

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

of their teachers and parents (the latter are altogether taken beyond the story).

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

– *are the characters shown in a stereotyped manner?*

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

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

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

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

– *Are the characters of the media text happy?*

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

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

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

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

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

– *what values can be found in the media text?*

– *what values do the characters embody?*

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

– *what values prevail in the end?*

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

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

It should be noted that A. Silverblatt's methodology corresponds to basic approaches of the hermeneutic analysis of audiovisual, space-and-

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

For instance, it is possible to recall the space-and-time dynamics of the audiovisual image of one of the first scenes in *The Little School Orchestra* obviously shot in the style of a most famous masterpiece of the French "New Wave" – *Last Year at Marienbad* (1961) directed by A. Robbe-Grillet and A. Resnais. At first we see figures geometrically put and placed in the interior space, and then – a picturesque city alley shot from the top view: it is full of elegant ladies with dogs strolling towards each other, one of the dogs carrying the owner's umbrella. The geometry of the figures placed on the landscape is again scrupulously adjusted and thought-out. The people sitting on benches seem to have stooped dead in the freeze-frame. A jazz improvisation is being played... In this way the authors boldly introduce the audience into the image world of their media text...

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

Filmography

***The Little School Orchestra*. USSR (Ukrtefilm), 1968.** Directed by Alexander Muratov and Nikolai Rashev. Screenwriters: Vladimir Zuev, Alexander Muratov, Nikolai Rashev. Cameraman: Oleg Martynov. Composer: Mikael Tariverdiev. Art director: Galina Shabanova. Cast: Galina Shabanova, Svetlana Smechnova, Sergei Vlasov, Victor Totski, Vladimir Khodzitski, Vladimir Chinaev and others.

APPENDIXES

APPENDIX A

Table 12. Comparative Plot Structure Analysis of the Basic Parts of the Film ‘Planet of Storms’ (1961) and Its American Screen Transformation

Basic parts of the plot	<i>Planet of Storms.</i> USSR, 1961	<i>Voyage to the Prehistoric Planet.</i> USA, 1965	<i>Voyage to the Planet of Prehistoric Women.</i> USA, 1968
1	Prologue: the report of TASS on the Soviet spaceships flight to Venus. One of three Soviet spaceships on the way to Venus suffers a wreck catastrophe and is lost ...	Prologue. The American space station. The spaceship is lost after its collision with an asteroid.	Prologue: the chronicle of outer-space flights accompanied by the speaker’s text. The information about the failure of the maiden flight from the Earth to Venus in 1998: the spaceship was lost. Half a year later ...
2	The crews of the remaining two vessels decide to land on the surface of Venus. Takeoff and landing on Venus of the first spaceship in a special capsule (two	The crew of the American spaceship and the administration of the space flight-control center consider a possibility of landing on Venus. Some members of the crew (two astronauts and a	The American space flight-control center ‘Marcia’. Takeoff and landing on Venus of the first spaceship (two astronauts and a robot). The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.

	astronauts and a robot). The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.	robot) land on the surface of Venus. The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.	
3	The contact with the first crew is lost. The second spaceship with three astronauts decides to land on Venus. Only one astronaut remains on the Venus orbit – Masha.	The contact with the first crew is lost. The second spaceship with three astronauts decides to land on Venus. Only one astronaut remains on the Venus orbit – Marsha.	Following the first crew the second spaceship with three astronauts decides to land on Venus. All the members of the crews are men, there are no women aboard.
4	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.
5	Landing of the second crew of the astronauts on the surface. Something	Landing of the second crew of the astronauts on the surface. Something like a huge carnivorous flower	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.

	like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.	with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.	
6	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.	Landing of the second crew of the astronauts on the surface. Something like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.
7	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way and take its blood sample.	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way and take its blood sample.	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way, but they pass it by – they should not be sidetracked from the purpose....
8	The crew of the first	The crew of the first spaceship falls	The crew of the first spaceship falls ill

	spaceship falls ill with a fever because of the damaged costumes. It starts raining. The astronauts and the robot hide themselves in a cave.	ill with a fever because of the damaged costumes. It starts raining. The astronauts and the robot hide themselves in a cave.	with a fever because of the damaged costumes. It starts raining. The astronauts and the robot hide themselves in a cave.
9	The captain of the second spaceship radios from the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.	The captain of the second spaceship radios from the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.	The crew of the spaceship hears strange sounds...
10	A flying reptile attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl. The go-anywhere vehicle sinks into the sea.	A flying reptile attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl.	Young half-naked blondes sleep on the Venus sea coast. Then they wake up... they communicate non-verbally – by telepathy.

11	Astronaut Masha who is on the Venus orbit reflects on how to act: whether to stay or to fly in search of her colleagues. From the Earth comes the command to stay on the orbit.	Astronaut Marsha who is on the Venus orbit tries to contact the astronauts. Then she negotiates with the administration of the space station.	The crew of the go-anywhere vehicle discusses the possibility of life on other planets and the existence of extra-terrestrial civilizations.
12	The astronauts of the second spaceship discover an octopus, a sculpture of a dragon with a ruby eye, and a rock in a cave underwater.	The go-anywhere vehicle sinks into the sea. The astronauts of the second spaceship discover an octopus, a sculpture of a dragon with a ruby eye, and a rock in a cave underwater.	The blonds sail on the sea waves, catch fish by hand, and eat them straight away... A flying reptile appears in the sky...
13	The astronauts of the first spaceship recovered. The robot switches on its radio – American jazz sounds.	The astronauts of the first spaceship recovered.	The captain of the second spaceship radios from the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.
14	The go-anywhere vehicle gets	The go-anywhere vehicle gets ashore. The astronauts light	A flying reptile appears in the sky... It attacks the go-

	ashore. The astronauts light a campfire and discuss the possibility of life on other planets and the existence of extra-terrestrial civilizations.	a campfire and discuss the possibility of life on other planets and the existence of extra-terrestrial civilizations.	anywhere vehicle. The astronauts shoot at the pterodactyl. The go-anywhere vehicle sinks into the sea.
15	The crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.	The crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.	The blonds see the dead flying reptile ashore. It happens to be their Godhood. The blonds are determined to take revenge for their killed God.
16	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.	The astronauts of the second spaceship discover a sculpture of a dragon with a ruby eye and a rock in a cave underwater.

	the burning longwall.		
17	The astronauts have a short talk. One can hear a bravura Soviet song about the planet of storms.	The astronauts have a short talk.	The blonds mourn over the pterodactyl in front of its stone sculpture.
18	The go-anywhere vehicle approaches the spaceship. The astronauts listen to Masha's radiogram in the spaceship. They suspect that she violated the order and decided to land on Venus.	The go-anywhere vehicle approaches the spaceship. The astronauts listen to Marsha's radiogram in the spaceship. They suspect that she violated the order and decided to land on Venus.	One of the astronauts sees an octopus underwater. Two blondes watch it all from their hiding place unobserved.
19	An earthquake and rain start. Masha radios that she is still on the orbit.	An earthquake and rain start. Marsha radios that she is still on the orbit.	The blonds bury the pterodactyl in the sea. They learn that some odd creatures in strange costumes and headpieces were noticed underwater.
20	One of the astronauts incidentally discovers a female bas-	One of the astronauts incidentally discovers a female bas-relief in the	The go-anywhere vehicle gets ashore. The astronauts light a campfire and talk about extra-terrestrial

	relief in the cracked rock (found by him earlier underwater).	cracked rock (found by him earlier underwater).	civilizations.
21	The space rocket with the astronauts flies away.	The space rocket with the astronauts flies away.	The blonds seeking revenge use their magic to cause a volcanic eruption.
22	The camera shows the dull Venus surface. Unexpectedly a reflection of a young woman similar to the image in the stone bas-relief discovered by the astronauts appears in the water. Mysterious music sounds...	The camera shows the dull Venus surface. Unexpectedly a reflection of a young woman similar to the image in the stone bas-relief discovered by the astronauts appears in the water. Mysterious music sounds...	The recovered crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.
23		Epilogue. The voice-over sounds.	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.
24			The astronauts have a short talk.
25			Again the blonds sleeping on the seashore. Having

			<p>woken up they discover the remains of the robot.</p>
26			<p>The go-anywhere vehicle approaches the spaceship.</p>
27			<p>The blonds pray and sand rain on the aliens to kill them.</p>
28			<p>One of the astronauts incidentally discovers a female bas-relief in the cracked rock (found by him earlier underwater).</p>
29			<p>The space rocket with the astronauts flies away. The blonds follow it with their eyes.</p>
30			<p>Having realized the uselessness of the former godhood that failed to kill the aliens with the longwall and rain the blonds destroy the sculpture of the dragon and replace it by the remains of the robot – their new godhood.</p>
31			<p>Epilogue – an astronaut’s monologue.</p>

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