

ALEXANDER FEDOROV

**RUSSIA IN THE MIRROR
OF THE WESTERN SCREEN**

**FEDOROV, A. RUSSIA IN THE MIRROR OF THE WESTERN SCREEN.
MOSCOW: ICO "INFORMATION FOR ALL". 2015. 117 P.**

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10 9 8 7 6 5 4 2 1

FEDOROV, ALEXANDER. 1954-

RUSSIA IN THE MIRROR OF THE WESTERN SCREEN /ALEXANDER FEDOROV.

P. CM.

INCLUDES BIBLIOGRAPHICAL REFERENCES.

1. FILM STUDIES. 2. CINEMA. 3. FILM. 4. MASS MEDIA. 5. SCREEN. 6. IDEOLOGY. 7. ENEMY. 8. COLD WAR. 9. RUSSIA. 10. USA. 11. FRANCE. 12. UK. 13. GERMANY. 14. MEDIA LITERACY. 15. MEDIA EDUCATION. 16. MEDIA STUDIES. 17. FILM EDUCATION.

What is the Russian image in the screen of Western countries (USA, UK, Germany, Canada, France, Italy)? What about the main stereotypes? The author of this book try analyse the films' trends and ideology.

Contents

Introduction.....	4
1. Cold war times (1946-1991): Russia in the mirror of Western screen	6
2. After cold war (1992- present): New Russian image of the Western Screen? ...	42
3. Case studies of Russia in the mirror of Western screen	60
Conclusions	105
References.....	106
About the Author	113

Introduction

Western scholars have published some books and articles about the *enemy image* (i.e. Russia) during the *Cold War* era. For instance, American scholars M. Strada and H. Troper (Strada, and Troper, 1997) T. Shaw and D.J. Youngblood (Shaw and Youngblood, 2010) analyzed a number of American and Soviet movies on the Cold War topic in their monographs and arrived at a valid conclusion that a *chameleon-like* presentation of Russians in the Hollywood cinema had often changed its color – now red now pink-red, sometimes white or blue depending on the foreign policy changes (Strada, Troper, 1997, p. 200). But, firstly, these authors did not set before themselves the aim to give a comparative analysis of the Soviet and post-Soviet Russian screen images, and, secondly, they analyzed exclusively American and Soviet media texts and did not study western films in general.

Cinema (due to TV shows, videos and DVDs) is considered an effective means of media influence (including political and ideological influence) on the audience. Consequently, the study of the Russian image transformation on the western screen is still up-to-date. One of the objectives of this research is to define the place and role of the Russian image transformation topic in the western cinematograph from 1946 (the beginning of the post-war ideological confrontation) to 1991 (the Soviet Union disintegration) versus the tendencies of the modern age (1992-Present); the study of the political, ideological, social and cultural contexts, the principal development stages, concepts, aims, objectives, authors' conceptions of this topic interpretation on the western screen; classification and comparative analysis of the ideology, content models, genre modifications, western cinematograph stereotypes connected with the Russian image interpretation.

The research methodology is based on key philosophical propositions concerning the communication, interdependence and integrity of phenomena/facts, the unity of historical and social aspects in cognition, the dialogue of cultures theory by M. Bakhtin and V. Bibler. My work relies on research content approach (study of the process content with the whole complex of its elements, their interactions and character, reference to facts, analysis and synthesis of theoretical findings, etc.), on historical approach – study of concrete historical development of the claimed topic in the western cinematograph. For this purpose I use both theoretical research methods (classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization) and empirical research methods (data acquisition connected with the research subject matter). The efficiency of such methods has been proved by western (R. Taylor, T. Shaw, D.J. Youngblood, A. Loughton, et al.) as well as Russian scholars (N. Zorkaya, E. Ivanyan, M. Turovskaya, A. Chubaryan, et al.).

It is well-known that the interpretation of media texts is changeable and subject to variations of political policies. After the peak of the ideological confrontation of the late Stalinism era and the peak of McCarthyism (1946-1953) when screen *enemy images* were full of mutual malicious grotesque, the Thaw period of the mid 1950s – the early 1960s turned the situation of the ideological confrontation in media

production in the direction of a more verisimilar representation of a *potential enemy*. Both western and Russian scholars frequently noted that there were always enough excuses for ideological and media confrontation (Jones, 1972; Keen, 1986; LaFeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovich, 1990; Kovalov, 2003; Turovskaya, 2003). But each of the opposing sides preferred to choose the most advantageous facts (in their favor) passing over *black spots* in silence.

1. Cold war times (1946-1991): Russia in the mirror of Western screen

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 (see Appendix) 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, p. 99).

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, p. 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, p. 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, pp. 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 (evidently, the initial period of 1945-1955 is meant – A.F.) the Russian question was avoided by men of art, but in the 1970-1990s many films on the Russia subject were shot” (Moseyko, 2000, p. 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, p.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, p. 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, p. 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, p.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 Bolshevik 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 then 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, p. 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, pp. 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, p. 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, p. 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, p. 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, p. 389). And though Russian characters, as a rule, appeared only in small episodes in films about American communists (Strada, Troper, 1997, p. 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, pavor, 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, p. 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, p. 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, p. 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, p. 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, p. 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).

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. Sery 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 spy 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 the 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, p. 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, p. 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, p. 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, pp. 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. Pipinashvily, *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, p. 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, p. 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, pp.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, pp. 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, p.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, p. 154; Golovskoy, 1987, p. 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 and Troper, 1997, p. 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, p. 146).

The action movie *Red Dawn* (1984) where the Russian aggression is shown as a moral equivalent of the Nazi invasion (Strada, Troper, 1997, p.160) 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, p. 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, p. 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. As M. Strada and H. Troper wrote: 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, pp. 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, p. 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, p. 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. Schwartzenegger 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, pp. 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* (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 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, pp.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, p.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, p.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, p.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, p. 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.).

Screen Stereotypes of the Cold War(1946-1991)

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

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

- spies penetrate into some USSR/USA/Western country to sabotage and/or to find out some military secrets (*Secret Mission, The Blue Arrow, The Mystery of Two Oceans, Above the Tissa, The Shadow Near the Pier, The Case of Corporal Kotchetkov, A Shot in the Fog, Marked Atom, The Prize, 13 Frightened Girls, We Accuse, From Russia with Love, Topaz, A Dandy in Aspic, Le Serpent, The Spy Who Came in from the Cold, Firefox, Invasion U.S.A., Le caviar rouge, The Fourth Protocol, No Way Out, etc.*);
- the opponent plots a secret attack against some USSR/USA/Western country creating secret bases with nuclear weapons for this purpose (*The Mystery of Two Oceans, World War III, Secret Weapons, Rocket Attack U.S.A., etc.*). Another variant: occupation troops invasion (*Black Seagull, Red Dawn, Amerika, etc.*), opponents exchange nuclear strikes which destroy the USA or even the whole planet (*Five, On the Beach, Chosen Survivors, Threads, Fail-Safe, The Day After, etc.*);
- a brutal pseudo-democratic or totalitarian regime oppresses its own people (USSR/USA/other country) quite often performing risky medical experiments or throwing its people into concentration camps (*The Plot of the Doomed, Silver Dust, The First Circle, One Day in the Life of Ivan Denisovich, 1984, Gulag, Mosca addio, Moscow on the Hudson, The Interviewer, etc.*);
- dissidents abandon/try to abandon a country where, in their opinion, democracy and personal freedom are stifled (*The Iron Curtain, Red Danube, The Journey, Escape to the Sun, Green Card, The Lost, La Diagonale du fou, Moscow on the Hudson, Flight 222, White Nights, etc.*);
- ordinary Soviet/western citizens explain to Soviet/western military/civil visitors misled by propaganda that the USSR/USA/Western country is a bulwark of friendship, prosperity and peace (*Ninotchka, Silk Stockings, Russian Souvenir, Leon Garros is Looking for his Friend, The Russian are Coming, Russkies, etc.*)
- a loving couple meets some obstacles connected with the ideological confrontation between the USSR and the Western world (*Silk Stockings, The Iron Petticoat, Queen of Revenge or to Leave Forever, One Two Three, Before Winter Comes, The Golden Moment, Cowboy and the Ballerina, etc.*);

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

to remain vigilant in relation to the malevolent Soviet system and its sinister representatives (Strada, Troper, 1997, p. 170).

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

The Stereotype Structure of Western 'Confrontational' Dramas

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

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

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

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

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

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

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

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

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

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

Historical period, scene: Hungary, October, 1956.

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

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

Characters, their values, clothing, constitution, lexicon, mime, gestures: Hungarian rebels and special services workers of the Hungarian communist regime. The latter are shown as rude, cruel and cynical sadists with a primitive vocabulary, unpleasant voices and looks; Hungarian rebels, on the contrary, are depicted as

extremely positive characters; they are purposeful, strong, honest fighters for peace and democracy who use a business lexicon, restrained manners and mime; even those of them who at first tried to maintain neutrality or even were under the influence of the communist propaganda, soon find their bearings and join the rebels.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the commander of the Soviet submarine 'Red October' and their American colleagues. At*

first they differed in the ideological status. The commander is charming, clever, honest, dressed in the military uniform, his speech (English, of course) is correct, his mime and gestures suit the canons of a military seaman. His American colleagues are also dressed in the military form, they are efficient professionals.

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

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

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

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

The Stereotype Structure of Western 'Confrontational' Thrillers or Detectives

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

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

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

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

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

Incipient problem: *law-breaking.*

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

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

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

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

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

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

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

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

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

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

Problem solution: the Soviet spy is exposed.

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

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

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

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

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

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

Incipient problem: the USA security is in danger (though the majority of the damaged 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 Poire.

Historical period, scene: the Moscow of the mid-1980s.

Setting, household objects: official interiors of Moscow houses and hotels. An ascetic mode of Soviet life.

Representation of reality: conventional (within the genre); Frenchmen are portrayed with sympathy, the Soviet characters are shown in the manner of an openly slapdash caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: Frenchmen are dressed in the latest Paris fashions; the Soviet characters are shabbily dressed, their vocabulary is poor, mime and gestures are exaggerated.

Significant change in the characters' life: Frenchmen come to Moscow and find themselves in a whirlpool of comical events...

Incipient problem: the French and Soviet characters are of a different ideological, social and material status; the Frenchmen get a 'cultural shock' after meeting with the Moscow mode of life of that time.

Search for solutions to the problem: by getting accustomed to the Soviet mode of life and its bureaucratic obstacles the Frenchmen try to overcome the difficulties in their way.

Problem solution: the negative Soviet characters get punished.

The Stereotype Structure of Western 'Confrontational' Sci-Fi Films

Historical period, scene: far/near future. The USSR, the USA, other countries, outer space.

Setting, household objects: simple dwellings and living conditions of Soviet characters, the interiors of space crafts, luxurious dwellings and excellent living conditions of western characters; a variation – cities and buildings destroyed by a nuclear catastrophe, poor life of the few survived characters.

Representation of reality: a quasirealistic or futuristic representation of events 'in one's own countries, spaceships', a conventional and grotesque representation of life in 'hostile countries and spaceships'.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive characters (astronauts, military men, peaceful citizens) – bearers of democratic ideas, aggressors (astronauts, military men, saboteurs, terrorists) – carriers of anti-humane ideas. Clothing: the uniform of astronauts, the military uniform, ordinary civilian attire. Constitution: athletic and robust. Vocabulary – businesslike, the mime and gestures are in accordance with the current functions.

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

Incipient problem: transgression – the lives of positive characters and, quite often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat. A variation: there are a few survivors after a nuclear catastrophe.

Search for solutions to the problem: armed struggle of positive characters with the enemy aggression, or an attempt of survivors after atomic bomb explosions to adapt to new living conditions.

Problem solution: killing/capture of aggressors, return to peaceful life, or the survivors' adaptation after the nuclear attack to new severe conditions of life.

Five. USA, 1951. Director A. Oboler.

Historical period, scene: near future.

Setting, household objects: streets and flats of an American city, ruins.

Representation of reality: a quasirealistic or futuristic representation of events.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: average Americans. Their clothes, speech, mime and gestures are rather commonplace.

Significant change in the characters' life: enemies drop nuclear bombs on the USA territory...

Incipient problem: lives of ordinary Americans as well as the existence of the USA are threatened, only five people survive.

Search for solutions to the problem: the five Americans who cheated death unite in order to adapt to new living conditions.

Problem solution: the five Americans find the strength to begin a new life in the post-nuclear epoch despite all the difficulties...

Amerika. USA, 1987. Director D. Wrye.

Historical period, scene: near future, 1997. Alaska.

Setting, household objects: streets and houses of Americans, their comfortable living conditions (before the Soviet troops invasion).

Representation of reality: crude grotesque on the verge of a caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive Americans (nice, strong, courageous, fair, patriotic, true to their soldier's and civil duty) and negative Soviet aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' speech is simple and connected to the army specific character. The Soviet characters are wearing a military uniform.

Significant change in the characters' life: the Soviet Union treacherously attacks America by landing troops in Alaska...

Incipient problem: lives of simple Americans as well as the existence of the USA are threatened.

Search for solutions to the problem: Americans get united for a struggle against the Soviet aggressors.

Problem solution: a victory of democratic American forces over the Soviet aggressors.

Red Dawn. USA, 1984. Director J. Milius.

Historical period, scene: near future. Florida, USA.

Setting, household objects: streets and houses of Americans, comfortable living conditions (before the Soviet troops invasion).

Representation of reality: crude grotesque on the verge of a caricature.

Characters, their values, clothing, constitution, lexicon, mime, and gestures: positive American teenagers (nice, strong, courageous, fair, patriotic) and negative Soviet and Cuban aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' vocabulary is simple and connected with teenage and military language. The Soviet and Cuban characters are wearing a military uniform.

Significant change in the characters' life: the Soviet Union allied with communist Cuba treacherously attacks America by landing troops in Florida...

Incipient problem: lives of simple Americans as well as the existence of the USA are threatened.

Search for solutions to the problem: Americans get united for a struggle against the Soviet-Cuban aggressors.

Problem solution: a victory of democratic American forces over the Soviet-Cuban aggressors.

2. After cold war (1992- Present): New Russian image of the Western Screen?

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-Present 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 (see Tables in the Appendix). From 1946 to 1991 on average they shot 12 films concerning Russia whereas from 1992 to Present 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...

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. Wagnier 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* (2003), *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 cosy 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. Kudryavtsev'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 superpopular American serial *Sex and the City*). Thanks God, that he is not always a spy, a gangster or an alcoholic.

In the XXst 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 megabudgetary 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.

Modern Screen Stereotypes of the Russian Subject on Western Screens (1992-Present)

Content analysis of Western films on the Russian subjects created in 1992-Present 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 Dramas on the Russian topic

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 Germans, sniper Zaytsev shoots the best Germany sniper...*

K-19: The Widowmaker. 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 Thrillers or Detectives on the Russian topic

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 Action Films on the Russian topic

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 ex-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 Melodramas on the Russian topic

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 Comedies on the Russian topic

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 Sci-Fi Films on the Russian topic

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 space 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...*

3. Case studies of Russia in the mirror of Western screen

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 (Eco, 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 1):

Table 1. 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 Bolshevist 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? What values dominate in the end?</i>	Patriotic, monarchist, family values.	Communist, Bolshevist values
<i>What does it mean to be a success in this world? What person succeeds in this world? What conduct is rewarded in this world? 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 (Bolshevik 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.

Russian Image on the Federal Republic of Germany screen *

** This text is the result of the research with the financial support of DAAD grant 2014 (Forschungs- und Arbeitsaufenthalte Ausländischer Hochschullehrer und Wissenschaftler Wiedereinladungen für ehemalige Stipendiaten / Study visits of foreign academic personnel to the Federal Republic of Germany)*

The objectives of this text are:

- to define the place and role of the Russian image transformation topic in the Federal Republic of Germany cinematograph from 1946 (the beginning of the post-war ideological confrontation) to 1991 (the Soviet Union disintegration) versus the tendencies of the modern age (1992-present);

- the study of the political, ideological, social and cultural contexts, the principal development stages, concepts, aims, objectives, authors' conceptions of my research topic interpretations on the Federal Republic of Germany screen;

- classification and comparative analysis of the Federal Republic of Germany films' trends and stereotypes connected with the Russian image interpretation: ideology, content models, genre modifications (including: social and political analysis, stereotypes analysis, ideological analysis, representation analysis, identification analysis, iconographic analysis, narrative analysis, character analysis).

Analysis and the interpretation of the Federal Republic of Germany films connected with the Russian image interpretation and scientific literature about the research topic are very important. Because without those it is impossible to arrange, to systematize, to investigate contexts, basic stages, directions, purposes and tasks, contents, genre models, etc. of the development of the research theme.

I analyzed the image of Russia in the screen mirror of the Federal Republic of Germany for:

- determine the place and role of the image of the USSR and the Russian and Soviet / Russian characters in the movies from the beginning of the postwar German ideological confrontation to 1991 (the collapse of the Soviet Union) as compared with the trends of the modern era (1992 - present);

- identify political, ideological, social and cultural contexts, the main stages of development, concepts, goals, objectives, authors of fiction films themes outlined above;

- classify and compare trends and stereotypes German films related to the Soviet / Russian theme: ideology, content model, genre modifications (including: socio-political analysis, stereotypes, ideological analysis, identification analysis, the iconographic analysis, narrative analysis, the characters etc.).

Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1946-1991, i.e. during the existence of the USSR

Structure and genre stereotypes of dramas

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters and many of the characters of the Russian Empire. However, if the action takes place on the World War II or in the Soviet or Nazi camps, the living conditions of both Soviet and German characters quite ascetic;

- *methods of depicting reality*: moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917) or quasi-grotesque depiction of life in Russia and the USSR;

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive characters - carriers of democratic ideas; negative characters - inhuman, militaristic ideas. Characters shared not only social, but often material status. Separated by ideology and worldview (bourgeois, communist, Nazi), characters, usually filed according to the settings of a media source: most Soviet and Nazis characters shown rude and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream ... Characters of the Russian Empire or the Russian immigrants are often shown on the positive side. But some of the Soviet characters (e.g. prisoners of concentration camps) may also be shown on the positive side;

- *significant change in the lives of the characters*: the negative characters are going to put their inhumane ideas;

- *problems encountered*: the life of positive characters, or the life of entire nations / countries under threat;

- *finding solutions to the problem*: the struggle between of negative and positive characters;

- *solution*: the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Doctor from Stalingrad* (1958), *Stalingrad* (1963), *Escape from Taiga* (1967), *Escape to the Sun* (1972), *Cross of Iron* (1977), etc.

Structure and genre stereotypes of detectives and thrillers

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, luxury dwellings and household items Western characters (however, in the territory of the country hostile spies adapted to the housing and living conditions of the opponent);

- *methods of depicting reality*: as a rule, conditional grotesque depiction of the lives of people "hostile states" .

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but Soviet citizens or Nazi). Separated by

ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source: Soviet spies may at some timeto look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream ...

- *significant change in the lives of the characters*: the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- *problems encountered*: violation of the law;

- *finding solutions to problems*: crime investigation, prosecution negative characters;

- *solution*: positive characters expose / catch / destroy negative.

Specific examples of the movie: *The Spy* (1965), *Charlie Muffin* (1979), etc.

Structure and genre stereotypes of melodramatic films

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters.

- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people "hostile states" .

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;

- *significant change in the lives of the characters*: a meeting of male and female characters;

- *problems encountered*: ideological and social mesalliance;

- *finding solutions to the problem*: the characters overcome the ideological and social obstacles to their love;

- *solution*: wedding / love harmony, or death, separation of these characters.

Representative examples of films: *No Way Back* (1953), etc.

Structure and genre stereotypes of comedy films

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and Houseware western characters;

- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people from "enemy states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: Soviet and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice;

- *significant change in the lives of the characters*: the characters encountered in the funny / eccentric circumstances in this case, either Western or Soviet characters are on foreign soil;

- *problems encountered*: "culture shock", mutual misunderstanding.

- *finding solutions to the problem*: in a series of funny / eccentric characters situations overcome ideological barriers to understanding.

- *solution*: the harmony of understanding of Soviet and Western characters, colored humor.

Representative examples of films: *Comrade Munchausen* (1962), *Two girls with red star* (1966), etc.

Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1992-Present, i.e. after the collapse of the USSR

Structure and genre stereotypes of dramas

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters, many of the characters of the Russian Empire , Russian mafia oligarchs from post-Soviet period. However, if the action takes place on the World War II or in the Soviet and Nazi concentration camps, the living conditions of both Soviet and German characters quite ascetic.

- *methods of depicting reality*: moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917) or quasi- grotesque depiction of life in modern Russia and the USSR;

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive characters - carriers of democratic ideas; negative characters - inhuman, militaristic ideas. Characters shared not only social, but often material status, ideology, worldview (bourgeois, communist, Nazi). Characters of the Russian Empire or the Russian immigrants are often shown on the positive side. Nazi characters are negative, Russian / Soviet characters are shown different - as rude and violent types with primitive vocabulary, spiteful persons active gestures and unpleasant tone of voice, and quite goodies protecting example civilians women and children. Soviet characters, such as concentration camp prisoners, may also be

shown on the positive side. Characters of modern Russia (mostly - women) can be displayed positive if they are not connected with the secret police, mafia, crime;

- *significant change in the lives of the characters*: the negative characters are going to put their inhumane ideas;

- *problems encountered*: the life of positive characters, or the life of entire nations / countries under threat;

- *finding solutions to the problem*: the struggle between negative and positive characters;

- *solution*: the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Stalingrad* (1993), *Rabbit Hunt* (1994), *Enemy at the Gates* (2001), *Amber Amulet* (2004), *Joy Division* (2006), *Nameless woman in Berlin* (2008), *4 days in May* (2010), *Uranium Mine* (2010), *Miracles* (2011), *Our mothers, our fathers* (2013), etc.

Structure and genre stereotypes of detectives and thrillers

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters (or more is better, when it comes to modern Russia), luxury homes and Houseware western characters, Russian millionres, mafia (in this case, if the movie characters spies, then, being on hostile territory of the country, they adapt to the housing and living conditions of the opponent);

- *methods of depicting reality*: as a rule, several grotesque depiction of life of people "hostile states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but the Soviet / Russian citizens, the Nazis). Separated by ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source : spyware may at any time to look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream... Russian characters are shown in a more differentiated.

- *significant change in the lives of the characters*: the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- *problems encountered*: violation of the law;

- *finding solutions to problems*: crime investigation, prosecution negative characters;

- *solution*: positive characters expose / catch / destroy negative.

Specific examples of the films: *23* (1998), etc.

Structure and genre stereotypes of melodramatic films

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;
 - *furnishings, household items*: a modest dwelling and household items Soviet / Russian characters, comfortable home and everyday objects German characters of Russian millioners, mafia;
 - *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people "hostile states";
 - *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;
 - *significant change in the lives of the characters*: a meeting of male and female characters;
 - *problems encountered*: ideological and social mesalliance;
 - *finding solutions to the problem*: the characters overcome the ideological and social obstacles to their love;
 - *solution*: wedding / love harmony, or death, separation characters.
- Representative examples of films: *Love in Königsberg* (2006), *Love in St. Petersburg* (2009), etc.

Structure and genre stereotypes of comedy films

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;
- *furnishings, household items*: a modest dwelling and household items Soviet / Russian characters, comfortable home and household items Western characters of Russian millioners, mafia;
- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people from "enemy states";
- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: Soviet / Russian and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice; Russian characters may look more differentiated;
- *significant change in the lives of the characters*: the characters encountered in the funny / eccentric circumstances in this case, either the German or Soviet / Russian characters are on foreign soil;
- *problems encountered*: "culture shock", mutual misunderstanding;
- *finding solutions to the problem*: in a series of funny / eccentric characters situations overcome ideological barriers to understanding;
- *solution*: understanding characters, colored humor.

Representative examples of films: *The Gorilla Bathes at Noon* (1993), *Gate to Heaven* (2003), etc.

My analysis of feature films related to the Soviet / Russian theme and Soviet / Russian characters, set in Germany / West Germany from 1953 to 2014 allowed us to construct a table 2.

Table 2. German Feature Films on the Russian Subject (1946-2014)
Compiled by Alexander Fedorov

<i>Soviet Period</i>								
Year of film release:	Total number of German feature films associated with the Russian subject:	<i>Films' Genres</i>						
		Drama	Comedy	Triller& Detective	Melodrama	Action	Sci-Fi	
1953	1	0	0	0	1	0	0	
1954	0	0	0	0	0	0	0	
1955	0	0	0	0	0	0	0	
1956	1	0	0	0	1	0	0	
1957	0	0	0	0	0	0	0	
1958	3	2	0	0	1	0	0	
1959	2	1	1	0	0	0	0	
1960	2	0	1	0	1	0	0	
1961	0	0	0	0	0	0	0	
1962	4	2	2	0	0	0	0	
1963	1	1	0	0	0	0	0	
1964	5	2	1	0	2	0	0	
1965	3	0	1	2	0	0	0	
1966	3	1	2	0	0	0	0	
1967	9	5	4	0	0	0	0	
1968	1	0	0	0	1	0	0	
1969	2	1	1	0	0	0	0	
1970	4	4	0	0	0	0	0	
1971	1	0	1	0	0	0	0	
1972	1	1	0	0	0	0	0	
1973	0	0	0	0	0	0	0	
1974	2	2	0	0	0	0	0	
1975	1	1	0	0	0	0	0	
1976	1	0	0	0	1	0	0	
1977	2	2	0	0	0	0	0	
1978	0	0	0	0	0	0	0	
1979	1	0	0	1	0	0	0	
1980	0	0	0	0	0	0	0	
1981	1	1	0	0	0	0	0	
1982	2	2	0	0	0	0	0	
1983	0	0	0	0	0	0	0	
1984	4	3	1	0	0	0	0	

1985	0	0	0	0	0	0	0	
1986	1	1	0	0	0	0	0	
1987	2	2	0	0	0	0	0	
1988	3	3	0	0	0	0	0	
1989	0	0	0	0	0	0	0	
1990	2	2	0	0	0	0	0	
1991	1	0	1	0	0	0	0	
Total (Soviet period)	66	39	16	3	8	0	0	
<i>Russian period</i>								
Year of film release:	Total number of German feature films associated with the Russian subject:	<i>Films' Genres</i>						
		Drama	Comedy	Triller& Detective	Melodra ma	Action	Sci-Fi	
1992	0	0	0	0	0	0	0	
1993	5	4	1	0	0	0	0	
1994	1	1	0	0	0	0	0	
1995	1	0	1	0	0	0	0	
1996	3	1	0	2	0	0	0	
1997	2	1	0	0	0	1	0	
1998	2	1	0	1	0	0	0	
1999	3	1	1	1	0	0	0	
2000	2	2	0	0	0	0	0	
2001	7	4	0	2	1	0	0	
2002	5	2	0	1	0	1	1	
2003	5	3	2	0	0	0	0	
2004	4	3	0	0	0	1	0	
2005	5	4	0	0	0	1	0	
2006	9	5	1	2	1	0	0	
2007	7	4	1	0	1	1	0	
2008	4	2	0	2	0	0	0	
2009	6	1	0	2	1	1	1	
2010	7	4	0	0	0	3	0	
2011	2	2	0	0	0	0	0	
2012	1	1	0	0	0	0	0	
2013	1	1	0	0	0	0	0	
2014	0	0	0	0	0	0	0	
Total (Russian period)	82	47	7	13	4	9	2	
TOTAL:	148	86	23	16	12	9	2	

Results. As a result of analysis, I found that from 1953 to 2014 in the Federal Republic of Germany was photographed 148 feature films related to Russia and

Russian characters. The first postwar German feature film with Russian characters was filmed in 1953.

60 feature films from 148 were co-production (with France, Italy, USA, Austria, Switzerland, and other countries), and 46 - the films adaptations of the Russian literary classics (prose and plays of Anton Chekhov, Fedor Dostoyevsky, Leon Tolstoy, Nikolai Gogol , Maxim Gorky, etc.).

As for the genre spectrum of these films, it is obvious dominant genre drama (86 films). Followed by (in descending order): comedy (23 films), detectives and thrillers (16 films), melodrama (12 films), action movies (9) and fiction films (2).

Only 88 from 148 of German films, associated with Soviet or Russian characters, talk about time period of 1940s – 1990s and the beginning of the XXI century. The following topics dominated in these 88 films:

- escape/emigration of Russian characters to the West (11 films),
- espionage and terrorism (10 films),
- the Russian mafia, banditry, prostitution (10 films),
- the German characters suffering during the Second World War on the Eastern Front in the first half of the 1940s (7 films),
- the suffering of the German characters during the Soviet occupation of Germany in the second half of the 1940s (5 films),
- adventure of German characters caught in the Soviet Union or Russia during the 1960s to the present days.

Analyzing the figures, I can note a significant increase (at least 2.5 - fold) to the attention of German filmmakers of the Soviet / Russian theme in the post-Soviet era. So 66 films with Soviet and Russian characters was delivered in Germany for 45 five years after the war (1946 to 1991), and 82 films - in the last 22 years (1992-2014).

When saving dominant drama (39 dramas in the Soviet period and 47 - in the post-soviet) is clearly observed decline in the share of comedy films (16 comedies in the Soviet period to 7 - in the post-soviet) and an increase in the number of detectives, thrillers and action (in the Soviet period, these genres can be traced in the aggregate as the main in the 3 films only, whereas in the post-Soviet period - already in the 22 films).

148 feature films with the Soviet / Russian characters ... it much or little? Looking to compare. For example, in the U.S. during the Soviet period was delivered 242 films of this kind, and since 1992 - about 150. But - 148 films , it's about the same as it was filmed from 1946 to 2014 in France and Italy together ...

Consequently, interest in Russian cinema topics in Germany accidental, and understandably so - the history of Russia and Germany are closely linked, including two world wars, where both sides were killed tens of millions of people.

As for the reasons for the increasing number of Russian films with themes - especially with modern - that over the past 20 years, then I would venture to hypothesize that it affected a significant inflow into Germany and Soviet Russian emigrants in it since 1992. Consequently, inside Germany itself today has considerable largest audience interested in films about Russia and Russian characters: from 82 million people residing in Germany, about 6 million in one degree or another

fluent in Russian (Russian language ..., 2014). Contemporary German fiction cinema, associated with Soviet / Russian theme and Soviet / Russian characters, of course, gives a more stereoscopic and realistic image of Russia and Russian (see, for example, *Love in Königsberg*, *England*, *Enemy at the Gates*, *Gate to Heaven*, etc.). However, many German films 1992-2014's still pretty primitive approach inherent to the interpretation of events and characters associated with Russia (*Russian Roulette - Moscow-95*, *Transsiberian*, etc.).

***Analysis of the Russian Image on the Western Screen in the Epoch of Cold War
(1946-1991)
(a Case Study of the 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, pp. 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 U.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, p. 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, p. 208).

Let me take T. Hackford's film *White Nights* (the 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, p. 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 – script writers 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 (see Table of key political events in the Appendix) 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. Rosselini, 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, an influential American scholar and media teacher (Silverblatt, 2001, pp. 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, p. 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.

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, p.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, p.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, p.116).

Indeed the success with the audience is closely connected with the mythological layer of a production. “Strong” genres – thriller, fiction, Western – always rest upon “strong” myths (Yampolskiy, 1987, p.41). 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, pp.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, p.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, p.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, p.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” (Berdyayev, 1990, p.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, p.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, p.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.

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.

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 the 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 he is a Cossack; the actor’s name is Mikko Nousiainen), 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.

Analysis of the Interpretation of the Image of Russia on the Western Screen in the Post-Soviet Period (1992-Present) (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 U. 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, p.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, p.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” (Tsyrukun, 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 “subconsciousness 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, pp.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 S. 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. Drama.

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).

Anton 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 Bolshevik 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: 1) 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 Strogoff*. 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, Francoise 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.

Conclusions

The analysis allow us to draw the following conclusions:

- anti-sovietism/anticommunism of the Western screen played an important role during the cold war, however we shouldn't forget that at all times the policy of the West was in many respects anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This tendency can be traced in many Western works of art even before the rise of USSR as well as after its collapse;

- the content analysis of the western media texts of the period of the "cold war" (1946-1991) allows to present their main plot diagrams as follows: Soviet spies penetrate into the territory of the USA/Western country to commit diversion and/or to worm out military secrets; the USSR prepares a covert attack on the territory of the USA/Western world, creating secret bases with nuclear weapons; the inhuman Soviet totalitarian regime oppresses its own people or the people of any other country; Nonconformity leaves/attempts to leave the USSR where, in their opinion, democracy and individual freedom are being oppressed; common western people explain to Soviet military/civilian visitors who were mislead by propaganda that the USA/Western country is the stronghold of friendship and world-wide prosperity and peace; obstacles connected with the ideological confrontation between the USSR and the Western world appear on the way of a loving couple;

- content analysis of western media texts created in post-Soviet period (1992-present) 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-present 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-Present 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.

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The UNESCO Institute for IT in Education, Moscow

<http://www.iite.ru/iite/index>

ICT Technologies in Education

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Media Library of School Sector

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Art & Education (Moscow)

<http://www.art.ioso.ru>

Federation for Internet Education (Russia)

<http://www.fio.ru>

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Research Group “School Media Library” (Moscow)

<http://www.ioso.ru/scmedia>

YNPRESS Agency (Agency of Young People, Children & Press, Moscow)

<http://www.ynpress.ru>

Russian Media Education Journals

Media Education Journal (print and web)

<http://www.ifap.ru/projects/mediamag.htm>

Media Library Journal (print)

<http://www.mediagnosis.ru/mshsen/8/4/1/index.htm>

Journalism and Media Market Journal (print and web)

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He was the speaker in the many international media and media education/literacy conferences: *World United Nation Forum ‘Alliance of civilizations’* (Media Literacy Section, Madrid, 2008), *Council of Europe Conference “Media Literacy”* (Graz, Dec. 2007), *International Media Literacy Conference* (Prague, Apr. 2007), *UNESCO Media Education Conference* (Paris, June, 2007), *Information Technologies International Conference* (Moscow, May, 2007), *International Conference E-Citizen*. (Moscow, Feb. 2006), *UNESCO Conference on the Information Society* (St.Petersburg, May, 2005), *Conference of Association for Media and Technology in Education*, *Concordia University* (Montreal, Canada, May, 2003), *National Media Education Conference: ‘Literacy & Liberty’* (AMLA: Alliance for Media Literate America) (Baltimore, U.S., June, 2003), *World Congress ‘Toys, Games and Media’*, *University of London, Institute of Education* (London, UK, Aug. 2002),

The Council of Europe: Hearing on Internet Literacy (Strasbourg, France, March 2002), 3rd World Summit on Media for Children (Thessaloniki, Greece, March 2001), International Council for Educational Media ICEM-CIME - Conference 'Pedagogy and Media' (Geneva, Switzerland, Nov. 2000), World Summit 2000: Children, Youth and the Media - Beyond the Millennium (Toronto, Canada, May 2000), AGORA European Children's Television Center Summit (Thessaloniki, Greece, June, 1999), Educating for the Media and the Digital Age: UNESCO International Conference (Vienna, Austria, UNESCO, Apr. 1999), World Media Education/Literacy Summit (Sao-Paulo, Brazil, May 1998), Media & Science Forum (Montreal, Canada, Oct. 1997), Youth and the Media, Tomorrow: UNESCO International Conference (Paris, France. UNESCO, Apr. 1997) and many others.

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List of Selected Publications of Prof. Dr. Alexander Fedorov

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