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Quantitative Evaluation as an Expressive Means in Media Discourse

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Abstract

The phenomenon of quantification in general and quantitative evaluation in particular is extremely important for the text content. Emotional evaluation is considered to be connected with the feature of “good”/“bad”, intellectual evaluation – with “reliability”/“unreliability”, taking into consideration not only space and time continuum, but also quantitative evaluation. Such an evaluation involves comparison with some kind of average normative indicator or corresponding to the expectations of communicants. Quantitative evaluation is characterized by the pragmatic co-meanings, including co-meanings created due to correlations of units “many/few” with “good/bad”. In the context, the use of multi-level quantifiers makes it possible to express different connotations. Quantitative evaluation is connected with the intellectual, logical and pragmatic aspects of interpretation of multilevel linguistic units. In the article, the expressive possibilities of multi-level means of quantitative evaluation are identified based on 2021–2023 media discourse. Occasional quantification of uncountable objects, non-standard compatibility with mesuratives, hyperbole and meiosis present increased expressiveness, and, consequently, perlocution of the media text. Quantitative evaluation provides comprehension and interpretation of reality taking into consideration non-discreteness/discreteness. A complicated system of multi-level units with functionally pragmatic (including stylistic and rhetorical) diversity and variability is used to express a quantitative evaluation. The media text author, nominating quantitative differences, focuses on the pragmatic amplification function typical for quantifiers. Quantitative evaluation is pragmatically oriented, that is, significant for media discourse.

Keywords: media discourse, media grammar, quantifiability, evaluation category, quantitative evaluation.

1. Introduction

Many authors (Arutyunova, 1988; Galich, 1999; Gaylomazova, 2012, etc.) propose to make difference between emotional and intellectual evaluation, although it would be rather conventional, since in real functioning both emotional and rational meanings are presented in evaluation units. As a rule, emotional evaluation is considered to be connected with the feature of “good”/“bad”, intellectual evaluation – with “reliability”/“unreliability”, taking into consideration not only space and time continuum, but also quantitative evaluation. Such evaluation involves comparison with some kind of average normative indicator or corresponding to the expectations of communicants. Quantitative evaluation is characterized by pragmatic co-meanings, including co-meanings created due to correlations of units “many/few” with “good/bad”. In the context, the use of multi-level

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quantifiers makes it possible to express different connotations. Quantitative evaluation is connected with the intellectual, logical and pragmatic aspects of interpretation of multilevel linguistic units.

It is relevant to study units with the quantitative evaluation semantics, taking into consideration the categories of definiteness/indefiniteness, discreteness/non-discreteness, as well as their role in creating the interpretation of media texts.

2. Materials and methods

In the article, the expressive possibilities of multi-level means of quantitative evaluation are identified based on 2021–2023 media discourse with the contextual and linguopragmatic analysis.

3. Discussion

“Evaluation is a subjective expression of the significance of objects and phenomena of the surrounding world, and significance is usually understood as the ability or inability to meet a person's social needs” (Belyaeva, 2009: 162). It is the evaluation that gives a “humanized’ linguistic picture of the world. According to the right opinion of E.N. Gaylomazova (Gaylomazova, 2012: 8), quantitative evaluation is largely discursive, that is, it depends on the type of discourse. In media discourse, many parameters of quantitative evaluation depend on the tasks of perlocution (Deligiaouri, 2018; Fitzpatrick, 2018; Golan et al., 2019; Jang, Kim, 2018; Kang et al., 2022; Kulikova et al., 2019; 2021; Kulikova, Barabash, 2022; Kulikova, Tedeeva, 2022; Lane, 2020; Langer, Gruber, 2021; Shin et al., 2022; Van Duyn, Collier, 2019; Wenzel, 2019).

Media use the whole palette of quantitative evaluation: substantives with quantifying semantics (including metaphorical one), numerals, evaluative numerical forms of nouns (such as the plural hyperbolic or plural sensational), word-formative means of expressing intensity and iterativity (methods of verbal action, repetitions, etc.), comparison category, discursive units (first of all, particles) and etc.

It should be admitted that not the means used for nominating quantity (e.g., numerals in their main function) are expressive, but the means of quantitative evaluation, such as words designating measure, weight, quantity, used intentionally metaphorically (Belyaeva, 2009). It may be illustrated by this example:

“The media were filled with jokes about Lukashenko's meeting with wonderfully dressed Zimbabweans, memes about a stuffed lion presented to the president of Belarus and tons of deep political analytics about the fact that now Alexander Grigoryevich is not allowed to visit important white gentlemen, so he has to go to someone you don't understand” (Zaitsev, 2023a: 2).

It is clear that this is a case of “a lot” + “bad”, that a noun with a meaning of weight creates an ironic sound. Another example:

“By the way, kilometres of books by Bykov, Ulitskaya and Rubina were sold at this festival” (Serdechnova, 2022: 13); “In the old days, such a possibility would have generated a ton of profiteering...” (Zaitsev, 2023b: 2).

As we can see, in media, the system of measurement, or mesuratives, i.e. the nominations for of units of measure, weight, length, is used in a peculiar way: they combine the signs of nouns with the meaning of quality and characteristics of numerals (quantitative meaning). To create and enhance expressiveness, they are used as a stylistic means.

For the same purpose evaluative nouns with collective semantics such as *crowd*, *herd*, *horde*, which, along with the semantics of plurality, have a powerful charge of pejorativeness:

“A horde of PR specialists, activists, employees of “urban media”, Twitter essayists and Facebook publicists scattered across Europe in in waiting for the same well-fed life...” (Zaitsev, 2022: 2).

Lexical quantifiers of this type syncretically express the quantitative meaning connected with the manifestation of pejorativeness.

It is interesting, that the units with so-called diminutive suffixes do not have semantics of reducing the number or quantity at all. For example, the joke: “Polchasika (half an hour is the diminutive from *polchasa*) is more than half an hour” (Sannikov, 2003: 526; Belyaeva, 2008: 74-78), the essence of which is a reference to the types of discourse and typical circumstances of the use: the diminutives are intentionally used in informal communication, they are gender-coloured (women use them more often), so it is impossible to expect an exact match to the nominal amount.

In addition to lexemes, some idioms are also aimed at expressing quantitative semantics: as a rule, this is due to the idea of the minimum or maximum quantity/size: *kot naplakal*, *s gul'kin nos* (it's slim pickings, the Russian idioms with the meaning “a little”), *kury ne klyuyut*, *devat' nekuda* (ten a penny, the Russian idioms with the meaning “a lot”). For example, play on words with phraseological meaning in the media title:

Title “*Kot naplakal*” (it's slim pickings, the Russian idioms with the meaning “a little”, ad verbum: cat cried)

Lead: “*There is a shortage of anesthesia, vaccines and therapeutic feed for animals in Russia*” (Kuznetsova, 2022: 14).

The author successfully updated the semantics of zoomorphism, not very relevant in the phraseological unit.

Grammatical methods of transmitting quantitative evaluation include the use of verbs of certain ways of verbal action such as cumulative, distributive, total-distributive ones. Occasional formations made up on productive models, transmitting, along with only quantitative evaluation, pejorative evaluation are especially expressive, for example, *issnimalsya* (it means: he made so many films that exhausted all possible and impossible means that he became uninteresting).

For example, formations that have become extremely popular in media are also illustrative, such as *ponaekhali* (many have arrived – dismissively, with pejorative evaluation about migrants, the verb in Present Perfect), *ponaekhavshie* (substantivated Participle: arrived)

Title: “*Pouekhali tut!*” (left; the verb in Past Indefinite, dismissively, with pejorative evaluation about the mass departure of migrants from Tajikistan, Kyrgyzstan and Armenia to their homeland) (Andrianova, Aminov, 2022: 3).

Grammatical (morphological) means of expressing quantitative evaluation is a category of the degree of comparison of adjectives, which, in fact, “measures” the amount of an attribute. An expansive representation of this category has been accepted in media: the degrees of comparison from those nouns (not only adjectives) semantics of which even do not imply the very idea of graduality have become common: *putinee Putina* (putinier than Putin – the comparative degree made of the name), *nash tsirk tsirkee* (our circus is more circus – the comparative degree made of the noun), *tsentree* (more centre – the comparative degree made of the noun), *vechnee* (more eternal – the comparative degree made of the adjective not used in the comparative degree form), *obshchee* (more common – the comparative degree made of the adjective not used in the comparative degree form), *ravnee* (more equal – the comparative degree made of the adjective not used in the comparative degree form):

“*Not so long ago, our education took place in the spirit of proletarian internationalism. This is when everyone is equal, but workers are ravnee (the most equal – the comparative degree made of the adjective not used in the comparative degree form) as a class*” (Odoevtseva, 2022: 1). This is an example when the obvious alogism becomes a means of irony and even grotesque.

One of the most striking means of quantitative evaluation based on the morphological category of the number of anthroponyms is a special rhetorical figure – antonomasia. The source of modern antonomasias is often the phenomena of mass culture:

“*The TV channels have been filled with the most vulgar comedy clubs, calque of Western programs with Urgants, Galkins and Dibrov*” (Bravitskaya, 2022: 27).

The antonomasias made on the pluralization of the onym are an interlingual universal, based on the idea of an elliptical plural (Kuryłowicz, 1964: 149-205). The elliptical plural is characteristic of nouns with individual semantics, egocentric words, including anthroponyms. Pluralization in this case expresses the idea of a heterogeneous plurality having a marked (highlighted) sub plurality: *Urgants = Urgant* and others like him, etc. The pragmatics of the pejorative/meliorative essence of such antonomasias is created by the prototypes, the attitude of the speech sender to them. And the pejorative essence of antonomasias of this type is much more widespread than meliorative one; it is pejorativeness that underlies the cognitive mechanisms of creating and perceiving media antonomasias.

Another rhetorical figure from the addition group figures aimed at expressing quantitative evaluation is repetition. With all the variety of functions of repetition (Kulikova et al., 2023), one of the main functions is the expression of a quantitative evaluation of ‘a lot’. The repetition of nouns most often expresses simple quantitative multiplicity, the repetition of verbs expresses the duration and extent of the corresponding action, the repetition of an adjective expresses the intensity of the attribute, for example:

“No one, alas, began to find out that the Spanish newspaper spread the news bomb, was zheltaya-prezheltaya” (yellow-very yellow, the second adjective has the prefix *pre-* used in Russian as the sign of the highest degree of some attribute) (Kuznetsova, 2023: 3)

In quantitative evaluation, the “human factor” is extremely important, because the same quantity is estimated as large or small exclusively from the cognizing and nominating person’s view, this person uses discursive particles to express his/her evaluation: *vsego pyat' knig*, *tol'ko pyat' knig* (only five books – few), *tselykh pyat' knig*, *azh pyat' knig* (as many as five books – many), etc.:

“Then pro-Kremlin economists rushed to explain that our increase would be “only \$500 a year” and no one would get rich” (Guzheva, 2023: 3).

Special stylistic figures such as meiosis and hyperbole are also focused on quantitative evaluation:

“All the time we are accused of some kind of contract killings. Security services are never performers! Even if we had assumed the possibility of liquidation, isn't it possible to hire a migrant za tri kopeiki (cheap cost, ad verbum: for three coins) *for this, who will do everything in the best possible way, is it?”* (Kondrashov, 2023: 20).

“– I think it is wrong to deprive children of rest because they have careless parents. My child has never been unattended for a second, now there are a million opportunities that the state provides” (Melnikova, 2023: 2)

Hyperbole in the media text is connected with perlocation and provides ease of perception by the recipient. It is also important that with this technique it is possible to express the emotions of the writer/speaker and ‘infect’ the listener/reader with his/her mood. Even A.A. Potebnya and S.I. Kartsevsky noted that hyperbole is rarely used in calm, balanced speech; on the contrary, it is a sign of agitated and contagious speech. “When we try to convince someone, our speech is full of exaggerations and different distortions of objective truth” (Kartsevsky, 2000: 223). It follows: the advertising text (or close to it in fact) is necessarily based on hyperbolization, which, however, should not mislead the consumer. The “Law on Advertising” takes care of this.

4. Results

A special problem is the incorrect (erroneous or manipulative) use of quantitative evaluations:

“At the same time, Baku, unlike its neighbours, had one serious advantage in the form of huge reserves of energy resources (oil, gas). And it took advantage of this in an exemplary way: economic indicators udarilis' v rost (hit the growth), *vyroslo v razy* (increased significantly) the welfare of the population (Harebov, 2021: 3). It is known that all the phraseological units with the reference word *udarit'sya* (hit him/herself /them/yours/ourselves) express the intensity of the event and at the same time a pejorative evaluation *udarit'sya v slezy*, *v ambitsii*, *v begstvo* (to burst into tears, ambitions, flight), and it is hardly right to apply such a phrase to an objectively positive phenomenon – the growth of economic indicators. The phrase *Vyroslo v razy blagosostoyanie* (well-being has grown in times) is not irreproachable, too. This is an example of applying quantitative characteristics to something that fundamentally cannot be measured in this way.

“For a long time a trochnik (a student who studies poorly) *has not been able to get into our college... – explains the director of the Energia college near Moscow (town Reutov) Nerses Nersesyan. <...> – It is v razy* (much more) *interesting for children to study with us”* (Shigareva et al., 2022: 10).

Quantitative evaluation based on the comparison category often turns out to be a means of verbal manipulation. Comparison is one of the main topos or trope of similarity; it is implemented when both components of the comparison are presented. For example, the normative implementation of the topos “comparison”:

“Experts have listed the funds available in Russian drug stores allowed for children: aqualor, irs-19 and ocillococcinium. As for the latter, by the way, it has one of the longest reception regimens: a 17-week study showed that with the use of it the incidence of acute respiratory infections was reduced by 3 times compared to the control group” (Zakharova, 2023: 15). And the example of the exclusively manipulative use of the topos “comparison” in media advertising:

“The results are encouraging – in some cases, the positive effect came 2 times faster and was 2 times more expressed” (Nauchny..., 2023: 5).

The last quantitative phrase is completely meaningless, because the effect cannot be “more expressed either 2 or 3 times.

As the analysis of media texts has shown, quantitative evaluation and the means of its expression are closely connected with the opposite categories of definiteness/indefiniteness and discreteness/non-discreteness. These categories are interrelated, it is possible to establish their correlations: certainty – discreteness and indefiniteness – non-discreteness. For such correlations, the syntagmatic aspect turns out to be significant (peculiarity of the sequence of units with quantitative semantics, for example, the sequence of units in combinations such as *v dva raza* (twice), *raza v dva* (about two times) or *v razy* (by many times).

We think that units with quantitative semantics, expressing indefiniteness, non-discreteness, are intentionally chosen by the authors to create contexts that are formally argumentative, but semantically ambivalent, it means the recipient is provided with some argument. This argument can be interpreted in different ways and with critical perception it appears to be semantically and pragmatically defective.

To create such an argumentative effect, the authors of texts use formal indicators to increase indefiniteness, for example, indefinite pronouns, units semantically close to them or constructions with such elements: *in some cases, many believe, most believe, the analysis of results by focus groups*. Such units are used as means of expressing some indefinite quantitative evaluation, which is formally expressed, but does not contain an exact substantiation. Such units, in our opinion, have a significant manipulative potential, which makes it possible to create texts that promote manipulation of any kind. Linguistic units with the quantitative evaluation semantics in media texts are represented in the position of topos, while they can be actually tropes (the main, systemic ones – traditional metaphors, comparisons, and occasional units created on their basis). In such cases, it is also possible to create a positive pragmatic effect, as well as manipulation (a negative pragmatic effect from the point of view of constructive communication).

Linguistic works evaluating manipulation as a destructive phenomenon, often present an expansive idea of manipulative means: they include all the toposes and tropes, all the linguistic means forming systemicity (synonymy, antonymy, polysemy, etc.), units of all the language levels (Zapryagaeva, Shishlyannikova, 2021: 262-266; Shagbanova, 2020: 72).

It must be admitted that the main and original function of tropes is to enhance the figurativeness and expressiveness of the text, and the incorrect use turns them into a manipulative tool (for example in the case of comparison, when either one component of comparison or the basis for comparison is reduced).

5. Conclusion

Thus, quantitative evaluation provides comprehension and interpretation of reality taking into consideration indefiniteness/definiteness, non-discreteness/discreteness. To express quantitative evaluation the author uses the complicated system of multi-level units with functionally pragmatic (including stylistic and rhetorical) diversity and variability.

The pragmatic characteristics of units with the quantitative evaluation semantics make it possible to define ambivalence as their obligatory feature, which ensures regular functioning in media texts as a means of argumentation or manipulation. Units implementing an indefinite, non-discrete quantitative evaluation are potentially manipulative. It is important to take this fact into consideration creating as well as interpreting the media text.

A significant parameter for units with the quantitative evaluation semantics is the regularity of their use as the most important element of rhetoric – tropes, such tropes can act as key media text elements determining the vector of interpretation, initially set by the author. The intentionality of such a vector is enhanced when the author uses the transformation of traditional tropes or occasional means, the perception of which is supported and actualized by the context. Multilevel units with quantitative evaluation semantics are able to implement a text-forming function, mainly in cases of their concentration in structurally significant parts of the media text (strong text positions). The media text author, nominating quantitative differences, focuses on the pragmatic amplification function typical for quantifiers. Quantitative evaluation is pragmatically oriented, that is, significant for media discourse.

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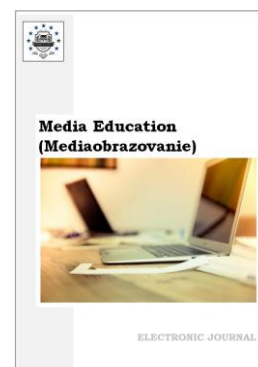
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Western Cinema on the Pages of the Magazine *Soviet Screen*: 1957–1968

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Abstract

The subject of Western cinematography was presented in a rather limited volume on the pages of the *Soviet Screen* magazine in 1957–1960. However, with the appointment of film critic Dmitry Pisarevsky (1912–1990) to the post of editor-in-chief the "thaw" tendencies in the *Soviet screen* led to a gradual increase in the number of materials about foreign cinema on the pages of the magazine (sometimes they took up to a third of the total volume of the issue). Increasingly, photographs of Western movie stars were published (in rare cases, even on color covers), neutrally or positively presented biographies of Hollywood and European actors and directors, articles about Western film weeks and international film festivals, reviews of Western films, etc. Although, no doubt, there were also ideologically biased materials in this magazine.

Based on the content analysis (in the context of the historical, socio-cultural and political situation, etc.) of the texts published during the "thaw" period of the magazine *Soviet Screen* (1957–1968), the authors came to the conclusion that materials on the subject of Western cinema on this stage can be divided into the following genres:

- ideologized articles emphasizing criticism of bourgeois cinema and its harmful influence on the audience;
- articles on the history of Western cinema (as a rule, about the period of the Great Silent, with a minimum degree of ideologization);
- biographies and creative portraits of Western actors and directors (often neutrally or positively evaluating these filmmakers);
- interviews with Western filmmakers (here, as a rule, interlocutors were selected from among "progressive artists");
- reviews of Western films (positive in relation to most of the Soviet film distribution repertoire and often negative in relation to those movies that were considered ideologically harmful);
- articles about international film festivals and weeks of foreign cinema in the USSR (with a clear division into "progressive" and "bourgeois" cinematography);
- reviews of the current repertoire of Western national cinematographies (here, as a rule, criticism of bourgeois cinematography was also combined with a positive assessment of works and trends ideologically acceptable to the USSR);
- short informational materials about events in Western cinema (from neutral reports to caustic feuilletons and "yellow" gossip).

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Keywords: Soviet Screen magazine, Western cinema, film criticism, ideology, politics, reviews, articles, movie.

1. Introduction

The subject of Western cinematography was presented in a rather limited volume on the pages of the *Soviet Screen* magazine in 1957–1960. However, with the appointment of film critic Dmitry Pisarevsky (1912–1990) to the post of editor-in-chief the "thaw" tendencies in the *Soviet screen* led to a gradual increase in the number of materials about foreign cinema on the pages of the magazine (sometimes they took up to a third of the total volume of the issue). Increasingly, photographs of Western movie stars were published (in rare cases, even on color covers), neutrally or positively presented biographies of Hollywood and European actors and directors, articles about Western film weeks and international film festivals, reviews of Western films, etc. Although, no doubt, there were also ideologically biased materials in this magazine.

2. Materials and methods

The research methodology consists of key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and the social in cognition; scientific, film studies, sociocultural, culturological, hermeneutical, semiotic approaches proposed in the works of leading scientists (Aronson, 2003; Bakhtin, 1996; Balazs, 1935; Bibler, 1990; Casetti, 1999; Demin, 1966; Eco, 1976; Eisenstein, 1964; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; 1992; 1994; Mast and Cohen 1985; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007 and others).

The project is based on a research content approach (identifying the content of the process under study, taking into account the totality of its elements, the interaction between them, their nature, turning to facts, analyzing and synthesizing theoretical conclusions, etc.), on a historical approach-consideration of the concrete historical development of the declared theme of the project.

Research methods: complex content analysis, comparative interdisciplinary analysis, methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization; methods of empirical research: collection of information related to the subject of the project, comparative-historical and hermeneutic methods.

This article continues our previous series on the analysis of the film press (Fedorov, 2002a, Fedorov, 2002b; Fedorov, Levitskaya, 2022a, Fedorov, Levitskaya, 2022b, Fedorov, Levitskaya, 2022c, Levitskaya, 2022; Levitskaya, Fedorov, 2023).

3. Discussion and results

In this article, we will focus on the analysis of materials about Western cinema published in the *Soviet Screen* magazine from 1957 to 1968, when its editors-in-chief were: Nikolai Kastelin (1904–1968), Elizaveta Smirnova (1908–1999) and Dmitry Pisarevsky (1912–1990).

In [Table 1](#) presents statistical data reflecting the changes (from 1957 to 1968) organizations, the organ of which the journal was, its circulation, periodicity. The names of the editors of the journal and the time intervals of their leading work in the publication are indicated.

Table 1. Magazine *Soviet Screen* (1957–1968): statistical data

Year of issue of the magazine	Organizations whose authority was a magazine	Magazine circulation (in million copies)	Periodicity of the magazine (numbers in year)	Editors of the magazine
1957	Ministry of Culture of the USSR	0.2	24	Nikolai Kastelin
1958	Ministry of Culture of the	0.2	24	Nikolai Kastelin (№№ 1-15) Elizaveta

	USSR			Smirnova (№ 16-24)
1959	Ministry of Culture of the USSR, Union of Cinematographers of the USSR *	0.25	24	Elizaveta Smirnova
1960	Ministry of Culture of the USSR, Union of Cinematographers of the USSR	0.25-0.3	24	Elizaveta Smirnova
1961	Ministry of Culture of the USSR, Union of Cinematographers of the USSR	0.4	24	Elizaveta Smirnova (№ 1-11) Dmitry Pisarevsky (№ 12-24)
1962	Ministry of Culture of the USSR, Union of Cinematographers of the USSR	0.4	24	Dmitry Pisarevsky
1963	Ministry of Culture of the USSR, Union of Cinematographers of the USSR (№ 1-10); State Committee of the Council of Ministers of the USSR for Cinematography, Union of Cinematographers of the USSR (№ 11-24)	0.4-0.5	24	Dmitry Pisarevsky
1964	State Committee of the Council of Ministers of the USSR for Cinematography, Union of Cinematographers of the USSR	0.5-0.7	24	Dmitry Pisarevsky
1965	State Committee of the Council of Ministers of the USSR for Cinematography, Union of Cinematographers of the USSR	1.6-1.7	24	Dmitry Pisarevsky
1966	Cinematography Committee under the Council of Ministers USSR, Union of Cinematographers of the USSR	2.6-2.61	24	Dmitry Pisarevsky
1967	Cinematography Committee under the Council of Ministers USSR, Union of Cinematographers of the USSR	2.6-2.9	24	Dmitry Pisarevsky
1968	Cinematography Committee under the Council of Ministers USSR, Union of Cinematographers of the USSR	2.0-2.3	24	Dmitry Pisarevsky

* The Union of Cinematographers of the USSR is listed in the imprint of the journal (along with the Ministry of Culture of the USSR) from No. 12 for 1959.

The authors of texts about Western cinema in the *Soviet Screen* in most cases were well-known film critics and film historians, many of whom held leading positions in the editorial offices of magazines and newspapers of that period:

1. M.Z. Dolinsky (born 1930) – journalist, film critic, editor. Member of the Union of Cinematographers of the USSR. From 1964 to 1969 he was the compiler of the yearbook *Screen* (together with S.M. Chertok). Published in the magazine *Soviet Screen*, in the yearbooks *Screen*. Author of a number of books on the subject of cinematography: *From Idea to Film*. Moscow, 1969; *Connection of Times*. Moscow, 1976; *Music Celebration*. Moscow, 1979.

Table 2. The main authors of the publications of the magazine *Soviet Screen* (1957–1968) on the subject of Western cinema

No.	Surnames of film critics, who most often published articles on Western cinema in the <i>Soviet Screen</i> magazine	The number of articles published by these film experts, film critics in the <i>Soviet Screen</i> magazine on the subject of Western cinema
1-2	Dolinsky M.Z. and Chertok S.M. (1931–2006)	9
3	Bozhovich V.I. (1931–2021)	8
4	Kartseva E.N. (1928–2002)	7
5	Sher Y.L. (1909–?)	7
6	Orlov V.V. (1929–1972)	5
7	Rubanov I.I.	5
8	Khanyutin Y.M. (1929–1978)	5
9	Bachelis T.I. (1918–1999)	4
10	Braginsky A.V. (1920–2016)	4
11	Galanov B.E. (1914–2000)	4
12	Kuznetsov M.M. (1914–1980)	4
13	Lishchinsky, I.	4

2. S.M. Chertok (1931–2006) – journalist, film critic, editor. Graduated from the Moscow State Law Institute (1953). He was a member of the Union of Journalists of the USSR and the Union of Cinematographers of the USSR. From 1962 he was a correspondent, and from 1966 to 1975 – a head of the information department in the *Soviet Screen* magazine; from 1976 to 1978 he was an employee of the Research Institute of Theory and History of Cinema. From 1964 to 1973, he compiled the yearbook *Screen* (from 1964 to 1969, in collaboration with M.Z. Dolinsky). Since 1979 he lived in Israel, where he successfully continued his journalistic activities. Published in newspapers: *Soviet Latvia*, *Soviet Culture*, *Literary Newspaper*, *Evening Moscow*, in the magazines *Soviet Screen*, *Cinema Art*, *Spark*, *Youth*, *October*, *Moscow*, *Questions of Literature*, *Soviet Photo*, *Art*, *Theatrical Life*, *Theatre*, etc. Author of books: *Stars meet in Moscow*. Moscow, 1967; *Foreign screen: interview*. Moscow, 1973; *Start: Cinema of Black Africa*. Moscow, 1973; *Tashkent festival*. Tashkent, 1975; *There-there of the XX century*. Moscow, 1977; *Festival of the Three Continents*. Tashkent, 1978; *About cinema and about myself*. Sofia, 1979; *Freeze frames. Essays on Soviet cinema*. London, 1988 and others.

3. V.I. Bozhovich (1931–2021) – film critic. Graduated from Leningrad State University (1955), Ph.D. (1962). He was a member of the Union of Cinematographers of the USSR and Russia. He published his articles in the magazines *Soviet Screen*, *Cinema Art*, etc. Author of books: *Jacques Feyder*. Moscow, 1965; *Contemporary Western Filmmakers*. Moscow, 1972; *Jean Gabin*. Moscow, 1982; *René Clair*. Moscow, 1985; *Jean-Louis Trintignant*. Moscow, 1987; *Kira Muratova*. Moscow, 1988, etc.

4. E.N. Kartseva (1928–2002). Graduated from Moscow State University (1950), Ph.D. (1991). She was a member of the Soviet Communist Party, the Union of Cinematographers of the USSR and Russia. She worked at the State Film Fund, at the Institute of Philosophy. From 1979 to 2002 she was a researcher and head of Department of the Research Institute of Cinematography. She published her articles in the magazines *Soviet Screen*, *Cinema Art*, etc. Author of books: *Made in Hollywood*. Moscow, 1964; *Bette Davis*. Moscow, 1967; *Spencer Tracy*. Moscow, 1970; *Mass culture in the USA and the problem of personality*. Moscow, 1974; *Ideological and aesthetic foundations of bourgeois "mass culture"*. Moscow, 1976; *Western: the evolution of the genre*. Moscow, 1976; *Kitsch, or the triumph of vulgarity*. Moscow, 1977; *Burt Lancaster*. Moscow, 1983; *Hollywood: contrasts of the 70s*. Moscow, 1987; *Legends and realities. History of the American Crime Film*. Moscow, 2004.

5. Y.L. Sher (1909–?) – journalist, film critic. He published the articles in the magazines *Soviet Screen*, *Cinema Art*, etc.

6. V.V. Orlov (1929–1972) – journalist, film critic, poet. Graduated from Moscow State Institute of International Relations (1950). He published his articles in the newspapers *Izvestia*,

Soviet Culture, in the magazines *Soviet Screen*, *Crocodile*, etc. Often published under the pseudonym B. Sukharevsky.

7. I.I. Rubanova (born 1933). Graduated from Moscow State University (1956), Ph.D. (1966). Member of the Union of Cinematographers of the USSR and Russia. Since 1962, she has been a researcher at the Institute of Art History (now – the State Institute of Art Studies). In 1964–1967 she hosted TV programs about Polish cinematography on Soviet TV. She published her articles in the magazines *Soviet Screen*, *Cinema Art*, *Seance*, *Film Studies Notes*, in the newspapers *Izvestia*, *Kommersant-daily*, etc. Author of books: *Cinematography of the countries of socialism*. Moscow, 1963; *Polish cinema. Films about war and occupation. 1945-1965*. Moscow, 1966; *Conrad Wolf*. Moscow, 1973; *Vladimir Vysotsky*. Moscow, 1983. Laureate of the Russian Guild of Film Critics and Historians.

8. Y.M. Khanyutin (1929–1978) – film critic, screenwriter. Graduated from State Institute of Theater Art (1951), Ph.D. (1965). He was a member of the Union of Cinematographers of the USSR. Since 1955, he worked in the editorial office of the *Literary Newspaper* (literary collaborator, head of the theater department). He was the head of the cinema sector of the socialist countries at the Research Institute of Theory and History of Cinema. Published in the magazines *Soviet Screen*, *Cinema Art*, etc. Author of books: *Sergey Bondarchuk*. Moscow, 1962; *A warning from the past*. Moscow, 1968; *Sergey Yutkevich* (1968, together with M.I. Turovskaya); *Modern documentary film*. Moscow, 1970; *The reality of a fantasy world*. Moscow, 1977. Author of scripts for documentaries: *Ordinary Fascism* (1965, together with M.I. Romm, M.I. Turovskaya), *About Our Theater* (1975, together with M.I. Turovskaya), *Pyotr Martynovich and the years of great life* (1976, together with M.I. Turovskaya), etc.

9. T.I. Bachelis (1918–1999) – film and theater critic. Graduated from State Institute of Theater Art (1946), Ph.D. (1985). She worked at the Research Institute of Art History. She was a member of the Union of Writers of the USSR, a member of the Union of Cinematographers of the USSR and Russia. She published her articles in the newspapers *Izvestia*, *Komsomolskaya Pravda*, etc., in the magazines *Soviet Screen*, *Cinema Art*, *New World*, etc. Author of books: *Theater abroad*. Moscow, 1961; *Fellini*. Moscow, 1972; *Shakespeare and Craig*. Moscow, 1983; *Hamlet and Harlequin*. Moscow, 2007 and others.

10. A.V. Braginsky (1920–2016) – film critic, translator. Graduated from the Moscow Pedagogical Institute of Foreign Languages (1941). Was a member of the Soviet Communist Party, Union of Cinematographers of the USSR and Russia. Laureate of the Prize of the Russian Guild of Film Critics and Historians (for a series of books about French film masters) (1999). Author of many articles and books on French cinema. He published his articles in the magazines *Soviet Screen*, *Cinema Art*, etc. Author of books: *Le Chanois*. Moscow, 1972; *Christian Jacques*. Moscow, 1981; *Jean-Paul Belmondo. In cinema and in life*. Moscow, 1997; *Gerard Depardieu. Stolen letters*. Rostov-on-Don, 1998; *Alain Delon. In love and life*. Rostov-on-Don, 1999; *Catherine Deneuve*. Moscow, 2000 and others.

11. B.E. Galanov (1914–2000) – literary and film critic, writer. Graduated from Institute of Philosophy, Literature and Art (1939). He was a member of the Soviet Communist party, the Union of Writers of the USSR, the Union of Journalists of the USSR, the Union of Cinematographers of the USSR and Russia. Member of the Great Patriotic War, he was the war correspondent for the *Pravda* newspaper. He worked as the editor of the prose department of the *Znamya* magazine (1958–1960), deputy editor-in-chief of the *Soviet Screen* magazine (1960–1963), art department editor and member of the editorial board of the *Literary Newspaper* (1963–1991). Published in the newspapers *Evening Moscow*, *Pravda*, *Literary Newspaper* and others. Author of books: *Boris Polevoy*. Moscow, 1953; *S.Y. Marshak: Essay on life and work*. Moscow, 1956; *Ilya Ilf and Evgeny Petrov: Life. Creation*. Moscow, 1961; *Sergei Mikhalkov: essay on creativity*. Moscow, 1966; *Painting with a word: a person, a landscape, a thing*. Moscow, 1972; *Valentin Kataev: essay on creativity*. Moscow, 1982; *Dress for Alice: artist and writer. Dialogues*. Moscow, 1990, etc.

12. M.M. Kuznetsov (1914–1980) – literary and film critic. Graduated from Institute of Philosophy, Literature and Art (1939). Member of the Great Patriotic War. He was a member of the Soviet Communist party, the Union of Writers of the USSR and the Union of Cinematographers of the USSR. He published his articles in the magazine *Soviet Screen*, in *Komsomolskaya Pravda* and other. Author of books: *Soviet prose of our days*. Moscow, 1961; *Soviet novel*. Moscow, 1963; *Main topic*. Moscow, 1964; *The Hero of our films*. Moscow, 1965; *Contemporary and screen*. Moscow, 1966; *Artistic prose of our days*. Moscow, 1968; *Ways of development of the Soviet novel*. Moscow,

1971; *Novels by Konstantin Fedin*. Moscow, 1973; *Literature and anti-literature*. Moscow, 1977; *Books and films*. Moscow, 1978; *My life, cinema...* Moscow, 1984, etc.

13. I. Lishchinsky (born 1933) – film critic and journalist. Graduated from VGIK. Worked and published in the magazine *Soviet Screen*. In 1973 he emigrated to Israel, where he continued his journalistic activities, but without specializing in cinematography.

However, it was the “thaw” of the materials of the *Soviet Screen* of the 1960s in general and the increase in the volume of articles on Western cinema in particular that caused an extremely negative reaction from the Soviet authorities in 1968.

The catalyst for this was the events in Czechoslovakia and the entry of Soviet troops into this country in August 1968. It became clear to Soviet ideologists that “socialism with a human face,” which already threatened the fortress of the ideological foundations of the USSR with its very proclamation, was largely supported by the Czechoslovak cinema and press.

Hence, it is not surprising that, in the wake of the “Prague Spring”, Prof. Dr. V.A. Razumny (1924–2011), member of the Union of Cinematographers of the USSR and the Soviet Communist Party, known at that time for his strict party views, wrote a kind of policy article “Position, but what?” (Razumny, 1968: 26-27), which already on October 1, 1968 was handed over to the set, and on October 19, 1968 was published in one of the leading mouthpieces of the Soviet Power – the magazine *Ogonyok* (editor-in-chief – playwright A. Safronov (1911–1990), published at that time with a circulation of two million copies.

And although the article by V. Razumny was about the journal *Cinema Art*, it was clear that such lines should be understood in the broader context of the Soviet film press: “The criterion for determining the creative height of new films here is most often not success with the audience, but how on the contrary, it is a “fashion” inspired by Western “models” with their modernist incomprehension, pessimism and despair, with their inability to see in the surrounding life a Man with a capital letter, a hero inextricably linked with his people, a fighter for the happiness and well-being of people. It is precisely such “fashionable” – albeit not accepted by the audience – films that are in the center of attention of the *Cinema Art* magazine. They are considered here as the true spokesmen of modernity, its requirements. Moreover, such a point of view has been literally imposed on the readers of the journal in articles and reviews for many years. ... The editors are very diligently implanting in Soviet cinematography a “fashion” for plotless movies. It imposes in every possible way: either by praising the refusal of the filmmakers from the plot, or by directly declaring the plot, the very adherence to the principle of plotting is a kind of anachronism. ... Isn't it time for the Committee on Cinematography under the Council of Ministers of the USSR and the Union of Cinematographers of the USSR to pay serious attention to the position of the magazine *Cinema Art*?” (Razumny, 1968: 26-27).

V.A. Razumny also criticized articles by the well-known film critic J.L. Warszawsky (1911–2000), who was deputy editor-in-chief of *Soviet Screen* magazine in 1968.

Further, on November 23, 1968, in the *Ogonyok* magazine, following the article by V.A. Razumny, an open letter by the People's Artist of the USSR Nikolai Kryuchkov (1911–1994) was published, in which he sharply scolded not only the *Cinema Art* journal, but also the *Soviet Screen* for promoting Western cinema and hushing up Soviet cinema: “It is a great pity that V. Razumny's article does not mention another film magazine, the *Soviet Screen*, which comes out in fantastically large print runs – more than four million copies a month! About fifty million copies a year! That's hundreds of tons of precious paper! This is the work of a large army of people! And what? What is the purpose of the *Soviet Screen* magazine? This question can be firmly answered: mainly advertising of foreign films, foreign directors and actors, and sometimes, only sometimes, rather vague notes about Soviet cinematography appear on the pages of the *Soviet Screen* magazine with the definition mainly “like” or “dislike” this or that critic this or that Soviet film. One gets the impression that the *Soviet Screen* magazine writes about Soviet films under compulsion. It is absolutely necessary to strengthen the editorial boards of both magazines... with people who will be able to put these press organs at the service of Soviet cinematography and Soviet audiences” (Kryuchkov 1968: 17).

And it must be said that the attack of the magazine *Ogonyok* on the magazines *Cinema Art* and *Soviet Screen* had significant consequences: in early 1969, film critic Lyudmila Pogozheva (1913–1989) was dismissed from the post of editor-in-chief of the magazine *Cinema Art*. She was replaced in this position for a long time by Evgeny Surkov (1915–1988).

And here is the editor-in-chief of the *Soviet Screen* – Dmitry Pisarevsky – withstood this blow and held out in office until 1975. Was not fired from the magazine and his deputy J. Warszawsky. Apparently, D. Pisarevsky "at the top" turned out to have much more connections than L. Pogozheva, and the Soviet authorities believed in his ability, under the influence of "party criticism", to completely change the content of the *Soviet Screen*. Which, in principle, was done: for this, it is enough to compare the contents of the magazine in 1968 and 1969...

The non-randomness of the appearance of articles by V. Razumny and N. Kryuchkov in *Ogonyok* was soon confirmed: on January 7, 1969, the Resolution of the Secretariat of the Central Committee of the Soviet Communist Party "On increasing the responsibility of the heads of the press, radio, television, cinema, cultural and art institutions for the ideological and political level of published materials and repertoire" (*Postanovlenie...*, 1969) was issued, which did not become property mass audience, but was distributed through "party" channels for responsible persons.

And here it should be noted that Dmitry Pisarevsky, starting from 1969, tried to strictly follow all the directives of the Central Committee of the Soviet Communist Party, because of which the information about foreign cinema in the magazine underwent significant ideological changes.

Articles on the history of Western cinema

From the first year of its resumption (1957), the *Soviet Screen* began publishing articles on the history of cinematography, including foreign ones, quite regularly.

At the same time, the initial stage of the development of cinema in the West (1895–1910), as a rule, was covered in an ideologically neutral way. Such were, for example, notes about the brothers Lumiere (*V pervyi...*, 1957: 21) and Georges Méliès (*Dolinsky, Chertok, 1965: 18-19; Sadul, 1961*), about the first acting experiments of M. Linder and Ch. Chaplin (*Film ...*, 1965).

As for the history of cinema art of the 1920s, here the *Soviet Screen* tried to emphasize the positive influence of Soviet cinema on the world process of development of the "tenth muse": The era of differentiation of directions and personalities in cinema, which brought such phenomena as the Swedish school, German expressionism and chamber drama, impressionism and the French avant-garde, and above all the revolutionary realism of the Soviet Union, the work of Chaplin and Stroheim, even before the advent of sound in cinema, created a whole series of masterpieces that remain classic to this day. This great flowering of cinema in the mid-twenties had two immediate causes. Firstly, the artists generally became aware of the expressive means at their disposal, learned how to use them and anticipate the results of their searches. On the other hand, we finally found masters who are not looking for cheap applause from onlookers, but for depth and human truth. The third reason acted indirectly, determining the direction of development, both the form and the content of films. Cinema, which broke with the fair stage of development, however, did not cease to be the art of the masses. Films should have been made for millions, not for millionaires. Only the public spectator could become a patron of the cinematographer, otherwise the production costs would not be reimbursed (*Velikie...*, 1965: 18).

However, the film critic G. Avenarius (1903–1958) wrote about Chaplin's early directorial works in a completely "ideologically consistent" way, insisting that these films "expose assertions about the imaginary perfection of the capitalist world" (*Avenarius, 1958: 11*).

A rather detailed (by the standards of the *Soviet Screen*, of course) and distinctly Marxist biased analysis of Western film classics was given by film critic R. Yurenev (1912–2002) in his article "The Best Films of the World" (*Yurenev, 1959: 12-13*), published in links with a survey of film critics from different countries, conducted by the Belgian Cinematheque.

Here R. Yurenev wrote that *Intolerance* (USA, 1916) by Griffith was rightfully included in the top dozen, but still the main idea of this film is expressed rather vaguely, the composition is immensely complex, many techniques are now hopelessly outdated. On the other hand, in *Greed* (USA, 1924), Erich von Stroheim "passionately exposes... the vice that destroys human destinies – greed, the passion for money, for gain" (*Yurenev, 1959: 12*).

Recalling Carl Dreyer's drama *The Passion of Joan of Arc* (*La Passion de Jeanne d'Arc*. France, 1928), R. Yurenev first noted that in this film the actress strikes with sincerity, truth and depth, but then exclaimed pathetically: "But isn't this hymn to suffering too gloomy? Isn't the mystical spirit too palpable in him, isn't his pathos reduced to affirming the frailty of everything human?". And then he made a "party" conclusion: "Being a great work of art, the film *The Passion of Joan of Arc* expresses ideas that are alien to very many people of our time" (*Yurenev, 1959: 12*).

Further, R. Yurenev reminded the readers of the magazine that *The Cabinet of Dr. Caligari* (*Das Cabinet des Dr. Caligari*. Germany, 1920) by Robert Wiene absorbed the spirit of despair and

confusion, the desire to escape from life into the world morbid fantasy, into a world of bizarre ghosts and has become a source of anti-realistic, reactionary currents in Western cinema (Yurenev, 1959: 12).

Much warmer R. Yurenev appreciated the drama *The Last Man (The Last Laugh/Der Letzte Mann*. Germany, 1924) by Friedrich Murnau, arguing that in it one can hear a protest against the lack of rights of a person in a capitalist society, it has a life truth, deep psychologism, although this film with its bourgeois liberalism, with its cautious criticism and ironic happy ending, forcibly imposed on the director, cannot claim to be the best film of all time (Yurenev, 1959: 12).

R. Yurenev also approached Orson Welles's drama *Citizen Kane* (USA, 1941) rather sternly, as the directorial techniques in it are varied, but somewhat mannered, deliberate, pretentious. *Citizen Kane* is a good, strong film, but undoubtedly not the best (Yurenev, 1959: 13).

R. Yurenev's favorites turned out to be three masterpieces of Western film classics: *Gold Rush* (USA, 1925) by Ch. Chaplin, *The Grand Illusion (La Grande illusion*. France, 1937) by Jean Renoir and *Bicycle Thieves (Ladri di biciclette*. Italy, 1948) Vittorio De Sica.

According to R. Yurenev, in the *Gold Rush*, Chaplin ridicules the pursuit of profit, and the romance of gold digging, and the notorious American enterprise, and presumptuous egoism. In a magnificent film, comedy is intertwined with melodrama, the struggle of a small tramp, strong only in his humanity, is crowned with victory; movie is both sensitive and infinitely funny, has cheerfulness, and anger, and subtle lyricism, and reckless eccentricia (Yurenev, 1959: 12).

The Great Illusion "conquers with its humanism, bold anti-war orientation, richness and diversity of its cinematic language" (Yurenev, 1959: 13), and *Bicycle Thieves* is the most striking work of the so-called "Italian neo-realism", a movement of progressive artists that arose after the liberation of the country from fascism (Yurenev, 1959: 13).

Here it should be noted that, as in the 1920s, the *Soviet Screen* still treated Ch. Chaplin's films with maximum reverence.

Thus, in her retrospective article, film critic V. Kolodyazhnaya (1911–2003) called Ch. Chaplin a great comedian who, in *A Woman of Paris* (USA, 1923), with the extraordinary flair of a great realist artist, a subtle and intelligent innovator, creates in this film he is a new psychological drama for his time, reflecting in clear and convincing images all the injustice of bourgeois society, hostile to the human person (Kolodyazhnaya, 1959: 13).

From other materials of the *Soviet Screen* of the "thaw" period on the topic of the history of cinema, one can note rather benevolent, but with "politically correct" accents, articles about G. Garbo (1905–1990), D. Durbin (1921–2013), D. Coogan (1914–1984), M. Pickford (1892–1979).

In particular, it was noted that in relation to D. Durbin in Hollywood, "predatory exploitation of a successfully found and already successful image" was used, and G. Garbo was forced to play insidious seductresses in vulgar Hollywood melodramas. Only after breaking out of the framework of the bondage contract, Garbo managed to play really interesting dramatic roles (Kartseva, 1962).

Biographies and creative portraits of Western actors and directors *Creative portraits of American and British filmmakers*

An indisputable favorite of the genre of creative portraits of Western actors and directors in the Thaw period of the *Soviet Screen* was Chaplin (1889–1977): the magazine published four articles of this kind (Alexandrov, 1964: 8; Bleiman 1966: 17-18; Ershtrem, 1957: 12-13; Kukarkin, 1959: 12-13).

In particular, A. Ershtem wrote that Ch. Chaplin's film *A King in New York* (UK, 1957) turned into a great event not only in the cultural but also in the political life of Western Europe. ... this is an interesting result of the long and fruitful work of the "king of laughter", who, at sixty-seven, is full of strength, energy, bold creative searches... Chaplin spent more than thirty years in the USA, he has the right to talk about those who corrupt for the sake of the dollar ordinary Americans who want to win world domination. *A King in New York* is a burning satire on the reaction prevailing in the USA, on the violation of the freedom of the individual (Ershtrem, 1957: 12-13).

Film critic and culturologist A. Kukarkin (1916–1996) was more strict with Ch. Chaplin, because, in his opinion, he did not always succeed ... with equal success to realize his plans, in some cases the well-known limitations of his ideological positions made themselves felt". However, further A. Kukarkin emphasized that, despite this, in the *New Times* sprouts of social protest break through and the formation of its class consciousness takes place. *The Great Dictator*... is already an

angry political pamphlet directed against fascism. Chaplin's latest films represent one of the greatest achievements of critical realism in the post-war cinema of the West (Kukarkin, 1959: 13).

And the finale of A. Kukarkin's article did resemble a celebratory toast: "Looking back at the creative path that Charlie Chaplin traveled, when his 70th birthday is solemnly celebrated, you clearly imagine the origins of the great love that he won from ordinary people all over the world, as well as and the origins of the hatred that his wonderful works aroused in reactionary circles of various stripes and shades. The most talented cinema artist of our time, the singer of Man, the fighter for peace, the angry denunciator of capitalism, Charles Spencer Chaplin is bound by inseparable ties with all progressive mankind" (Kukarkin, 1959: 12-13).

Film critic M. Bleiman (1904–1973) was, in fact, in solidarity with the opinion of A. Kukarkin: "Chaplin's political statements are sometimes naive", however, "the constant theme of Chaplin's films, the theme of human grief and loneliness, loss and humiliation in the city of "yellow devil"... is based on the biography of the artist, on his sharpest, most powerful impressions" (Bleiman, 1966: 17-18).

But a connoisseur of the work of actress Vivien Leigh (1913–1967), film critic V. Utilov (1937–2011), rejecting any ideological passages, wrote that she is an actress of an exceptionally wide range, equally bright and interesting in comedic, dramatic and tragic roles, Vivien Leigh has created many remarkable, dissimilar images in the cinema (Utilov, 1960: 16).

In a purely positive way, but with "Marxist accents", film critic E. Kartseva (1928–2002) talked about the work of an outstanding actor Spencer Tracy (1900–1967): He participated in more than 60 films, starting in the thirtieth year, and throughout his artistic life he never betrayed his principles, never took part in films that degrade human dignity, trample justice or built on lies masquerading as truth. ... Soviet viewers saw Spencer Tracy in films of different periods ... They could be convinced of the versatility of his talent and his loyalty to a certain, very accurately defined type of American – a restrained, incorruptibly honest and independently thinking person with an organic sense of humor and a heightened sense of justice, or, in other words, the best representative of his nation (Kartseva, 1966: 18-19).

In approximately the same spirit, E. Kartseva wrote about another famous American actor, Henry Fonda (1905–1982). Here she praised Henry Fonda's "extremely realistic" performance in *Twelve Angry Men* (USA, 1957) and noted as great success the roles he played in the *Young Mr. Lincoln* (USA, 1939), *The Grapes of Wrath* (USA, 1940) (Kartseva, 1961: 16-17).

Theater and film critic V. Shitova (1927–2002) highly appreciated the work of Anthony Quinn (1915–2001): "He has a strangely rough, powerful face, excised with large, scar-like folds ... The face of a man, not that gloomy, but like something very different from the rest, was on the screen the face of a pirate, a savage, a gangster, an immigrant. But most often it was the face of a stranger, a person who is somehow torn out of his own environment ... Gradually, the constant theme of Quinn crystallized out – the very motive of the strength and loneliness of his heroes, which is so clearly felt in many films" (Shitova, 1962: 14).

And, of course, the *Soviet Screen* could not ignore the work of one of the few Hollywood black actors at that time – S. Poitier (1927–2022): No matter what features Poitier endows his characters, no matter what contradictions or complex spiritual world no matter how their images were filled, each hero is based on a truly national character. Behind the imaginary, purely external constraint, the versatility of the character is visible, in which such storms and passions lurk that the viewer intuitively expects their explosion. And when the temperament breaks out, it conquers so much that those around it completely obey its power. Sidney Poitier has become prominent in American theater and cinema. He belongs to those truly talented artists who find inspiration only in new socially significant themes (Krylova, 1960: 19).

In 1962, in connection with the triumphant release of the western *The Magnificent Seven* (USA, 1960) on the Soviet screens, a biographical note about the actor Yule Brynner (1920–1985) was published in the *Soviet Screen*. In general, it was also positive, although with an indication of the "star disease" of the actor (Pravda ..., 1962).

Unbelievable, but true: the magazine *Soviet Screen* did not always scold *Psycho* by A. Hitchcock. So in an article about the work of an actor Anthony Perkins (1932–1992), film critic E. Kartseva informed readers that almost simultaneously with the film *On the Beach* (USA, 1959) Perkins starred in Alfred Hitchcock's film *Psycho* (USA, 1960), and completely new sides of his talent were opened here. Using the traditional theme of Perkins, Hitchcock showed what a tragic aspect a strong human feeling can take (this time – love for a mother). The charm of the actor,

his still charming smile and carefree gait hid an ominous pathology. A handsome young man turned out to be a mentally ill killer. *Psycho* brought Perkins worldwide fame (although the great humanistic theme that he developed in all his previous work turned out to be turned inside out) (Kartseva, 1966: 19).

But the outstanding British actor Sean Connery (1930–2020) in the "thaw" *Soviet Screen* was not lucky. A very critical article was published about his work under the eloquent title "Prisoner of James Bond" (Shirokov, 1965). Here, the actor was blamed for his participation in Bond: "We are talking about cleverly crafted film detectives, in which a certain James Bond occupies a central place – a cynical and cruel, unscrupulous, but outwardly charming "secret agent of the intelligence service of Her Majesty the Queen of England". It should also be said that over the past two or three years this movie character has taken an important place in the system of militaristic bourgeois propaganda. Its creators have worked hard to ensure that this "hero" in spite of his inhumane nature becomes popular among a not too picky public" (Shirokov, 1965).

Creative portraits of French and Italian filmmakers

For obvious reasons, the magazine *Soviet Screen* willingly published materials about Western "progressive filmmakers" who had already passed away, who could no longer be involved in anything hostile to the USSR.

So the work of Gerard Philip (1922–1959) was devoted to two very positive articles (Gulyanitskaya, 1961; Obratsova, 1960: 17-18). Assessing the work of this outstanding actor from a Marxist-Leninist position, the theater critic A. Obratsova (1922–2003) wrote as follows: The work of Gerard Philippe is dear to us, this wonderful artist is close to us. ... The smile of Fanfan la Tulipe lit up with its light, the joy of the hearts of viewers in many countries ... His work took a special place in the post-war artistic life of France, because it actively resisted the pessimism that emerged in a number of works, and empty entertainment and, vulgarity, bad taste, flourishing in commercial film production. The light, transparent, graceful art of Gerard Philip claimed life, struggle, freedom, courage. It proceeded from the folk foundations of French culture and was progressive, international in ideological aspirations (Obratsova, 1960: 17-18).

As for other French and Italian stars of the middle and older generation, the *Soviet Screen* wrote very positively about J. Gabin (Bozhovich, 1966: 18-19), A. Magnani (Rubanova, 1965: 23), Bourvil (Dolinsky, Chertok, 1967), Fernandel (Chernenko, 1965: 18-19), M. Morgan (Lishchinsky, 1968: 18-19), L. Ventura (Markov, 1968), Y. Montand (Semenov, 1967), M. Mastroianni (Bachelis, 1964: 16-17) and others.

So film critic V. Bozhovich (1932–2001) rightly noted that Jean Gabin (1904–1976) is characterized by an almost hypnotic ability to influence the audience, which the French call "the power of presence", is characteristic, of course, not only of Gabin. But experience shows that actors who have nothing but "presence" quickly lose their power. And if for decades Gabin remained the hero of the public consciousness, then the psychological reasons that were at work here cannot be separated from the historical reasons. This is what happens when an actor, by the very structure of his feelings, temperament, mentality and character, manages to respond to the deep and essential needs of the time. ... Gabin brought to the screen the spirit of true democracy, merged with a strong-willed, effective principle and deep respect for the human person. ... The bad complexity of the world around Gabin opposed his need for clarity, a high desire for simplicity. It is as if he forges his images with a heavy hammer among fiery splashes and flashes of flame. He does not have that ease of sliding transitions, that emotional mobility and nervous responsiveness to the slightest irritation – all that so often bribes us in the actors of the modern French school. But from him comes a feeling of great inner strength: we have a nature that does not want to be exchanged for trifles. Gabin is a strong-willed and passionate actor. He does not kindle, but restrains his passion. That is why his emotional explosion is so devastating: the actor does not flare up, he is heated from the inside. The growing pressure of passion is interspersed with moments of pre-storm calm. And finally, a long-contained outburst of rage (Bozhovich, 1966: 18-19).

The magazine also noted the importance of the work of another charismatic actor of the European screen – L. Ventura (1919–1987): With a strong-willed face, a cold look, quick, decisive actions, dismissive of conventions. Lino Ventura created his own type of heroes. His gangsters, as a rule, are courageous people, who do not lose their calmness or camaraderie, no matter how difficult it is for them. The acting style of the actor is restrained, he carefully selects expressive means, knows how to convey calmness, inner strength, confidence of his characters (Markov, 1968).

Film critic I. Rubanova wrote about the work of Anna Magnani (1908–1973) just as reasonably and stylistically vividly: “Even long before the world recognized the actress from *Rome – the Open City*, the audience of the Italian capital fell in love with her in everyday comedies, where she played next to the favorite of the Romans, the comedian Toto. Anna Magnani was also known from cabarets, in which she sang mocking songs ... And she herself, with a tousled mop of hair, with quick and dexterous hands, was not an actress, it seems, but simply one of those who sit in the hall. Roman, in a word. This absolute involvement with the audience played a decisive role for Italian cinema in its time. ... Magnani not only worked well with the directors of the new Italian cinema, but together with them, in essence, can be called its creator. She gave the screen its democracy, its temperament, not only ardent, but also multifaceted; your optimism, which instilled hope in the hearts of the audience even in those cases when sad things happened on the screen. She gave the screen her heart. And she became a symbol of truth in art, became his bellissima – the most beautiful. Because it was a generous gift” (Rubanova, 1965: 23).

Film critics M. Dolinsky and S. Chertok (1931–2006) spoke similarly about Anna Magnani, using the epithets "great", "actress of tragic power" (Dolinsky, Chertok, 1966: 9-10).

Film critic I. Lishchinsky praised the work of Michelle Morgan (1920–2016) on the pages of the *Soviet Screen*: “The heroine of Michelle Morgan, as a rule, is a thin and vulnerable person. Her strength is pride and dignity. This is Michelle Morgan's desire to conquer fate, to prove stronger than circumstances, to prove, at least by her own example, that this world is reasonable, logical, clear. But in fact, the world around is not like that. Circumstances will assert their strength, destroying her happiness, and the characters of the actress will not give up. ... Michelle Morgan is not only a professional actress, but also trained in French. In her interpretation, the lessons of both cinema and theater are felt. It moves easily, freely, and this freedom is restrainedly noble. There is a certain roundness in her gesture. ... Morgan's acting colors are muted: her smile is a half-smile, her joy is a little sad from the start” (Lishchinsky, 1968: 18-19).

Film critic T. Bachelis (1918–1999) wrote about the work of M. Mastroianni (1924–1996), a favorite of the Soviet public of the 1960s, with traditionally placed “necessary” ideological accents for those times: Some spiritual uncertainty and softness of character, instability of desires and moods are hidden behind the charming appearance and plasticity of Mastroianni's hero, as he appeared in *The Sweet Life (La Dolce vita/La Douceur de vivre*. Italy-France, 1960). There is no pride or ambition in him. This is by no means an "intellectual hero" and not a man of will; what attracts in him is not purposefulness, but impressionability, emotional susceptibility (both to beauty and to any vulgarity and falsehood). The contemplative Marcello glances around, his thoughtfulness and absent-mindedness are colored with slight irony; therefore, his smile is a smile as if to himself, not specially addressed to anyone, not addressed. Unlike, say, Giulietta Masina's smile, which was entirely turned to other people, addressed to the world around. In the very deep bitterness that *The Sweet Life* is saturated with, both the passionate power of exposing bourgeois society and the position of protecting a person from the dirt and foam of this society that overwhelmed the screen were expressed, from his satiated and false "love", from his spiritual flabbiness and impotent, confused intellectualism. The film speaks bluntly: society is to blame for the fact that the individual is leveled. ... Naturalness, behind which one can guess the possibility of improvisation, plasticity that can give grace to any characterization – in a farce, in an epic, in a lyrical monodrama. Smoothness, lightness, ease, some kind of free manner to live on the screen in the circumstances of any plot – this is Mastroianni's style – the style of the person he portrays, and of himself as an artist. And finally, the last one: looking at the game of this master, you feel that he trusts the viewer, knowing that he will perfectly understand the joke, the humor, and any conventions of the plot. Marcello Mastroianni's performance is similar to his smile: shy and frank, modest and slightly ironic, this is a smile of confidence (Bachelis, 1964: 16-17).

Starting from 1968 and for many years (up to the “perestroika” times), the Soviet press tried not to mention the famous chansonnier and actor Yves Montand (1921–1991), who was “fined” in connection with his speeches in defense of the “Prague Spring”. However, in 1967, it was not only possible, but also necessary, to write positively about a singer and actor popular at that time in the USSR: “Yves Montand entered the age of maturity. He is full of energy – manages to play theatre, acting in cinema, singing from the stage. ... And most recently, Montand starred in the film by Alain Resnais *The War is Over (La Guerre est finie*. France-Sweden, 1966). The hero of Montand is a Spanish revolutionary underground, a man who sees the meaning of life in the struggle. ... We see

on the screen a very smart, courageous, let's say more, talented person, played by Montand with restraint and simplicity" (Semenov, 1967).

Who knows, perhaps, if it were not for the events of 1968, then the "progressive" film *The War is Over* would have hit the Soviet box office. But in the end, he remained out of sight of the mass audience in the USSR...

Of course, in the late 1950s and 1960s, the *Soviet Screen* also wrote about young Western actors and actresses at that time. In particular, the work of S. Lauren (Goncharova, 1968: 15), S. Sandrelli (Ivanova, 1967: 14), C. Deneuve (Gosti..., 1966. 11: 13), A. Karina (Chernenko, 1966: 24), A. Delon (Lishchinsky, 1967: 7).

In fairness, it was emphasized that Anna Karina (1940-2019) finally found her type of modern woman, rushing about in search of the authentic, natural, real, and every time she loses in a world where a person becomes a toy of circumstances. It is no coincidence that the fate of almost all of her heroines is tragic: their purity, on which the dirt of life leaves no trace, is doomed to death. ... She found her character and played her "from all sides." Perhaps, in the future, a different fate awaits her heroine, and she will finally understand that death is not the only way out that one can win in life (Chernenko, 1966: 24).

Yes and A. Delon "is not one of those who pursue easy success. Knowing full well that he does not have a real acting school, he seeks to improve his skills" (Poznakomtes..., 1962). And although "Alain Delon seems to have been created for the covers of newsreels – young, slender, frankly handsome", he is "a professional, a hard worker, for whom his acting business has both meaning and purpose in life. Such devotion to art, of course, impresses, but also a little bit alarming. Especially when it comes to an artist, who studies a person in all the complexity of his nature, a thinking and acting person. In art, a whole picture of the world is recreated, and it is especially dangerous for an artist to become isolated in his craft ... Alain Delon can act in a variety of roles. And even more: the multiplicity, the multi-character of one and the same person is the most important leitmotif of his work" (Lishchinsky, 1967: 7).

But the most popular Western young actress at the *Soviet Screen* (Sher, 1962: 18-19; Valentinova, 1959; Znakomtes..., 1966: 18-19) after the impressive success in the Soviet film distribution *The Blonde Witch* (*La Sorcière/Häxan*. France-Sweden, 1955) was, of course, Marina Vlady. This happened partly because of her Russian origin, but most importantly because of her openly expressed leftist views and sympathies for the USSR. Plus, in 1968, the shooting of the Soviet-French film *The Plot for a Short Story* with her participation began.

In particular, readers of the magazine were reminded that Soviet viewers first met M. Vlady when the film *The Blonde Witch* was released, where Marina Vlady – Inga turned out to be the soul whole, trustingly sincere, pure and selfless – truly Kuprin. She is ours! That's what immediately made the audience fall in love with a completely unfamiliar performer. The simplicity and spontaneity of the game, plasticity and grace, the inner purity of most of the heroines did not allow this love to fade away (Znakomtes..., 1966: 18-19). A few years later, the film critic Y. Sher wrote that M. Vlady over the years comes acting experience and creative maturity (Sher, 1962: 19).

In 1966, in the article "Meet the Polyakov Sisters" (Znakomtes..., 1966: 18-19) *Soviet Screen* briefly and very kindly told readers about the life and film / theater career of four sisters, French actresses of Russian origin – Marina Vlady, Odile Versois (1930–1980), Helene Vallier (1932–1988) and Olga Varen (1928–2009).

Among the French and Italian directors, *Soviet Screen* tried to single out, of course, "progressive artists" who were in no way noticed in public speeches against the USSR.

Film critic A. Braginsky (1920–1916), who specialized in French cinematography, was sure that the directorial style of René Clair (1898–1981) is one in its essence and at the same time inexhaustibly inventive in form ... Dynamic editing, clear development of characters, an abundance of tricks that always carry great semantic load, genuine musicality and – most importantly – excellent taste distinguish his films. ... Rene Clair is one of those French artists who managed to reveal the soul of the people of their country (Braginsky, 1962: 17).

Assessing the work of Jean-Paul Le Chanois (1909–1985), film critic I. Lishchinsky wrote that his films "are different in topics, but in all the same call sounds, which he repeats with the passion of a preacher: "People, understand each other!". These are works about solidarity and mutual assistance, about not skimping on good feelings "And two comedies – *Papa, Mama, the Maid and I* (*Papa, maman, la bonne et moi...* France, 1954) and *Papa, Mama, My Wife and Me* (*Papa, maman, ma femme et moi...* France, 1955) is a brilliant, laid-back story, repackaged with

jokes, comic tricks. ... Such is the work of Le Chanois. This is a very French artist: smart and light, cheerful and humane. He loves his simple characters, and his sincere feeling awakens the same feelings in the audience. And that is why we love Le Chanois" (Lishchinsky, 1960: 14-15).

Creativity of another very popular among Soviet viewers of the era of the "thaw" director-Christiane-Jacques (1904–1994) – *Soviet Screen* also presented on its pages in general positively. For example, film critic I. Rubanova praised the adventure comedy *Fanfan la Tulipe* (France-Italy, 1951) and, insisting that the best of what Christian-Jacques created, he did in the spring of liberation, when hope was seething and the future smiled with the promise of democratic reforms, she regretted that in recent years, Christian-Jacques has become involved in the production of standard commercial products (Rubanova, 1965).

Referring to the multifaceted work of the outstanding director and actor Vittorio De Sica (1901–1974), film critic V. Bozhovich (1932–2001) also did not avoid critical notes: While Rossellini, Fellini, Visconti paved new paths for Italian cinema, the thankless task fell to Zavattini and De Sica to exhaust all the possibilities of the method to the end and draw a line under the post-war development of neorealism. Such a work, "closing" a certain period, was the film *The Roof* (*Il Tetto/Le Toit*. Italy-France, 1956). It turned out to be a collection of commonplaces of neorealist cinema, worldly authentic, but devoid of the former artistic power and persuasiveness. It was impossible to go further along the same path. The creators of the film themselves felt this too ... In De Sica's latest films, *Marriage Italian Style* (*Matrimonio all'italiana/Mariage à l'italienne*. Italy-France, 1964), *Yesterday, Today and Tomorrow* (*Ieri, oggi, domani/Hier, aujourd'hui et demain*. Italy-France, 1963) in addition to being made by the hand of a master, there are many moments that attract attention. ... Of course, the main goal ... is to entertain the viewer. But what is also important is where the author is looking for the possibility of entertainment, where he sees the fullness and boiling of life. ... Let's hope that Vittorio De Sica, this greatest master of neorealism, will make another new contribution to the development of Italian cinema (Bozhovich, 1967).

Theater expert and film critic V. Shitova (1927–2002), analyzing the work of the director Luchino Visconti (1906–1976), staged his drama *Rocco and His Brothers* (*Rocco ei suoi fratelli/Rocco et ses frères*. Italy-France, 1960) in parallel with Fyodor Dostoevsky's novel *The Brothers Karamazov*, noting that the great and strict artist "peers with pain at the cruel patterns of human dehumanization. Even such a beautiful, mentally perfect being as Rocco cannot resist this process. ... The scale of the shown moral tragedy is so significant that the ending, in which there is only a faint ray of hope and the promise of renewal, cannot be its true resolution (Shitova, 1962).

Film critic I. Rubanova was in full solidarity with her, writing that the works of L. Visconti "they do not often appear on the screen, but each of them is a premonition of new themes, new concerns of Italian cinema, the discovery of its new expressive possibilities. ... Visconti worked all his life in such a way that each of his films is a stage in the development of national cinematography and, to some extent, world cinematography" (Rubanova, 1966: 19).

Of course, the magazine could not ignore the analysis of the work of one of the most prominent Italian directors of the "left flank", a member of the Italian Communist Party Giuseppe De Santis (1917–1997), emphasizing that he needed to have great courage to "in the most difficult years reaction, "gagged" to stand firmly on the extreme left flank of Italian cinema, preaching with his work the art of great social and artistic generalizations. ... De Santis did not compromise his convictions one iota" (Lunyakova, 1966: 16).

But the work of the famous Italian director Michelangelo Antonioni (1912–2007) in the *Soviet Screen* of the first half of the 1960s received a very negative assessment. Film critic and screenwriter of the "old Soviet school" N. Kovarsky (1904–1974) considered that Antonioni, moving away from the principles of neorealism, changed both the characters and the social environment in which they live, and the themes, and the range of problems. Neorealism was revolutionary ... Antonioni replaced the rebellious pathos of neorealism with a bad predilection for dubious mental difficulties for characters extremely reminiscent of the heroes of decadent literature. ... In essence, both his characters and his films – one of the characteristic phenomena of conformism, which has no signs of ideological and artistic revolutionary and is marked by all the signs of bourgeois stagnation. For all his talent and fashionable "leftism", his films are sometimes reminiscent of the salon melodramas that were so characteristic of pre-First World War Italian cinema. Art is bread. It is our daily bread. And the art of Antonioni, an artist who is undoubtedly

talented, whose characters and whose films are meaningless and empty, is not bread and not even ersatz. It is a stone instead of bread (Kovarsky, 1962).

Interviews with Western filmmakers

It is clear that the *Soviet Screen* tried to publish interviews only with those Western filmmakers who fit into the ideological framework of "progressive artists" set by the authorities.

Thus, interviews with Ch. Chaplin often appeared on the pages of the magazine (Alexandrov, 1962; 1964; Belova et al., 1961).

A special role here was assigned to the director G. Alexandrov (1903–1983), who met Chaplin personally more than once. At the same time, G. Alexandrov did not tire of emphasizing that Chaplin indignantly condemns the preparations for a nuclear war, calls on artists to fight against nuclear weapons with all their creativity, to do everything possible to strengthen peace (Alexandrov, 1962), and "each new meeting with Chaplin – this is a meeting with youth, enthusiasm, humor and creative inspiration ... We didn't touch on any topics in our long conversations with Chaplin! They talked about the Stanislavsky method (Chaplin is his ardent supporter), and about Freud's psychoanalysis ("They replaced all creative methods in the USA," my interlocutor said), and about the problem of standardizing actors in Hollywood ("Most of them play the same, only in different costumes"), and about the production of *War and Peace* in the USSR ("Finally, you Russians will film your brilliant novel yourself"),

Interviews were also published with such famous directors as Joris Ivens (1898–1989) (Mastera..., 1957: 16-17), Federico Fellini (1920–1993) (Mikhan, 1967: 14-15), Yves Ciampi (1921–1982) (Senin, 1966: 18-19), Giuseppe De Santis (1917–1997) (Dolinsky, Chertok, 1965: 14-15); Nanni Loy (1925-1995) (Bogemsky, 1966: 18), Luigi Comencini (1916–2007) (Tokarevich, 1966: 20), etc.

Let us cite a fragment of an interview with L. Comencini, which is typical in this sense, where he emphasized that "a film, like every work of art, should raise issues that are important for a given country, should have its own national features and characteristics. Otherwise, it will lose the only form that is the only one capable of embodying the content that is urgently needed by the people of the country where the film was created. I do not always agree with our esthetic critics who call on filmmakers to create films that the audience does not accept. The position of such critics is understandable to me; often they are even right, especially when they are fighting against the vulgarization of art. Yet no one makes films for himself or for critics. Therefore, I firmly know that I must make films that are accessible to the audience and will be successful with them" (Quoted in: Tokarevich, 1966: 20).

As for Western actors and actresses, their interviews were in most cases less socially oriented. This applies, for example, to texts of interviews with Sophia Loren (Soviet Screen, 1965: 17-18), Claudia Cardinale (Soviet Screen, 1967) and others.

Perhaps only an interview with Marlene Dietrich (1901–1992) turned out to be openly biased by M. Dolinsky and S. Chertok, and as a result, the authors made the following conclusion: "We knew a lot about Marlene Dietrich the actress, but we did not fully imagine Dietrich the person. Now the acquaintance has taken place. It brought admiration for her young talent, respect for her position as a citizen and artist, for whom art is a weapon" (Dolinsky, Chertok, 1964: 19).

Evaluation of Western films that hit the USSR film distribution

Opinions of the reviewers of the "Soviet Screen" about American, British and Canadian films shown in the Soviet box office

In the era of the "thaw", the magazine first of all tried to review Western films that got into Soviet distribution. So in the late 1950s and early 1960s, a number of British dramas were generally highly appreciated in the materials of the *Soviet Screen*: as a rule, these were adaptations of classic literary works: *The Million Pound Note* (UK, 1953), *Great Expectations* (UK, 1946), *Oliver Twist* (UK, 1948), *Richard III* (UK, 1955) (Nedelija..., 1959; Vilesov, 1960: 7-8; Utilov, 1961: 14-15).

In particular, film critic V. Utilov (1937–2011) wrote that *Great Expectations* (UK, 1946) managed to create (especially at the beginning of the film) a truly Dickensian atmosphere of action", and in *Oliver Twist* (UK, 1948) David Lean's in much greater depth than in his previous film, shows the social environment that breeds poverty and crime. Confident acting, precise directing, a perfectly conveyed atmosphere of horror and impotence before the authorities ..., an original cameraman's decision ... all this gave Lean the opportunity to make a film that deservedly won fame as the best adaptation of Dickens' novel (Utilov, 1961: 15).

True, in the film *The Million Pound Note* (UK, 1953), despite the fact that the scriptwriter of the film approached the film adaptation of Twain's work with great tact, retaining all the main plot points of the story," and "the film retained the satirical nature of the story, aimed at condemning the power of money in a capitalist society (Vilesov, 1960: 7), an overly sentimental interpretation of the plot was noticed.

Of course, the magazine could not but respond to such large-scale hits of the Soviet film distribution as *War and Peace* (*Guerra e pace*. USA-Italy, 1956) by King Vidor and *Spartacus* (USA, 1960) by Stanley Kubrick.

With regard to the film adaptation of *War and Peace*, it was rightly noted that in this picture one can feel a relatively careful attitude to the text of L.N. Tolstoy, especially in family scenes. A number of episodes relating to the life of Natasha Rostova are distinguished by lyricism and psychological truthfulness. ... However, in comparison with the grandiose epic canvas of Tolstoy, the film loses significantly (Voina ..., 1959).

A deep analysis of the historical drama *Spartacus* (USA, 1960) was given on the pages of the *Soviet Screen* by film critic Y. Khanyutin (1929–1978). He wrote that in *Spartacus* "directing, albeit without special insights, but confident and strong, the work is professional and clean. ... a brilliant cast quartet of Kirk Douglas, Laurence Olivier, Charles Lawton and Peter Ustinov. Yes, all this is a magnificent and exciting spectacle! But it's not just a spectacle. ... From the very concept of "gladiator" poetic veils are removed, and the authors show the school of gladiators as a prototype of modern slavery. The director and screenwriter discover the mechanism of violence, methods that turn a person into a slave, methods that have survived without much change from ancient times to the present day. ... Crassus, played by Laurence Olivier, is the most interesting figure in the film. There is clarity of purpose, inflexibility and intelligence in this man with thin lips and a heavy gaze. In him – the individuality is so large that even Spartacus loses next to him – Kirk Douglas, but not to mention Gracchus. ... But Spartacus is not inferior to Crassus. This is the only person for whom Crasse feels keen curiosity, fear and even envy. Fear, for he is a god as long as he is worshiped. Envy, because he, Crassus, can force you to obey, but he cannot command you to love yourself. ... The pathos of the film is in a clear sense of the connection of times. He not only restores history, but also learns from it. Therefore, the picture has become something more than just a picturesque spectacle from Roman life with indispensable and inevitable Hollywood clichés" (Khanyutin, 1967: 16-17).

Ideologically very important for the Soviet film distribution was the film by S. Kramer *Judgment at Nuremberg* (USA, 1961). And film critic T. Bachelis (1918–1999) rightly wrote that in this movie shot without any directorial or camera effects, with calm, sober and tough realism ... veracity is elevated to the law and brought to the magic of documentary." ... It is known that fascism relies on the philistine environment, using for its demagoguery the everyday needs and interests of the masses. The novelty of the film *Judgment at Nuremberg* – in the study of the nature of fascism, its psychology, in the assertion that fascism exploited not only base and dirty, but sometimes high motives of people, relied not only on philistine instincts, but also speculated on such concepts as patriotic duty and law. He, this "ordinary fascism", hides in every atom of injustice; it nests wherever people deceive themselves into thinking that the political end justifies the means. Such a reminder is more than timely, and it somehow resonates with excitement, the exciting interest with which we watch the film *Judgment at Nuremberg* (Bachelis, 1966: 16-17).

The unconditional support of the *Soviet Screen* was also received by Arthur Penn's socio-critical drama *The Chase* (USA, 1966): "Where is America going? Who will be next? Where are the origins of the cruelty and violence that has been cultivated for so long in the United States of America and for which now one has to pay so tragically? These questions are now being asked by more and more people in the United States, and more and more often American cinematography is trying to find answers to them" (Fedorova, 1968: 15).

Positively viewed on the pages of the magazine and the anti-racist theme in the drama *One Potato, Two Potato* (UK-USA, 1964) (Karaganov, 1964: 18-19; Lishchinsky, 1965).

And in relation to the film *The Road Without End* (*The Shiralee*. Great Britain, 1957), it was noted with satisfaction that the authors conceived the film as a psychological drama, the action and meaning of which are closed in a narrow circle of experiences of several people. But their desire to realistically show the fate of an ordinary person led to the fact that the film outgrew the idea, turning into a story about ... an unemployed tramp. Social motives burst into the chamber plot (Skalova, 1959: 13).

The realism of the social theme was noted in the *Soviet Screen* and reviewers of dramas *The Luck of Ginger Coffey* (USA-Canada, 1964) (Karinskaya, 1966: 19), *Left, right and center* (UK, 1959) (Demin, 1965: 19-20), *This Sporting Life* (UK, 1963) (Galanov, 1963: 16-17).

The film *Hell Drivers* (Great Britain, 1957), popular with Soviet viewers, received an assessment in the magazine with a pronounced Marxist approach: "The film looks tense. In front of the camera lens, there was material that was fertile for an action movie: roaring trucks, various fights, distorted faces of villains ... All this was edited with great cinematic skill. ... But it is sincerely a pity that the rich arsenal of cinematic means was put into action without deep thought, without a serious analysis of life phenomena, and therefore without any benefit. ... the authors of the film came close to serious accusations. Revealing the methods of brutal exploitation and outright fraud, they could and should have taken the last step – to call it the essence of the capitalist system. And then the meaning of their work would become honest and revealing. But the machination ... turned out to be only an outline of an adventure plot that drowned out the social sharpness" (Loktev, 1960).

About entertaining American and British films, *Soviet Screen* wrote much less often. But to pass by the comedies *Roman Holiday* (USA, 1953) and *Only girls in jazz (Some Like It Hot)* (USA, 1958) magazine, of course, could not.

Curiously, about *Roman Holiday* (USA, 1953) in the *Soviet Screen* a kind of discussion arose.

On the eve of the release of *Roman Holiday* in the Soviet film distribution, a warm review was published in the magazine, which stated that in this comedy lyricism and subtle humor are intertwined ... with the motives of social satire. Realistic, lively scenes from the everyday life of the Romans, deeply humane images of ordinary people are opposed by the world of an arrogant and spiritually empty aristocracy, served in the techniques of the grotesque, caricature. ... *Roman Holiday* once again confirmed the great skill and talent of William Wyler (Dobrokhотов, 1958).

But already after the release of *Roman Holiday* (USA, 1953) in the all-Union distribution, screenwriter and film critic M. Bleiman (1904–1973) caustically (but, based on the genre of this now classic film – completely unfounded) emphasized that in this movie has one thing that makes it not only ridiculously old-fashioned, but falsely propagandistic. Wyler not only defends the right to love for his heroine, He also pities the poor representative of the royal family (Bleiman, 1960: 14-15).

Five years later, film critic Y. Khanyutin (1929–1978) spoke rather sourly about the famous musical *My Fair Lady* (USA, 1964): recognizing that the film has staged scope, brilliant colors, stereo sound", he lamented that "Shaw's irony, Lowe's poetic music dissolved in the ponderous monumentality of the production (Khanyutin, 1965: 14-15).

But play/screenwriter Victor Slavkin (1935-2014) took the comedy *Some Like It Hot* (USA, 1958) much more favorably, noting that the film was based "as old as the genre of comedy itself, the trick of dressing a man as a woman has been laid down. ... The film would have been sugary in American style if the authors hadn't added a rather strong dose of parody to it. They not only tell us a banal story, but also have a great laugh at it. That's what makes the movie really interesting. So, the plot itself is banal. But the way it is told makes us smile, giggle, laugh and cry with laughter for an hour and a half. With each frame, the stamped frame is overgrown with a tie of funny clutches and unexpected twists. ... By the way, about ... ambiguity. The filmmakers are constantly walking along the wire, risking every second to fall into the abyss, where bad taste and vulgarity await them. But the skillful, ironic acting of Tony Curtis, Jack Lemmon, Joe Brown, the charm of Marilyn Monroe, the clarity of directing (Billy Wilder) and the wit of the script help to balance on a thin wire" (Slavkin, 1966: 19).

In connection with the re-release of the musical melodrama *The Great Waltz* (USA, 1938) in the Soviet film distribution, the reviewer of the *Soviet Screen* noted that in this picture talented cinematographers, artists splendidly recreated the spirit of the composer's work, revealed the world of his images (Skazki..., 1960). But melodramatic *Rhapsody* (USA, 1954) reproached that film's creators sometimes begin to savor Louise's secular manners, her outfits, the life of a wealthy family... Here vulgarity comes into the picture (Skazki..., 1960).

And the American film adaptation of Mark Twain's *The Adventures of Huckleberry Finn* (USA, 1960) received a completely negative assessment in the *Soviet Screen*, since the reduction of the most important and key Twain scenes (for example, ridiculing the American aristocracy, scourging shameful relic of "blood feud") and the exorbitant expansion of others ... was by no means accidental. Everything revealing, which is the main value of the novel, is removed; everything purely entertaining, devoid of any social significance, is expanding (Nikolaeva, 1962: 19).

On June 18, 1962, the Western of John Sturges *The Magnificent Seven* (USA, 1960), which was destined to become the highest grossing Western film on Soviet screens: 67.0 million viewers in the first year of film distribution alone. This movie eventually managed to get ahead of all other American and European hits, including *Spartacus* (63 million viewers), *Mackenna's Gold* (63 million viewers), and others. Only Mexican *Yesenia* managed to achieve the best attendance figures among foreign films in the USSR.

Soviet Screen responded to the rental triumph *The Magnificent Seven* (USA, 1960) article by film critic E. Kartseva (1928–2002), in which this movie received a mixed assessment.

On the one hand, E. Kartseva noted that the film ... is distinguished by good directing, talented acting, excellent filming. The wide screen, color and huge depth of the frame recreate with our own eyes the pictures familiar to us from childhood from books. ... *The Magnificent Seven* differs in many ways from most empty and meaningless Westerns, where a brave, white-toothed cowboy will certainly emerge victorious from the most difficult and risky situations, receiving the title of an "honest" person and his beloved girl as a reward. The film almost does not feel that touch of well-being and optimism, which has always been characteristic not only for "westerns", but also for the entire bulk of Hollywood production. Therefore, it is no coincidence that the film lacks a traditional happy ending. ... The main conflict lies here not in the familiar primitive scheme of opposing "good" and "bad" bandits, but in the moral duel of the peasants with the "knights of fortune". And the fact that the peasants are the winners is very significant. Perhaps none of the "Westerns" known to us has risen to such a critical look at its bandit heroes (Kartseva, 1962).

But on the other hand, E. Kartseva "party" reminded the readers of the magazine that elements of the standard for "Western ideology are absolutely unacceptable for us. ... Works that voluntarily or unwittingly promote cruelty and murder are spiritual food alien to us. N.S. Khrushchev rightly said this in his conversation with American journalists. If we talk about the educational role of this film, then it can do more harm than good to young people (Kartseva, 1962).

The opinions of the reviewers of the "Soviet Screen" about French and Italian films shown in the Soviet box office

The *Soviet Screen's* approach to French and Italian films that got into Soviet distribution was standard for those years: articles and reviews praised films for "criticism of bourgeois society", for "humanism and faith in humanity", for "a call to fight for workers' rights" and anti-war pathos (Bozhovich, 1960: 12-13; 1967: 14-15; Esli..., 1957: 7; Ilinskaya, 1959; Khanyutin, 1961; 1956; Kozintsev, 1959: 4-5; Kuznetsov, 1965: 2-3; Loktev, 1965; Lvov, 1960: 16; Novogrudsky, 1958: 4; Orlov, 1959; Roof, 1958: 5; Sher, 1960: 17; Tokarevich, 1960: 14-15; 1961, etc.) and scolded for "thoughtless entertainment", "bad taste", "propaganda of the bourgeois way of life" and so on (Orlov, 1966: 14-15; Vladimirov, 1960, etc.).

One of the first weeks of foreign cinema (in this case, French) was held in Moscow in 1959. Almost all the films presented on it were later released to Soviet distribution: *Marie-Octobre* (France, 1958), *The Lovers of Montparnasse* (*Montparnasse 19/Les Amants de Montparnasse*. France -Italy, 1957), *The Hunchback of Notre Dame* (*Notre-Dame de Paris*. France-Italy, 1956).

In this regard, the film critic S. Komarov (1905–2002) published a review article in the *Soviet Screen*, where he spoke very positively about all these films (Komarov, 1959: 12-13).

This high appraisal of French films of the 1950s was also supported in further "thaw" publications of the *Soviet Screen*.

Thus, it was emphasized that in *Les Misérables* (*Die Elenden*. France-Italy-GDR, 1958), the authors carefully, with great love transferred the novel to the screen. They managed, without overloading the action with an abundance of details, to select all the most interesting and necessary to characterize the era, the main and secondary characters. The image of Jean Valjean was recreated with remarkable skill by one of the greatest French actors, Jean Gabin (*Les Misérables*, 1960: 15).

And *Marie-Octobre* (France, 1958) by J. Duvivier is only at first glance, a filmed performance, but in fact, the dialogue is extremely cinematic, the word is inseparable from plasticity. The action would be incomprehensible without close-ups, without details, without a duel of eyes, without that complex mini-film dramaturgy that is peculiar only to cinema. ... An interesting film created by talented masters of French cinema (Manevich, 1960).

Soviet Screen reacted with great enthusiasm to the film *If All the Guys in the World...* (*Si tous les gars du monde*. France, 1956), which became a major event in world progressive cinema. ... Immediately after the screenings, viewers of six cities exchanged impressions of the film with each

other over the radio. Muscovites who were sitting in the “Udarnik” cinema expressed their opinion and heard a voice from [Paris, New York and Oslo]. All the movie was highly rated...The director of the film, Christian-Jacques, also spoke on the radio call. ... The idea of international solidarity of the “steam room of the whole world”, people of good will, who joined their efforts in the name of saving human lives, found an exceptionally vivid artistic embodiment in the film, convincing with its artless simplicity and truthfulness of life (Eslin..., 1957: 7).

The magazine emphasized with satisfaction that in *Rue des Prairies* (France-Italy, 1959), director Denis de la Patelière managed to visually show those forces, those methods that the modern capitalist world uses to conquer and subjugate the morally unstable part of the working youth. ... Patelière has a fixed, observant look. He seeks and always finds the smallest and smallest touches that make his heroes alive, close and understandable people (Lvov, 1960: 16).

Evaluating the film *Sky above* (*Le ciel sur la tete*. France-Italy, 1964) film critic Y. Khanyutin (1929–1978) wrote that he is about the responsibility of people who have received the most terrible weapon of destruction in their hands. The hero of *Sky Above* is an aircraft carrier – a perfect work of technical thought – stuffed with electronics, automation and... nuclear bombs. ... Technology is smarter than man. It is possible that among a number of correct and indisputable thoughts of Ciampi about the responsibility of people for the fate of the world, about the dangers of suspicion, there was also a bitter thought about the discrepancy between the pace of technical progress and the pace of spiritual aesthetic development (Khanyutin, 1965: 14-15).

In the film *Tamango* (*La rivolta dell'esperanza*. France-Italy, 1958), the reviewer of the *Soviet Screen* emphasized the anti-colonial theme: The work was made by the hands of a master who has a clear worldview, who sees in film art a powerful means of fighting for a better future for peoples. *Tamango* will not leave our audience indifferent. This film makes more real, more tangible and understandable those events in the life of the African continent, which each of us learns from the telegrams of TASS correspondents and newspapers (Sher, 1960: 17).

But film critic V. Bozhovich (1932–2021), even in the psychologically subtle autobiographical drama by François Truffaut *The 400 Blows* (*Les Quatre cents coups*. France, 1959) emphasized the “anti-bourgeois orientation”: the linking of facts and events does not play a significant role in this film. The main thing is the subtle psychological elaboration of images, the accuracy of details, the richness of life observations and the agitation of the authors, which gives the work some special tender and painful penetration. Gradually, without intrusive frontal techniques, the authors of the film – director Francois Truffaut and screenwriter Marcel Moussy – reveal to the viewer a picture of a bourgeois society in which lies, hypocrisy and indifference have become the norm of human behavior. They reflect, but do not reason, ask, but do not teach. And they offer the viewer to take part in solving the question: Who is to blame? Who is to blame for the fact that, in general, a good boy, striving for people, for love, for human warmth, is torn out of society, turned into a criminal, doomed to loneliness? The film does not answer this. ... But first of all, I would like to talk about the most important thing. And the main thing in this film is the idea, humanity, concern for the fate of people and society (Bozhovich, 1960: 12-13).

Turning to the analysis of the works of Italian cinematography, the reviewers of the *Soviet Screen* during the “thaw period” supported neorealist films with great enthusiasm (Krysha, 1958: 5; Novogrudsky, 1958: 4; Orlov, 1959; Solovyova, 1960: 18; Tokarevich, 1961; Trombadori, 1960: 10-11 and others).

In particular, the films *Umberto D* (Italy, 1952) and *The Roof* (*Il Tetto*, Italy-France, 1956) by Vittorio De Sica (Asarkan, 1965: 16; Krysha, 1958: 5), *The Year Long Road* (*La Strada lunga un anno*. Italy-Yugoslavia, 1957) by Giuseppe De Santis (Orlov, 1959), *Generale Della Rovere* (*Il Generale della Rovere*. Italy, France, 1959) Roberto Rossellini (Tokarevich, 1961), *The Machinist* (*Il Ferroviere*. Italy, 1955) Pietro Germi (Novogrudsky, 1958: 4), *The Job* (*Il Posto*, Italy, 1961) Ermanno Olmi (Rassadin, 1963), *Piece of the Sky* (*Un Ettaro di cielo/Un morceau de ciel*. Italy-France, 1958) (Zorky, 1962: 20), *Rome at 11 o'clock* (*Roma ore 11*. Italy-France, 1952) (Loktev, 1965), etc.

In particular, film critic and poet V. Orlov (1929–1972) argued that *The Year Long Road* leads to the emergence of a new, powerful image – image of the people, the builder of the road ... [this] is a great, deep, true work” (Orlov, 1959). And the journalist A. Asarkan (1930–2004), reviewing *Umberto D*, wrote that “great art always brings joy, even when it comes to sad things”, and this “film is truthful, hard, distinct (Asarkan, 1965: 16).

The film critic A. Novogrudsky (1911–1996) noted that at the same time, neorealist cinema is characterized by a certain limitation of ideological horizons: fixing individual pictures of life, noting certain facts of social injustice, the films of Italian directors usually do not indicate a way out of that kingdom of evil, which they so temperamentally and passionately condemn (Novogrudsky, 1958: 4).

And the theater and film critic I. Solovieva emphasized that the film by Luigi Zampa *The Judge (The All of Us Are Guilty/Magistrate)*. Italy-Spain, 1959) is already academic neorealism. It seems as if the search and the crisis have passed by this calm and conscientious director. There is no piercing feeling of the truth being discovered for the first time, there is no passionate excitement of the artist who turned to this truth. Behind the characters and events of the film, it seems, is not so much life as the film school and its requirements. And truthfulness also exists here as a requirement of the school. ... The story, banal and tragic, is told in Zampa's film with enough freshness of observations, told with talent. ... This is a picture conscientiously made in the best traditions. Having said this, you will quite accurately determine its shortcomings and its advantages (Solovieva, 1960: 18).

The film *The Man in Short Pants (L'Amore più bello/L'uomo dai calzoni corti/Tal vez mañana)*. Italy-Spain, 1958) also received an ambiguous assessment in the magazine. Noting that this picture was shot at the level of the best works of Italian cinema, the reviewer wrote, for all that, the desire of the audience to find out whether Salvatore's mother is worthy of love is natural. However, the authors evade the ethical assessment of her crime against morality and do nothing to ensure that the spectator himself makes the verdict. And the belated repentance of the mother, and the sudden determination, and the break with her husband, and the lightning-fast reconciliation, all this is "compassionate", sugary, sentimental and in many ways spoils the overall good impression of the picture (Dmitriev, 1960: 15).

Analyzing the films *Marriage Italian Style (Matrimonio all'italiana/Mariage à l'italienne)*. Italy-France, 1964), *Boom (Il Boom)*. Italy, 1963) and *Yesterday, Today and Tomorrow (Ieri, oggi, domani/Hier, aujourd'hui et demain)*. Italy-France, 1963), film critic T. Bachelis (1918–1999) noted that you can no longer call them neorealistic – they resemble rather a brisk sale of neo-realist jewels at not too high prices. Nevertheless, the first love of Italian cinematographers gave their art the strongest, tangible impetus for development to this day. Even today, Italian cinema enters into a sharp, internally dramatic relationship with reality, with the life of today's Italy. True, he no longer peers as intently as before into this life, into its details, into everyday life, in a fluid and changeable everyday life. On the other hand, he claims – sometimes quite justifiably, relying on a great experience of knowledge and on the energy of a generalizing thought – to comprehend the very meaning of modernity, to express in the most acute and distinct form that feeling of a painful crisis that permeates artists and which they would like to overcome (Bachelis, 1966: 16-17).

But *Seduced and Abandoned (A Matter of Honor/Sedotta e abbandonata/Séduite et abandonnée)*. Italy-France, 1964) by Pietro Germi, according to T. Bachelis, was the closest thing to neo-realism, to its ideas and forms ... Comedy, witty and funny, a little bitter. The taste of bitterness, and also, perhaps, the place of action – Sicily, beloved and glorified by neorealists, the poorest and wildest land of Italy – makes one recall the former, now perceived as classics films by Germi ... But still, in the end, there remains a feeling of some kind of annoyance. Germi makes us laugh at the misfortune. He does it gracefully and deftly. But Stefania Sandrelli, who plays Agnese with a boisterous temperament and genuine pain, nowhere laughing at her character, seems to object to the director and reminds him of the times when neither grief nor the shame of Sicily were laughed at, when the tragedy of a wounded love did not become an occasion for funny comedy, even if made with skill and talent (Bachelis, 1966: 16-17).

True, the literary critic and film critic M. Kuznetsov (1914–1980) *Boom* (Italy, 1963) received a much more positive assessment on the pages of the *Soviet Screen*: In terms of its visual means, the film *Boom* is emphatically modest. And what the deepest tragedy of the individual in the modern Western world is revealed here, how brazenly, but at the same time, decently unrespectable inhumanity marches in the picture! Here is an example of how everyday squabbles are raised to tragic heights by the forces of real art, an example of how cinema can look deeply into the life of society (Kuznetsov, 1965: 16-17).

The same M. Kuznetsov spoke highly of the drama *The Women at War Camp Followers (Le Soldatesse/Des filles pour l'armée)*. Italy-France-Yugoslavia, 1965) by Valerio Zurlini, who received the Golden Prize of the Moscow International film festival: This is a strong, direct, cruelly

truthful picture, the fire of true art burns in it. Started almost in a frivolous spirit, a story about a "transport of love" moving in the days of the war with live goods for soldiers' brothels, this film story soon grows into a harsh story about trampled and monstrously perverted human relationships, about grossly mutilated destinies. ... That is why this film, full of deep truth, merciless denunciation, excellent direction and acting skills, was so warmly received at the festival (Kuznetsov, 1965: 3).

Quite often, the "thaw" *Soviet Screen* wrote about French and Italian melodramas that do not pretend to the philosophical depth of film images: *The Blonde Witch* (*La Sorcière, La Häxan*, France-Sweden, 1955) (Warszawsky, 1959), *The Naked Maja* (*La Maja desnuda*, Italy-France-USA, 1958) (Kartseva, 1968: 16-17), *Anatomy of a Marriage* (*La Vie conjugale/La vita coniugale*, France-Italy, Germany, 1963) (Kuznetsov, 1965: 16-17), etc.

For example, film critic J. Warszawsky (1911-2000) spoke rather reservedly about the favorite of Soviet viewers of the late 1950s – *The Blonde Witch* (*La Sorcière, La Häxan*, France-Sweden, 1955), reproaching her for being too free interpretation of the prose of the classic of Russian literature: "The plot of the film is built in a lively, exciting way. ... The film was made skillfully and conscientiously. But what was it made for? ... How much richer in thoughts and feelings is Kuprin's story! ... The content of the film is only superficially similar to Kuprin's story – cordial, warm, touching readers "for the living" ... Marina Vlady draws the image of her heroine with spectacular, but cold colors. She is beautiful, capricious, but where is the power of love in her, which raises the well-known Kuprin Olesya to such a proud height! This is what we will not find in the film ... Kuprin was carried away by the poetry of love, the authors of the film – the unusual amusing position in which the hero found himself. Here is the boundary between Kuprin's idea and the imagination of the filmmakers. That is why we can accept André Michel's film only as a curious experience of film adaptation "on the theme of Kuprin" – an experience far from the poetic work of a great Russian writer" (Warszawsky, 1959).

But film critic Y. Khanyutin (1929–1978) treated the adventure melodrama *Angelica, Marquise of Angels* (*Angélique, marquise des anges*, France-Italy-Germany, 1964) with depressing seriousness: "The creators of *Angelica, Marquise of Angels*, having made an excursion into distant French history? Brave cavaliers, splendidly wielding swords, fatal passions, secret passages of the Louvre, gloomy intrigues of the court, and with all this – the demonic, seductive in his ugliness Count – Hossein and dazzling in her luxurious robes, and especially without them, young Angelique – Mercier. But ... nevertheless, this is a document of time, if not the past, then the present. ... that the desire to distract the viewer coincides at some point with his need to be entertained, is this not an important and disturbing message from the ship of modernity?" (Khanyutin, 1965: 14).

To the melodrama *Anatomy of a Marriage* (*La Vie conjugale/La vita coniugale*, France-Italy-Germany, 1963), the literary critic and film critic M. Kuznetsov (1914–1980) reacted warmer, but with obvious sadness of nostalgia: It attracts the artistic technique itself: first, the whole story appears as a story of a husband, and then all the same events are drawn through the eyes of a wife. From this it was possible to make a funny farce, an elegant comedy, but director André Cayatte created a psychological drama not without merit. There is humanity, warmth in the picture, there is a captivating authenticity of acting – Jacques Charrier and Marie- José Nat, there are many subtle and accurate observations. ... All this is true. But again, a feeling of slight disappointment does not leave you: the whole drama of married life revolves somewhere "around" deep life problems ... Yes, nice, yes, "talented in places", however – shake – does not shake. ... In it, in this film, there was a strangely predominant note of some kind of lethargy, timidity – in the approach to life, in artistic decisions, in daring, finally ... As if we were facing the art that we knew, the same a glorious tradition, a manner... And at the same time – something like a lower class, weaker, somehow faded (Kuznetsov, 1965: 16-17).

But about the melodramatic musical *The Umbrellas of Cherbourg* (*Les Parapluies de Cherbourg*, France-Germany, 1964), crowned with the Palme d'Or at the Cannes Film Festival.

First, one of the leading ideologists of the then Soviet film criticism, A. Karaganov (1915–2007), having visited the Cannes Film Festival, lamented that the jury had awarded the main prize to *The Umbrellas of Cherbourg*, but this film, alas, is very far from the problems that are now worrying the people viewer (Karaganov, 1964: 18-19).

M. Kuznetsov (1914–1980) approached this masterpiece of Jacques Demy, although warmer, but sour, emphasizing that *The Umbrellas of Cherbourg* is a modern opera, more of a film opera,

the characters are from today's life, the usual everyday conversation is set to music, the plot is a modest everyday drama... Really, it's curious! And something happened. There is a kind of grace in the film, an atmosphere of quiet sadness. What else? They say that there is also a thought: they say, although the heroes achieve the bourgeois ideal – wealth, but there is no happiness, love is also needed. It is possible that this thought will be able to be subtracted, excuse me – "to look out" in this sweet, but, alas, extremely shallow film. After all, despite the deliberately bright colors, he is all kind of internally faded, the stamp of artistic anemicity, thinness lies both in directing and in acting ... And not at all because the authors prefer halftones, want to speak softly, take mediocre characters (Kuznetsov, 1965: 16-17).

And only film critics M. Dolinsky and S. Chertok, in our opinion, adequately assessed this film, based not on stereotypical ideological approaches, but on the features and logic chosen by the authors of the genre and style: There is such a kind of literature – a poem in prose. Jacques Demy filmed *The Umbrellas of Cherbourg* as a poem in music and color. The coloristic solution of this picture with bold, bright spots of carmine, crimson, ocher on a lilac-black background, a picture where the air itself seems to change shades every minute, resembles, although it does not repeat, does not imitate, the canvases of the Impressionists. ... The poet always sees the world in his own way, for him the word "sadness" is not only herself, but all the infinite richness of human feelings is in it. This film is full of sadness. And, without being imbued with it, without trusting the poetry contained in each frame, one can, as if hearing everything, hear nothing. And then a cold analysis will come into play, easily revealing in the plot both unoriginality, and sentimentality, and a certain isolation. And then algebra will kill harmony, destroy the fragile world of poetry, dissipate the charm.

The Soviet press has already written about the film *The Umbrellas of Cherbourg*. This picture was reproached for its intimacy, reproaches, to be honest, strange, because, going this way, one can also complain about Pushkin, who wrote "I remember a wonderful moment ..." too intimately, only about love. It was even said that Demy's film is asocial, that the hero who goes to the Algerian war could just as well go on a trading business: after all, this war is only named, but there is no wide public background in the picture.

It really does not exist, because the task was completely different. And does anyone have the right to demand from the delicate canvases of Renoir the battle scale of Delacroix's canvases, from the lyrics – the properties of the epic? ...

The film simply would not exist if it did not combine text with music. He is the first step into an unexplored area. Demy brilliantly proved in practice the possibility and legitimacy of the existence on the screen of such a conditional genre as a film opera, destroying the speculative theoretical constructions of his opponents. ... *The Umbrellas of Cherbourg* is a film opera in its purest form, where both the laws of the screen and the laws of music are observed and correlated with the same tact. No, the rigid standards of rationalism do not apply to poetry and music. This movie should be watched with an open mind. He must be trusted (Dolinsky, Chertok, 1966: 12-13).

But the next musical by Jacques Demy – *The Young Girls of Rochefort* (*Les Demoiselles de Rochefort*. France, 1966) – was, in our opinion, quite reasonably perceived by T. Bachelis (1918–1999) without enthusiasm: Accepted to think that pure entertainment is bad in principle. Jacques Demy and composer Michel Legrand, the authors of the charming, elegant film *The Umbrellas of Cherbourg*, apparently undertook to refute this current opinion when they created *The Young Girls of Rochefort* – a three-hour mass gala performance with dances and songs in delicate pink, yellow, bluish tones. ... All this would be nice if it were not so treacherously long and – again. Demy decided to develop the wonderful findings of the *Umbrellas* on a large scale, and from this alone everything changed. Naivete, repeated twice, runs the risk of seeming stupid. What was so charming and original in *The Umbrellas of Cherbourg* – their ingenuous lyrics, recitatives, bold colors of painted nature and, finally, captivating melodies that led the dramaturgy of the film, musical and color in nature, all disappeared. The cute, provincial town of Cherbourg has turned into some kind of huge stadium, which is provisionally named the city of Rochefort. It seems to me that there has been an attempt to Americanize the genre, to compete with *West Side Story*, to make it a French, provincial version. Unfortunately, the variant turned out to be really provincial (Bachelis, 1967).

But, undoubtedly, the main Western melodrama in the Soviet film distribution of the 1960s was the film by Claude Lelouch *A Man and a Woman* (*Un homme et une femme*. France, 1966), as well as *The Umbrellas of Cherbourg*, which received the Palme d'Or at the Cannes Film Festival.

And here the theater and film critic T. Bachelis (1918–1999), in our opinion, very accurately and stylistically exquisitely wrote on the pages of the *Soviet Screen* that the film *A Man and a Woman* is filled with love for life, for beauty, sometimes unfinished, into poetry, sometimes sad. ... Lelouch experiences and causes aesthetic pleasure. An operator himself, Lelouch combines the color of the world and its colorlessness, grayish mists in special rhythms, like a painter. This is how Vigo once worked at the dawn of French cinema. ... And the rain is constantly lashing against the glass, and two faces are always nearby, and the memories of both are rushing before us. The sun bursts into a fireball, everything is flooded with orange light. Love, hugs, closed eyes of a woman, the back of a man's head – the fire color of these frames of love and intimacy conquers everything in advance: the color of Anna's memories, and the fog of the night road, and the burning of the station, the distance of the sea, the scope of the sunset, the cold beach, the risk of auto racing ... Happiness must necessarily defeat the past that has risen between two people. The love elegy of Lelouch's film is subtle, just as the relationship between two people is subtle and important. But still, the main thing in the film is painting, perfectly coordinated with that fragile force of gravity, which is the most unique thing in meeting and love. ... Lelouch paints with light. He has transparency and fog, softness and undisguised tenderness of the artist, innocently, trustingly and selflessly in love with what he sees. And he sees the beauty of the air, the transparency of the light, the embrace of the arms, the fate of crossing (Bachelis, 1967).

And although the film critic I. Rubanova was stricter about this film, she also noted the merits of this poetic melodrama: “Neither the life material that formed the basis of the picture, nor its interpretation is new and does not bring discovery. Perhaps they even have a taste of literature: such lyrical stories with a happy ending often come across in popular fiction. Everything was decided by execution. The way the film is made and the way it is played. Go and see for yourself that Anouk Aimée’s work here is the most complex score of feelings prompted by experience, skill and bright inspiration. Enchanting modesty, forbidden yearning for happiness, timid hope and melancholy disbelief – this is Anna Gauthier, as the actress composed and played her. Her role is a melody sung in a clear and true voice. In this melody is the birth of a feeling, unabashed, relentless, tender, a little bitter, genuine, hot, a feeling that ordinary people cannot experience and ordinary actors cannot express” (Rubanova, 1968).

The main role in the next film by Claude Lelouch – the melodrama *Live for Life* (*Vivre pour vivre/Vivere per vivere*. France-Italy, 1967) was played by Yves Montand (1921–1991), and in 1968, just before the Soviet troops entered Czechoslovakia, Soviet Screen managed to publish a review of the film: “And again about love. Claude Lelouch's film *A Man and a Woman*, striking in its chastity and beauty, did not have time to enter our rental, and the director had already finished work on the original continuation of this story of feeling – the film *Live for Life*. ... Again love, only not the beginning of it, but the end, excruciating agony, slow and agonizing. Indifference, tiny intrigues on the side. Finally, a new love – for a young American, again deceptions, a break, a return to the bosom of the family. Pastel colors again, virtuoso camera, elegant editing. Again the brilliant actors Yves Montand and Annie Girardot” (Zhit..., 1968: 18).

True, the anonymous author of the review further drew the attention of the magazine's readers to the shortcomings of this picture, since “inconsistency also leads to stylistic inconsistency: chamber lyrical scenes in the familiar Lelouch’s manner peacefully coexist with purely spectacular episodes ... And in the final analysis, the title of the picture turns out to be evidence conformism. And the weaknesses of a person who cannot cope with the chaos within himself, and not just in the world around him. Evidence that revealing the psychology of modern man by means of art is too difficult a task, even for such a talented artist as Claude Lelouch, if he is not able to formulate his clear and defining social position in our changing world” (Zhit..., 1968: 18).

In the same 1968 film *Live for Life* was bought for distribution in the USSR, but due to Yves Montand’s support for the “Prague Spring” it was put “on the shelf” and was released on Soviet screens only a few years later...

But to French and Italian comedies and other entertainment films that reached the Soviet film distribution, the reviewers of the *Soviet Screen* often approached with the utmost severity, carefully warning readers that most of these films are not among the best works of cinema art ... There is a tendency to turn the film into an entertaining spectacle, pleasing to the eye and easy on the mind (Bozhovich, 1962: 18-20).

While tens of millions of Soviet viewers laughed at the screenings of Christian-Jacques' comedy *Babette Goes to War* (*Babette s'en va-t-en guerre*. France, 1959), in the *Soviet Screen*

magazine a review was published stating that in the film, Babette is an empty place. ... Having lost the folk basis of the central image, Christian-Jacques seems to have lost the best features of his comedic gift. His lightness begins to border on lightness, ease with carelessness, wit with frivolity, fun with vulgarity. All this is jarring, starting from the very first shots depicting the “glorious flight” from France of the inhabitants of a brothel who did not want to become free prey for the enemy (Vladimirov, 1960).

Got it from the *Soviet Screen* and a parody adventure comedy about Fantômas.

M. Kuznetsov (1914–1980), on the one hand, correctly noted that “the authors laugh at horror films, at all sorts of supermen and other rubbish. There are scenes that are really funny and entertaining. A smile saves the authors more than once...”, but, on the other hand, the critic was convinced that “more than once or twice a smile turns out to be a kind of “pass” into the primitive world of an ordinary detective story, where the creators of the picture plunge so “with their heads” that they no longer Do you know what is serious here – a parody or Fantômas himself? The genre of parody requires a full measure of intelligence, grace, wit, and finally, the purpose for which a parody is created ... Okay, let's agree that *Fantômas* is a parody. But, alas, not the first (perhaps not even the second) grade” (Kuznetsov, 1965: 16-17).

In a similar vein T. Bachelis (1918-1999) wrote about the second series of this trilogy – the parody comedy *Fantomas raged* (*Fantômas se déchaîne/Fantomas minaccia il mondo*. France-Italy, 1965): without some playful irony; it is she who helps the most highbrow spectator to see through to the end all the absurd situations of this, let's face it, though the most base, but completely harmless genre of “mass culture”. ... Hunebelle's film does not hide its commercial nature and is not satisfied with significant lengths. That doesn't mean it's good, of course. The mixture of guignol and farce is strained. And neither the magnificent “hypnotic” plasticity of Jean Marais, nor the magnificent facial expressions of Louis de Funès saves from the strain (Bachelis, 1967).

However, some French and Italian comedies, due to their “public significance” and “satire in relation to the bourgeois system”, received much higher marks from the reviewers of the *Soviet screen*.

For example, film critic V. Kolodyazhnaya (1911–2003) wrote very positively about such comedies as *The Scandal in Clochemerle* (*Clochemerle*. France, 1947), *Mr. Taxi* (*Monsieur Taxi*. France, 1952), *Fanfan la Tulipe* (France-Italy, 1951) and *Policemen and thieves* (*Guardie e ladri*. Italy, 1951) (Kolodyazhnaya, 1958: 13).

For example, she noted that one of the best Italian neo-realistic film comedies, the *Policemen and Thieves*, directed by Steno and Monicelli, wittily exposes the ugliness of capitalist society (Kolodyazhnaya, 1958: 13), and in the comedy *The Scandal in Clochemerle* the provincial town due to the construction of a public restroom, reveals the true essence of rich and “respectable” people – military merchants, officials. Debauchery, stupidity, lies, hypocrisy and demagoguery of the characters are well displayed in the satirical mirror of the comedy. Not without reason, before the film was released, it was shown to the highest authorities of France, and they discussed the issue of the “dangerous” moments of the film, beginning with the too long stay of the Minister of Agriculture in the public toilet (Kolodyazhnaya, 1958: 13).

And the general conclusion of V. Kolodyazhnaya was clearly ideologically sustained: Foreign comedies appearing on our screens are extremely diverse in their types, themes and the creative manner of the authors. In them you can find the image of the most diverse phenomena of life. With different strengths and depths and in different forms, they criticize the negative phenomena of reality and serve to affirm the best in a person (Kolodyazhnaya, 1958: 13).

A similar approach in evaluating the comedy *The Law is the Law* (*La Loi c'est la loi/La Legge è legge*. France-Italy, 1958) was used by the film critic Y. Sher: The meeting with the work of Christian-Jacques in the film *The Law is the Law* is nice meeting. A smile appears on the lips of the viewer literally from the first frame, and behind the smile a feeling of deep sympathy for the heroes of the film is born – small, ordinary people, victims of ridiculous, formally applied laws. Laws are ridiculed evilly, in detail, witty. In every plot twist, in every misadventure... the authors of the film expose more and more inert aspects of bureaucratic legislation (Sher, 1960: 15).

The *Soviet Screen* also rated the comedies of Jacques Tati very positively: Funny makes you think. Funny sometimes makes you hate. But for all that – and this is the main thing – the funny here makes me laugh. And very much (Solovieva, 1962).

About adventure films shot in France and Italy, *Soviet Screen* wrote less often.

So M. Kuznetsov (1914–1980) reacted rather favorably to *The Three Musketeers* (*Les Trois mousquetaires*. France-Italy, 1961) by Bernard Borderie: "To say something new in another adaptation of Dumas' novel is a task of great difficulty... The director is not too deferential to the novel, he allows himself a bit of mischief. For the artistic aim of the picture is to create a funny play-presentation. And the novel is only a pretext for that. The irony, the banter, the mockery is the secret of the film's charm. ...In *The Three Musketeers*, the dynamics of the action are spectacular. The viewer is not given a single minute to be bored, or even just to stare around. ... But let's be deceived – the film is not the pinnacle of art at all. There are no outstanding artistic discoveries in it, although there are some small achievements that we tried to tell you about. But, rightly, without claiming to be much, it succeeds in one task: to give fun" (Kuznetsov, 1962).

Spaghetti western *The Golden Bullet* (*El Quien sabe?* Italy, 1966) by Damiano Damiani received an even more positive assessment in the *Soviet Screen*, this time with an emphasis on the political significance of the movie: "Here is another film based on the Mexican revolution – *The Golden Bullet* – was released on the screens. This time from Italy. More shots and jumps. Again imitation and direct quotes from the textbook *Viva Villa!*. Again, the desire to amaze us with the mystery of the plot. And, despite the professional direction and strong actors, this film would be a typical standard western, if not for one circumstance. ... A living assassin who felt attached to a friend in adventures, who understands the "laws of honor" in his own way (even if these are the laws of sharing!), disinterestedly punctual, respecting this disinterestedness in himself above all – that's who the film shows us goodbye. Look, murderers probably have friends too! That's what's really creepy ... So a western enters a completely uncharacteristic topic. This is how tragedy begins. So a film about shots and jumps becomes a study and a story about the most vile phenomenon on earth – about a hired killer. ... Yes, the guy is real. And his real, and not cinematic, descendants fled from the railway embankment in Dallas, aimed optical sights at the balcony where Martin Luther King stood for the last time, presented a toy pistol to the killer Sirhan Sirhan ... I don't know if the directors of the Italian western were planning on Mexican themes tell us something about the American way of life. But they told enough" (Orlov, 1968: 17).

But the peplum *Labors of Hercules* (*Le Fatiche di Ercole*. Italy-Spain, 1958) was sarcastically, but with a clear overkill of demanding seriousness, crushed in the *Soviet Screen*: "There are adventures. There is tempo and rhythm. There are some good outdoor shots. There are even natural ruins, and mountains, and the sea. ... And then we gradually realize that there are no Greeks in front of us, that the authors of the film trimmed the ancient characters to the current standards, or rather, the schemes. Superman hero without fear and reproach. A pretty, loyal and defenseless heroine. The hero's friends are a dashing company of fellows who – dress them accordingly – will still fight, stab and cut in any era ... And then we find the answer to the question: why was this done? ... with one thought: how to adjust both the ancient legend and the era, and its characters under the primitive concepts of the bourgeois film market. How would it be smarter to let them into the meat grinder, called the entertainment machine. ... But has art ever been valued, measured by the amount of money and colorful rags for the production of those released, and the brilliance of names, and the level of purely handicraft professionalism of its creators? The measure of art is thought. And what is the idea in the same action films with the same adventures, the same love, the same ends, even the same slanting snub-nosed faces of the heroines" (Orlov, 1966: 14-15).

The works of the so-called "author's cinema" were rarely seen in Soviet cinema theaters during the "thaw", but they were presented by the names of the first row: F. Fellini, M. Antonioni...

The films of Federico Fellini, made by him in the 1950s, in most cases were highly appreciated in the Soviet Screen.

So film critic V. Bozhovich (1932–2021) wrote that F. Fellini's film *The Road* (*La Strada*. Italy, 1954) marked a turning point in the development of post-war Italian cinema. Then he triumphantly passed through the screens of the world. ... Many contemporary artists prove to us, like two times two – four, that the world is absurd, life is meaningless, and the fate of man is loneliness. Now it is in the works of this direction that they often see the highest expression of artistic maturity and insight, and Fellini is reproached for naivety, sentimentality and melodrama. In fact, disagreements concerning style and artistic taste turn out to be in this case an expression of a dispute about a person, about his spiritual resources, about his ability to withstand the deadly breath of cruel time. No matter how bitter Fellini's film, it does not exude hopelessness. For the artist believes in man, in his moral principle, which is stronger than the cruelty and cynicism of an unjustly arranged world (Bozhovich, 1967: 14-15).

Director G. Kozintsev (1905–1973) wrote about *Nights of Cabiria* (*Le Notti di Cabiria*. Italy-France, 1957) something like an ode in prose: “A reminder of reality, of the dirty streets of the Roman outskirts, where vice, where the horror of social inequality turns people into semi-animals. Giulietta Masina makes us believe that these warped creatures in other social conditions would be people in the beautiful sense of the word. The actress is characterized by the courage of the tricks of the game. She is not afraid of exaggerations, a sharp clash of contrasts. And at the same time, her Cabiria is sincere, direct, touching” (Kozintsev, 1959: 4).

But the article of film critic S. Tokarevich coincided with the opinion of G. Kozintsev only at first: It is difficult to imagine a person whom the film *Nights of Cabiria* would leave indifferent. The audience leaves the hall shocked by the terrible life of little Cabiria, about which the director Federico Fellini tells with such captivating talent. And all without exception find themselves in the grip of a peculiar and completely irresistible charm of the performer of the role of Cabiria – the actress Giulietta Masina (Tokarevich, 1960: 14).

But further, S. Tokarevich, in fact, launched an ideological attack on the outstanding Italian director, informing the readers of the *Soviet Screen* that Fellini's religious worldview ... was combined with outright decadence. Fellini the artist saturates his works with a vision of the reality surrounding him, sharpened to the point of cruelty. Fellini the decadent selects from this reality all the sickest, the ugliest. Pathology in his works often replaces psychology, and violence – love. Especially characteristic is his specifically decadent mania for constant confession, his desire to show the very unattractive insides of his heroes, internally identifying himself with them...

Fellini the Catholic, having painted a tragic picture of modernity, finds a way out only in a religious miracle. With his films, he is trying to say: "Look to God – and you will see a miracle and find redemption" ... But after all, it has long been known that only those who do not believe in a person, in his healthy beginning, in his spiritual strength, are looking for a way out in a miracle. Is this unbelief connected with Christian love for one's neighbor, with faith in him as in the likeness of God? ... And although Fellini believed that with Cabiria's smile “not only the finale was born, an idea was born that inspired the entire film,” this idea of his came into such conflict with the entire content of the film that the finale could not be perceived otherwise than as an artificially glued ending. What he saw in life, truthfully and talentedly depicted on the screen, killed the far-fetched idea (Tokarevich, 1960: 14-15).

Paradoxically, the same film critic V. Bozhovich (1932–2021), who highly appreciated the work of F. Fellini, approached the interpretation of the film of another outstanding Italian director, M. Antonioni, rather dogmatically.

Here is what V. Bozhovich wrote about M. Antonioni's masterpiece *The Eclipse* (*L'Elisse/L'Éclipse*. Italy-France, 1961): *The Eclipse* is often seen as the completion of the trilogy created by Italian director Antonioni in the late '50s years. The first two parts are *Adventure* and *Night*. The cross-cutting theme of all these works – loneliness, the disunity of people, the fading of feelings – received in *The Eclipse* the most distinct, visual, almost illustrative expression. ... Antonioni is attracted by moments of emptiness that can only be described negatively, moments when there is no love, no anger, no hope, no despair, only sluggish and hopeless longing. It can be said about his heroes that despair and pain would be a boon for them. But their souls are demagnetized, their feelings have atrophied, their will has died. The director is far from to see in the state of mind of their heroes a simple psychological incident or the result of the moral degeneration of a narrow social group. No, for him it is a sign of the times, symptoms of a general spiritual crisis in society. Antonioni is the author of one theme, and he is convinced that this theme is of universal importance. That is why he does not get tired of varying it from film to film.

What is the reason for the crisis? Antonioni develops a “vein” that is too old, too traditional for modern art, to linger on this for a long time ... In all Antonioni's mature films, the same thing is repeated: the event is not allowed to take shape; barely outlined, it disintegrates, dissolves, goes into the sand. Antonioni's themes and motifs, his worldview are consistent with the style of his films, their polished and cold performance. ... To a world in which human feelings have faded and all moral values have depreciated, he can oppose only his professional conscientiousness, his impeccable skill.

It is often said that Antonioni's art is tragic. It's hard for me to agree with this. After all, a true tragedy presupposes a high intensity of feelings, a formidable, sometimes catastrophic clash of mighty forces, tension, struggle. Only art can be tragic, reflecting the world in motion, in the

struggle of contradictions, and only it can help to rise above the oppressive monotony of everyday life, or, as Gleb Uspensky said, "straighten" a person (Bozhovich, 1966: 17-18).

The opinions of the reviewers of the "Soviet Screen" about the West German and Austrian films shown in the Soviet box office

The first West German films that appeared in the Soviet film distribution – *Rats (Die Ratten. Germany, 1955)* and *Before Sundown (Vor Sonnenuntergang. Germany, 1956)* and others were met in the *Soviet Screen* quite positively. An anonymous reviewer of the magazine noted, for example, that in *Rats* the viewer excitedly follows the development of events, the interesting fates of the characters. The leading role is played by one of the best modern German film actresses – the charming and talented Maria Schell. The images she created on the screen captivate with lyricism, deep drama, combined with tenderness and utmost truthfulness (Rats, 1957: 5).

Film critic M. Turovskaya (1924–2019) emphasized the importance of anti-war and anti-Nazi themes in the drama *The Bridge (Die Brücke. West Berlin, 1959)*.

The magazine approved of the criticism of capitalist society in the film *The Girl Rosemarie (Das Mädchen Rosmarie. Germany, 1958)*: Although the film feels the presence of standard techniques, excessive curiosity for intimate details, and everything that characterizes the style of bourgeois cinema, *The Girl Rosemarie* did her job: she exposed the halo of morality of the country's masters (Samoilov, 1959; Chudo..., 1966).

Approximately in the same vein, the film *We are geeks (Wir Wunderkinder. Germany, 1958)* was evaluated (Orlov, 1960: 15).

But the picture *The Power of the Uniform (The Captain from Köpenick/Der Hauptmann von Köpenick. Germany, 1956)* in the *Soviet Screen* clearly did not do well. Film critic A. Zorky (1935–2006) approached him based on the canonical Marxist-Leninist class positions: It seems that the authors of the film *The Power of the Uniform* are ultra-brave people. Through the mouth of Willy Voigt they say: "I have no homeland", and in the line above: "I am ready to die for it." In desperation, the hero of the film steals only his passport from the police. Obviously, this decency should shock us? But are we, living in a country whose people have taken away their power and wealth from the landowners and manufacturers, to be touched by the feat of good will of Willy Voigt? (Zorky, 1960).

The *Soviet Screen* also treated frankly entertaining German and Austrian films very seriously and ideologically strictly.

For example, about movie *12 Girls and One Man (Zwölf Mädchen und ein Mann. Austria, 1959)* in the log it was written as follows: We will not claim that the film will seem boring to you. No, you smile more than once. You will enjoy the beautifully staged "ski" numbers, and the perky musical rhythms, and the brilliant sportsmanship of the leading actor. But is it enough for a work of art? ... in this case, and this does not save the situation. The acting skills of the performers are also not encouraging. ... Purely entertaining films that become an advertisement for a beautiful, easy, carefree life are an integral part of the ideological propaganda of the bourgeois world. ... Perhaps this picture will bring income to rental organizations, but who will calculate the moral and aesthetic losses? (Vladimirovsky, 1960: 15).

The opinions of the reviewers of the "Soviet Screen" about the Scandinavian films shown in the Soviet box office

The leading Soviet specialist in Scandinavian (especially Swedish) cinema in the 1960s was V. Matusevich (1937–2009), who, by the way, emigrated to the West in 1969 and then worked for *Radio Liberty* for many years.

But until 1969, the publications of V. Matusevich on the pages of the *Soviet Screen* did not contain even a hint of the future "dissidence".

So he wrote about the film *Legend of the Fugitive (Qivitoq. Denmark, 1956)*, which Here, the Greenlandic exoticism is not an end in itself, but an organic and necessary background against which complex and very topical ideological and ethical problems are resolved. ... The filmmakers are on the side of those who choose difficult but honest paths in life, full of creative work. The indigenous inhabitants of the island, the Eskimos, are depicted with sympathy and respect; excellent knowledge of the material is felt in showing their way of life. ... And although *The Legend of the Fugitive* is not a masterpiece from a purely cinematic point of view, this film is a bright line of that page in the history of Danish cinema that is being written today. ... Danish cinematography has not been flourishing in recent years. But this film showed her a growing creative force capable

of creating something more than the vulgar comedies that make up the vast majority of Danish film production (Matusevich, 1960: 14).

And about the drama *Elvira Madigan* (Sweden, 1967) V. Matusevich, in general, sang a kind of film-critical anthem It was joyful to see the victory of healthy, simple and vital art, like black bread, a work of deep tragedy, but at the same time courageous and purifying beauty. It was a joy to know that just such a film has become one of the most outstanding phenomena of Swedish cinema in recent times. Based on the textbook story of love and death of an aristocrat and a circus dancer, the talented Swedish director Bo Wiederberg creates a pastoral pierced by the soft rays of the northern sun. Here everything is in harmony, everything breathes with young, healthy, chaste happiness, the beauty of natural being that is understandable and accessible to everyone. And at the same time, the motif inherent in Swedish cinema for a long time, obviously doomed summer idyll is given in *Elvira Madigan* with chilling sobriety. ... With the utmost laconism and inexorability, with a genuine maturity of social thinking, Wiederberg traces the movement of moral conflict, the tragic climax of which occurs when the heroes silently, deeply realize three simple truths: love is unthinkable outside of society; such love is unthinkable in such a society: without such love and in such a society they will no longer live. ... For Wiederberg, lyricism is inseparable from a rational analysis of the social nature of things; that is why the logic of artistic self-development has now led the director to work on a film about a labor strike (Matusevich, 1968).

Quite positively, the "thaw" *Soviet Screen* also responded to other Scandinavian films that got into the Soviet film distribution: *Princess* (*Prinsessan*. Sweden, 1966) (Karinskaya, 1967: 13), *Ditte is a human child* (*Ditte menneskebarn*. Denmark, 1946) (Ditte ..., 1957: 6), *A Sailor Goes Ashore* (*A sailor has never been in this skin/Das haut einen seemann doch nicht um*. Denmark-West Germany, 1958), *The Red Mantle* (*Hagbard and Signe Røde kappe/Den röda kappan*. Denmark-Iceland-Sweden, 1967) (Pisarevsky, 1967).

In particular, it was noted that the film *A Sailor Goes Ashore* not everything ... the Soviet viewer perceives with the same satisfaction. Of course, something will seem unusual to him, alien, sometimes naive. But the film also has undeniable merits. Willingly or unwillingly, the authors of the film reveal the disgusting ulcers of the capitalist world. And in little Denmark, people live in slums. And here there is poverty, unemployment, And prostitution, smuggling, secret drug trade flourish here. And here you have to pay dearly for everything ... Another advantage of the film is that it is mostly ordinary people who act in it – sailors, stokers, cafe waiters, hotel employees ... Elements of melodrama and sentimentality do not harm the film with such a healthy beginning. They are quite appropriate and organic, in the plot, associated with the child. Moreover, these features largely determine the course of development of the thought of the work and the images of its characters. They do not become tiresome, because the whole film is lit up with cheerful, bright humor (Shabanov, 1960: 15).

But, of course, the greatest interest among the Scandinavian films shown in the Soviet film distribution of the 1960s was the philosophical parable of the outstanding Swedish director I. Bergman *Wild Strawberries* (*Smultronstället*. Sweden, 1957).

Literary and film critic L. Anninsky (1934–2019) wrote that *Wild Strawberries* is Bergman's best film... crystal clearness, analytic form in Bergman's films only paradoxically set off the painful hopelessness of his thoughts. ... What does it mean to live? ... Dr. Borg is endowed with a brilliant ability to rise above time: a clock with broken hands is a nightmare that haunts him. He could not bear people, their disgustingness, their bestiality. He did not want to judge or punish them. On the contrary, he even treated them for diseases. But he just didn't want to live like them. And what? Ingmar Bergman is called a religious artist. This is hardly fair. In any case, he has nothing to fill the religious abyss... What a horror that there is no God, and we are alone! This mood of modern Western atheists is completely mastered by Bergman. No god means a spiritual absolute is inconceivable in this stupid, swine, base world. ... In the world surrounding Ingmar Bergman, there is no clue, no meaning and measure, no shrine. Bergman knows no way out of this spiritual impasse; his latest films, very contradictory, testify even more clearly to the impotence to protect and justify a person. And even in *Wild Strawberries* (and this is Bergman's best film) there is, in fact, no answer (Anninsky, 1965: 16-17).

The opinions of the reviewers of the "Soviet Screen" about the films of other Western countries shown in the Soviet box office

Of course, films from France and Italy, which were traditionally considered more democratic than the rest, were the basis of the Western repertoire of the USSR film distribution during the

thaw period, especially in the light of their influential communist parties at that time (about two million members of the Communist Party in Italy and more than half a million in France). Carefully selected American, British, West German and Scandinavian films also fell into Soviet distribution. Films from other countries were guests of the Soviet screens much less frequently.

As a rule, Spanish, Greek, Finnish films received a rather warm welcome from the *Soviet Screen*. So about the Finnish drama *Women of Niskavuori* (*Niskavuoren naiset*. Finland, 1958) it was written that it contributes to improving mutual understanding and strengthening friendship between the Soviet and Finnish peoples (Krymova, 1959: 12). And although the film *Three Mirrors* (*Tres Espelhos*. Portugal-Spain, 1947) is a typical detective story, the plot of which is built on the Hollywood model, it attracts not with a plot, but with good acting (Tri..., 1958: 4). And let in *Electre* (*Ilektra*, Greece, 1962) in expressive, unusual angles, in excessively close admiration of details, there is a well-known aestheticization of suffering, poverty. But this is still not the main thing in the film... Behind the ancient tragedy of *Electre*, today's Greece appeared on the screen – beautiful and sad (Galanov, 1964: 17).

Of the Spanish films that got into the Soviet film distribution, the magazine received the greatest support for the dramatic *The Executioner* (*El Verdugo/La Ballata del boia*. Spain-Italy, 1963) by Luis Berlanga: His hero José Luis is a cheerful, sociable guy, what is called a nice guy. Only the trouble is, he married the daughter of an old executioner and must inherit his position, otherwise the family will not receive a government apartment. José Luis doesn't want to be an executioner. But the apartment! Calmly, cheerfully and evilly, Berlanga explores the psychology of the tradesman, consumed by temptations and tormented by conscience. Yes, this good-natured guy allows himself to be persuaded, signs an obligation. ... The director does not forget about the circumstances, but he does not justify, does not pity the person who succumbed to them. He is well aware that in human history there have been far fewer enthusiastic killers than those who "simply served" (Khanyutin, 1965: 14-15).

It is interesting to note that sometimes the articles of film scholars and film critics published in the *Soviet Screen* of the 1960s went beyond reviewing individual Western films or festival reviews.

For example, these could be reflections (in our opinion, not at all outdated even today) about the detective genre in cinema: A detective, revolving for decades in the circle of the most traditional plot schemes and provisions, most often evokes an ironic attitude towards himself. He is regularly blamed for superficiality, aimless sophistication of riddles, inability to comprehend the complexity of human psychology. But sometimes they do not notice that creative search breaks into this genre, as if stagnant in clichés and platitudes.

Of course, ... sometimes artists in the West seek to destroy the traditional plot of a detective investigation, when a detective (Sherlock Holmes, for example) created for himself a logically accurate picture of a crime. But they see a departure from the stereotype in the complication of the plot, in juggling with unthinkable and extremely unrealistic circumstances. Having confused the situation, the authors resolve it either with the help of an absurd, artificial plot twist, or pull out into the light of day the "dark recesses of the human soul", which are no longer amenable to logical decipherment. But from such works is also excluded what was the true humanistic value of the classic detective story: the assertion of the omnipotence of a thinking person. It seems that the days of Sherlock Holmes are long gone, and even the commissar Maigret in the modern novels of Georges Simenon looks like a good-natured elderly gentleman of the era of the latest gas lamps and the first automobiles. They were replaced by a sporty-looking young man with a square jaw, resolving any difficult situation with the help of fists and a revolver.

Other artists working in this genre follow a different path: they try to qualitatively change the conflict itself, on the basis of which the detective story is built. At the forefront is no longer a detective mystery, but the important questions of human existence that can be resolved with its help.

The hero of the work is not necessarily one of the parties to the simplest conflict between the criminal and the investigator, but the entire sum of detective circumstances serves as an indicator, a litmus test that reveals the true essence of the hero. Not only events draw a person into their course and lead to changes in his destiny, but also a person actively influences their development. This complex interrelation causes a step forward both from the usual level of a traditional detective story and from those works where adventures serve only as a background for solving an artificially introduced problem (Dmitriev, Mikhalkovich, 1964: 18-19).

And sometimes the magazine also published articles, the main message of which was a dialogue with readers, a hope (maybe in many ways – naive) for the development of their artistic taste.

So the poet and film critic V. Orlov (1929–1972) wrote about a typical situation in audience disputes when hot people ... seriously rush at each other, and for the hundredth time one hears: “You are all philistines if you don’t understand *Marriage Italian Style!* (Orlov, 1966: 19).

And here V. Orlov reminded the readers of the magazine that the film perception and further conclusions of the audience depend on what a person today expects from a picture. And he, by the way, has the right to wait for what he wants. We must not forget the simple truth: he is a consumer. Yes, yes, the consumer, or, if you like, the buyer - and there is nothing shameful or offensive in this for respected cinematic masters. The viewer goes to the cinema, pays for the cinema, and millions of cinematic incomes are made up of his countless fifty dollars. And the buyer has the right to demand.

“What do you expect from art?” we, the critics, ask the question, and then we rush to answer it ourselves. And our opinion is known. We are professionals and – let the viewer not be offended – we know more and understand more, because this is our specialty. This is forgotten by people who write in the editorial office, “correcting” critics, often with abuse, with insults, but they themselves would hardly allow criticism to teach them how to pour steel or prescribe potions. We, professionals, are in principle for the art of thought. Our opinion has been put forth, frankly speaking, gained through suffering as a result of long and hard work, viewing, studying life, books, documents, and audience reviews, the most detailed acquaintance with the live work of the studios, and most importantly, as a result of the difficult education of one’s own critical level.

But when we begin to unrestrainedly attribute our own – albeit qualified – views to the entire audience, this is both premature and incorrect. We answer the question “what do you expect from art” in our own words, and a huge number of dissidents remains to be declared aesthetically backward people.

And dissenters, of course, are offended. Dissenters are rising up against us, the critics, and our supporters, the spectators. ...

And the viewer expects different things from art. ... You can search in the art of thoughts. Possibly entertainment. And you can demand: let it be funny to me – that’s what I wish today. It happens. There is a time for everything (Orlov, 1966: 19).

But then V. Orlov moved on to the “educational part” of his article (adding a fair amount of ideologization here), where, in fact, he largely refuted his own thesis about the acceptability of a variety of audience tastes:

But therein lies our account with today’s entertainment consumers. Or rather, our first concern. Isn’t entertainment self sufficient for you? Always fun – and only fun? ... That’s when it’s bad. Think about it. You are robbing yourself. You do not want to pay attention to excessively mentoring articles and reader letters, you yourself are the masters of your free time ... but still, for your own good – think about it ...

For works of “fake” are not so harmless as they seem at first glance. They instill in people their own, distorted view of life, of human relations, their bad taste. And from the views close to the actions. Brought up on superficial, sentimental-slobbering explanations of the heroes of other cinematic melodramas, how will you treat people yourself? How to love? Brought up on “power” methods of conflict resolution, will you lose a precious gift – humanity?

Art acts in different ways – both directly and indirectly. But it works – gradually instills thoughts, shades in behavior and, most importantly, a worldview. And the worldview in other petty-bourgeois militants, which also appear on our screens, is often very doubtful. Not only not Soviet, but also not human in the sense in which we are accustomed to understanding it. This worldview rests on two “pillars”: the alleged commonality of all people (there are no classes, there are no capitalists or workers) and the alleged separation of each person from his neighbor ... To live in such a wolf world with blue trim – no, you’ll excuse me! ...

These are our worries – and, you see, the worries are justified. And the conclusion from all the same will be unexpected: art needs different things. Miscellaneous, but necessarily bearing noble thoughts. Not bringing up superficiality, indifference, vulgarity in behavior and relations between people. Does not distort the picture of life. ... Art needs different things. When we truly understand this, then discussions like the ones I mentioned at the beginning will disappear. People will begin to respect the tastes of others. And perhaps an admirer of Wajda or Kramer will make peace with an admirer of trick comedy on one condition: both of them must be thinking people.

Mutual understanding does not mean universal tolerance. ... And now, when we learn mutual respect, we will present our bill both to our cinema and to our rental (Orlov, 1966: 19).

Evaluation of Western films that, for one reason or another, were not shown in the Soviet film distribution

The opinions of the reviewers of the "Soviet Screen" about American and British films that were not shown in the Soviet box office

The approach of the editors of the *Soviet Screen* during the "thaw" to Western films that, for one reason or another, did not fall into the mass Soviet film distribution, was similar to the assessments of the rental repertoire: they praised films for their social orientation and criticism of the bourgeois system, anti-war themes, scolded for "unrestrained" entertainment and ideological hostility.

So in the article *Soviet Screen* it was noted that in the film *Bonnie and Clyde* (USA, 1967) director Arthur Penn managed not only to brilliantly recreate the atmosphere of the thirties – the atmosphere of depression and the general crisis of ideals, but also to show how in this situation two young people, without strong moral fundamentals, not finding an application for their strength, the desire for romance and adventure, they turn to crime as the only outlet for their passions. ... The killers are not pathological degenerates, but ordinary people, similar to many spectators looking at them. People who grew up in a certain country – in the United States of America, morally crippled by its system. ... Many events ... – and the barbaric bombing in Vietnam, and the vile assassination of Martin Luther King, which stirred up all of America, and much more – confirm this (Vozublennyye..., 1968).

It was also noted that in *Planet of the Apes* (USA, 1968) by Franklin Sheffner argues with the American society will go further and further along the path of dehumanization of man! ... Sheffner's film, one of many warning films made in recent years in the West. And let neither Godard in *Alphaville* (France-Italy, 1965) nor Truffaut in *Fahrenheit 451* (UK-France, 1966) nor Scheffner on *Planet of the Apes* see or do not want to see ways out – their anxiety, their preoccupation, their bitterness and satirical intensity make these fantastic films about the future a serious phenomenon of art (Filev, 1968).

But the film *In the Heat of the Night* (USA, 1967) by Norman Jewison was already unconditionally praised in the *Soviet Screen* for telling how racism is deeply rooted in the USA, how strong are the ideas brought up by generations about the superiority of some people over others only on the basis of skin color. The more contrasting is the position of the authors of the film, the position that more and more Americans are now taking. In fact, for the first time in US cinema, it is shown that a smart and capable Negro is better than stupid whites. This recognition is a noticeable phenomenon not only in the art of the country, where the racial problem is so tragically expressed, but also in its social life. ... So gradually, slowly, overcoming many and many obstacles, progressive-minded American filmmakers raise their voice of protest against the "stuffy night" of racism,

Another American film on the topic of racism, *Guess Who's Coming to Dinner* (USA, 1967) by S. Kramer, was also highly praised in the magazine, which was called "a vivid satire on American mores", where "dramatic collisions, like in a mirror, reflect the social gulf between the white and black populations of America (Goncharova, 1968).

Moreover, the famous Soviet actor V. Sanaev (1912–1996) shared with the readers of the *Soviet Screen* his positive impressions of the sensational film *The Wild Angels* (USA, 1966) by Roger Corman: "He talks about the "innocent", at first glance, entertainment of young Americans, ending in orgies, murders and the appearance of a swastika on flags. The young actor Peter Fonda, the son of one of the most talented actors in America, Henry Fonda, plays the main role with great skill. The rest of the skillfully selected actors play freely and sincerely. The film warns of the dangers of a slippery slope that could lead American youth to fascism, and I was surprised and saddened by the cold reception that was given to this socially significant and necessary work, while the American film *Chappaqua* ..., which tells about life drug addict, was awarded a special jury prize for musical accompaniment and interesting camera work" (Sanaev, 1966: 17).

By the way, *The Wild Angels* was even purchased for Soviet distribution, but then the censors still didn't let it through, apparently, frightened by the "propaganda of violence" and the possible negative impact of the movie on "unstable" youth.

Positive ratings were awarded in the *Soviet Screen* to such significant works as *Paths of Glory* (USA, 1957) (Cher, 1958), *2001: A Space Odyssey* (UK-USA, 1967) and *The Charge of the*

Light Brigade (UK, 1968) (Hibbin, 1968: 13), *The Hill* (UK, 1965), *It Happened Here* (UK, 1965) (Pisarevsky, 1965) and *The Bridge on the River Kwai* (UK-USA, 1957) (Kuznetsov, 1965).

But one of the largest military dramas – *The Longest Day* (*Le Jour le plus long*. USA-France, 1961) – was accused in the *Soviet Screen* of misinterpreting the events of the Second World War: *The Longest Day*, is undoubtedly interesting as an attempt to resurrect the historic day of June 6, 1944, when the Allies landed in Normandy, on a grand scale with the help of feature films. Episodes of dropping paratroopers, a battle on the coast are really impressive, but ... Attempts to convey the inner world of soldiers and officers are insanely weak, and, most importantly, the war itself is portrayed as a kind of large-scale football match between two rivals – allies and Nazis. What about the aims of the war? Was it the salvation of mankind from the fascist gas chamber or just a jousting tournament? The authors of *The Longest Day* were on the side of outspoken politicians, but true art cannot live in the stale atmosphere of "politicking" (Kuznetsov 1965: 2-3).

Similarly, other American and British films on the theme of the Second World War were evaluated in the *Soviet Screen*: *The Desert Fox: The Story of Rommel* (USA, 1951), *Battle of Britain* (UK, 1969), *Battle of the Bulge* (USA, 1965) and others: Our press has repeatedly reported a whole series of falsified "military" films of Anglo-American production, seeking to whitewash and rehabilitate the "exploits" of the Nazi warriors during the days of the last war. It began ... with the American painting *The Desert Fox: The Story of Rommel*, this continues today, which is exemplified by such a grandiose and false falsification of history as the movie *The Longest Day* – about the landing of Anglo-American troops in Normandy. Now the infamous producer of the James Bond spy series, Harry Saltzman, is directing the filming of the rabidly faked film *Battle of Britain*. ... The press of Germany enthusiastically writes about this picture, emphasizing its role in the rehabilitation of Hitler's Luftwaffe. And this is understandable: the military of the fascist Reich has long peacefully coexisted in NATO with representatives of British aviation. ... Thus, the *Battle of Britain* will be for the Nazi aces evidence of their chivalry and nobility. ... The *Battle of Britain* broke the record of lies and slander against the heroes of the past war, the record of indignation and protests of the progressive press of Great Britain and the West Germany (Lesovoy, 1968: 12).

It should be noted that in the "thaw" era, sometimes even Western cinematic experiments that did not carry any ideological danger were met extremely negatively in the *Soviet Screen*.

So about the experimental Hollywood film *Scent of Mystery* (USA, 1960) a feuilleton was published in the magazine called "Movies with Smell": It seems that only recently a *New York Times* film critic wrote ironically about the experiences of several film entrepreneurs who, no matter what it took to achieve an impact on the viewer, they arranged the chairs in the hall so that they either oscillated or began to sway during the session (thus, regardless of the quality of the picture, the viewer literally bounced on the spot). And now these tricks seem to have already passed the stage. American producer Michael Todd Jr. made a film called *Scent of Mystery* in which the title is at least half true. Half in the sense that, although there is no particular secret, the smell is always present in the hall. The "Smellvision" system (smelling image) is a device with the help of which various smells are supplied to the hall during the session through pipes, corresponding to what is happening on the screen. In *Scent of Mystery*, viewers pay three and a half dollars for a ticket and can inhale the smell of apples, wine, tobacco, shoe polish, garlic and roses, not to mention the more common scents. ... According to the American magazine *Time* (and in this case we are inclined to believe it), the majority of visitors, having left the cinema, will unanimously decide that the best smell in the world is the smell of fresh air. ... It remains to be added that the Smellvision system opens up the broadest prospects for American cinema. Imagine how easy it will be to make melodramas now. Let some tear gas through the system – and the sobs of the audience are guaranteed.

An article by the then head of Mosfilm V. Surin (1906–1994) gives a complete picture of how it was customary to cover the repertoire of Western film festivals during the thaw: The festival screen collided two types of works: those that glorify a person and his strength, are imbued with attention to his position in the world and the subtlest movements of his soul, are devoted to acute social topics, raise important social problems, and those whose leitmotif is pessimism and hopelessness in which the absence of big themes and bold ideas is replaced by exoticism, savoring human vices. It would seem that horrors, abominations, base passions, which form the basis of hundreds of Western films, should have remained outside the festival screen, where all the best and loftiest are invited. Unfortunately, it is not. The ancient Greek god of love Eros himself would blush

with shame for this unbridled pornography that reigned in world cinema and managed to penetrate Cannes (Surin, 1967: 15).

B. Galanov (1914–2000) also wrote about the Cannes Film Festival in a similar spirit: “How many hopelessly pessimistic films there were at Cannes, imbued with disbelief in man, in his strength and capabilities” (Galanov, 1963: 16). The anonymous “editorial article” was approximately the same: there were quite a few frankly reactionary paintings, alien to the truth of life and humanism, imbued with hopelessness and darkness, paintings whose content was reduced to depicting bloody dramas and bed stories (Cannes..., 1963).

Here is what, for example, the then editor-in-chief of the *Soviet Screen* D. Pisarevsky wrote about the film *The Collector* (USA-UK, 1964) by William Wyler: A story about a mentally ill young man, a maniac who lures young girls into the basement of his there, in confinement, striving to achieve their love, smacks of frank guignol. And what's the point that the film is professionally and deftly staged, that good actors are involved in it: the art here is given to the needs of the most undemanding tastes, for the sake of commercial purposes (Pisarevsky, 1965: 16-19).

Even about M. Antonioni's masterpiece *Blowup* (UK-Italy, 1967), won the Palme d'Or at the Cannes Film Festival, the *Soviet Screen* wrote with a big fly in the ointment: If you want to live peacefully in this society, as Antonioni says, be indifferent, skim the surface of events, do not try to penetrate their essence. The problematics of this movie, its dramatic structure, pictorial side are of considerable interest. But I want to say about what upset me in this film. Antonioni paid tribute to fashion – savoring sex scenes. Western critics called *Blowup* the best work of Antonioni. I do not agree with this (Surin, 1967: 14).

The opinions of the reviewers of the "Soviet Screen" about French and Italian films that were not shown in the Soviet cinemas

At the initial stage of its "relaunch" in the second half of the 1950s, *Soviet Screen* often resorted to the services of Western film critics of a socialist or communist orientation. In this sense, the French film critic, member of the Communist Party, Georges Sadoul (1904–1967) was an almost perfect figure.

So, for example, in an article by G. Sadoul about French cinema, published on the pages of the *Soviet Screen* in 1959, the films *The Cheaters* (*Youthful Sinners/Les Tricheurs/Peccatori in blue jeans*. France-Italy, 1958) and *One Life* (*Une vie*. France-Italy, 1958) were positively evaluated (Sadoul, 1958).

And in his kind of programmatic article entitled “Realism and world cinematography”, Georges Sadoul wrote that there is cinematography that shows life, social reality. And there is also the cinema of “white phones”. ... “White phones” are almost never seen in everyday life, but they were, and still are, an obligatory prop of bad films, in which gentlemen in tailcoats and ladies in evening dresses in luxurious salons, surrounded by a crowd of maids and lackeys, discuss heart problems. ... Sometimes it looks comical, sometimes dramatic, but in general it remains a false, fictional world that has nothing to do with reality. In France, and in other Western countries as well, cinema for millions of people, which really reflects the hopes and aspirations of the masses, is in constant struggle with the cinema of “white phones”, that is, with films that financed by millionaires who seek to use the screen as a means of profit, a means of harmful propaganda, intoxicating the people. In this struggle, the best filmmakers, although not always, win victories (Sadoul, 1959: 12).

And then G. Sadoul praised such artistically significant films as *Hiroshima, My Love* (*Hiroshima mon amour*. France-Japan, 1958), *The Lovers* (*Les Amants*. France, 1958), *Handsome Serge* (*Le Beau Serge*. France, 1958) and *Cousins* (*Les Cousins*. France, 1959).

It was noted that in the drama *Hiroshima, My Love* by Alain Resnais with hatred opposes war, against massacres with the help of an atomic bomb, against racism that has taken such deep roots” ... In *The Lovers* by Louis Malle, “some scenes are shocking, but should admit that in other episodes the director satirically depicted the mores of the big bourgeoisie. And although Claude Chabrol's *Cousins* is not without “shortcomings, it is a completely realistic work with undeniable merits, like the first film of this director, *Handsome Serge* (Sadoul, 1959: 13).

Approximately the same confidence in the era of the “thaw” was evoked by the editors of the *Soviet Screen* by another well-known French film critic, a member of the French Communist Party, Marcel Martin, who told the readers of the magazine about the French “new wave” (Marten, 1961).

The Soviet film critic and translator A. Braginsky (1920–2016) fully agreed with the opinion of G. Sadoul about the film *The Cheaters* (*Youthful Sinners/Les Tricheurs/Peccatori in blue jeans*.

France-Italy, 1958). He believed that by showing the drama of modern youth, focusing on it as a national disaster, Marcel Carnet, obviously, from the point of view of some zealous defenders of the bourgeois system, insulted the patriotism of the French. ... Marcel Carnet is not only a prosecutor in *The Deceivers*. He made his film with great heartache for the fate of the younger generation (Braginsky, 1959).

A little later, the same A. Braginsky (after all, it was only after the "Paris May" that Jean-Luc Godard began to be considered one of the enemies of the USSR) praised the drama *The Little Soldier* (*Le Petit soldat*. France, 1960): This is the story of a deserter of the French army, operating in Algeria. The hero of the film is trying to personally decide for himself the question of who is right and who is to blame in this cruel war. Godard is far from taking the side of the Algerian patriots to the end. But he opposes the war, denouncing the cruelty of the colonialists. By thirteen votes to six, the censorship commission demanded ... a ban on the film *The Little Soldier*. The Minister, who has the right to uphold or revoke the decisions of the censorship, agreed with the opinion of the commission. For what reasons? Yes, because scenes of torture are shown on the screen. Because the hero of the picture was a deserter looking for the truth. "At that moment, when all French youth, says the communiqué of the Ministry of Information, are called up for military service in Algeria, an attempt to oppose this cannot be supported. Various public and professional organizations protested against the ban on *The Little Soldier*. The struggle against the arbitrariness of censorship in France merges today with the movement of broad public circles against the continuation of the war in Algeria (Braginsky, 1960: 17).

Another film by Godard, *Alphaville* (France-Italy, 1965), presented at the Moscow Film Festival, but not purchased for Soviet film distribution, was also rated very positively in the *Soviet Screen*.

Film critic Y. Khanyutin (1929–1978) wrote that the threat of neo-fascism is embodied by the French director Jean-Luc Godard in the gloomy images of the totalitarian state of Alphaville. Alphaville is a city where science is put at the service of destruction, where the conquest of foreign countries is the main task, and the reprisal against dissidents is an iron rule. In this world of concrete walls, endless corridors and empty-eyed people, the word "love" has been replaced by the word "voluptuousness", and the concept of "conscience" does not exist at all (Khanyutin, 1965: 14-15).

The anti-totalitarian significance of the film was also emphasized by film critic E. Kartseva (1928–2002), emphasizing that, although *Alfaville* is made in the tradition of social science fiction, this, however, in no way meant a departure from the problems of our time. On the contrary, the originality of the form made it possible to look at these problems more broadly and put them more sharply. Worried about the activation of fascism, the tendencies of social development leading to dictatorship, the French director, warning, although not always consistently and clearly in position, created on the screen a prototype of an authoritarian state, from the life of which normal human relations were etched out (Kartseva, 1966: 19).

The importance of anti-war themes in the film *317th Platoon* (*La 317e section*. France-Spain-Cambodia, 1965) was emphasized in an article by D. Pisarevsky (1912–1990): The painful path of a French platoon retreating through the jungle, the death of its people, the cruel drama of the soldiers involved in an adventure alien to them – all this grows in the film into incriminating evidence against a dirty war. Although the author is not bold enough and consistent in all his conclusions, the material of his film, the whole structure of his images suggest to the audience the thought: it is impossible to defeat the people fighting for freedom. And this page of recent history acquired a topical sound, highlighting the events that are still taking place in the same places today (Pisarevsky, 1965).

Of course, the *Soviet Screen* was very sympathetic to those Western films where the positive characters were revolutionaries of "democratic views". So Y. Khanyutin (1929–1978) enthusiastically wrote about the political drama *The War is Over* (*La Guerre est finie*. France-Sweden, 1966) as follows: Therefore, its spiritual wholeness is clearly visible. He does not yet know how he will fight, but he will fight. The Spanish war is over, a new generation has come, conditions have changed, but the struggle continues. ... The main role in the film is played by Yves Montand. He has grown old, the charm of the darling of the public has gone, bitterness and fatigue have appeared in his eyes. Now Montand has somehow subtly become similar to Gabin of his mature years. The same stinginess of acting means, unexpected change of rhythms, charm of masculinity. And next to Montand is Ingrid Thulin. The well-known actress from Bergman's films found some kind of inner harmony in this picture. Her acting duets with Montand are perhaps the best of the

film. Perhaps, love has not yet been shown as in this film. So candid and so chaste. So sensual and so sublime. In general, it is difficult to determine the style of Resnais in this film. Maybe it can be called poetic, enlightened realism. His thought retained complexity, volume, and the language became simpler, more expressive. This picture requires intellectual effort, and it captures with its emotional power. This is where the synthesis that modern cinema is looking for is born, the synthesis of thought and feeling that captivates the viewer and raises him to the heights of great art (Khanyutin, 1966: 15).

It can be assumed that *The War is Over* could well have appeared in the Soviet film distribution, but in 1968 the "black list" of Western cultural figures in the USSR included both the scriptwriter of the film Jorge Semprún and the actor Yves Montan...

It is clear that Mario Monicelli's drama *The Organizer (Les Compagni/I Camarades*. Italy-France-Yugoslavia, 1963) was also highly rated by the magazine, since the film deeply and truthfully shows the origin and development of revolutionary consciousness among Italian workers (Matveev, 1964: 18).

At the same time, the chamber psychological drama *Mouchette* (France, 1967): Robert Bresson. His view of the world is rigidly predetermined and firm, his film *Mouchette* based on the novel by Bernanos is a terrible, depressingly hopeless film, full of despair and a special, purely Bressonian silence. A work of high veracity, *Mouchette*, perhaps, does not rise in its strength and depth of silence to Bresson's famous masterpiece *The Condemned to Death Fled*, but it is no less amazing. Here, in *Mouchette*, silence reigns, for the whole world is a prison. The loneliness of man is absolute, life is monstrous, cruel, the author's pessimism is boundless. You can not share this pessimism. You can not love Bresson, but his goal – to show the defenselessness of man in the conditions of animal existence – is a necessary goal. In the Bressonian picture of the world, there is no god, no devil, no "special" villains, and the human being is nevertheless hunted. ... A terrible, inexorable picture. There don't seem to be any criminals. At the same time, Bresson sees them, and we see them. This is indifference. Indifference to someone else's poverty and misfortune, to the torment of an almost feral soul. Their indifference is the main source of Bresson's bitter pessimism (Bachelis, 1967).

At the turn of the 1960s, Antonello Trombadori (1917–1993), then member of the Central Committee of the Communist Party of Italy, editor-in-chief of the magazine *Contemporaneo*, was entrusted to tell the readers of the *Soviet Screen* about modern cinema in Italy.

In his article, A. Trombadori argued that in 1959, a new upsurge of Italian cinematography began. It is an upswing, not a resurrection. Despite the fierce attacks of censorship, Italian cinematography has created a number of films of a certain artistic and public interest. But it cannot yet be said that the working conditions of directors and their ideological views meet the requirements that can guarantee the creative flourishing of Italian cinema. Censorship continues to stifle any attempt by Italian cinema to comprehend social processes. The political views of many of the most prominent directors and screenwriters are still very vague. They oscillate between subjectivism, bordering on mysticism, and the illusory hope that all the plagues inherent in modern bourgeois society, can be eliminated by social democratic reforms. It is interesting to note, however, the fact that censorship shows hostility even towards a very moderate ideological orientation (Trombadori, 1960: 10).

However, continued A. Trombadori, it should not, of course, be approached with a doctrinaire yardstick to assess the worldview of the most prominent representatives of Italian cinema. Some of them, as you know, occupy advanced, socialist positions. However, others, those who are obviously far from the Marxist worldview, are by no means singers of longing and loneliness, they do not act as preachers of the ideas of neo-capitalism. They are characterized by a sincere desire for something new, a passionate spirit of creative search. At the heart of their work lies the problem of the relationship between the people and art, between personal experiences and the structure of society. Thus, it is by no means accidental that the films that will now serve as the basis for talking about the new rise of Italian cinema attract attention, above all, for their subject matter (Trombadori, 1960: 10).

And further in the article, an analysis was given to such significant films as *The Great War (La Grande Guerra*. Italy-France, 1959), *The Cruel Summer (Estate violenta*. Italy-France, 1959) and *The Sweet Life (La Dolce vita*. Italy-France, 1960).

A. Trombadori noted that in Mario Monicelli's movie *The Great War* is the story of two soldiers who do not want to fight and think only about how to return home alive is told. The director endowed

these characters with a comedy-grotesque character, thanks to which their low-heroic behavior does not become repulsive. ... Elements of the comic, grotesque, pathos are closely intertwined with each other, organically penetrating into the overall fabric of the narrative. And yet, at the end of the viewing, you involuntarily think about how much this film would have won if the historical and social essence of the events had been clearly revealed in it (Trombadori, 1960: 11).

Valerio Zurlini's drama *The Cruel Summer* also received an ambiguous assessment from the critic: This movie shows the moral decay of a wretched provincial bourgeois society during the years of fascism. ... The love that arose between the thirty-year-old widow of a naval officer who died heroically in the war, and the young man – the son of a Nazi leader – is doomed to a tragic outcome by the inhumanity of the fascist regime. ... The film has many shortcomings, although the main scenes are distinguished by their brightness and great expressive power (Trombadori, 1960: 11).

The now classic *The Sweet Life (La Dolce vita)*. Italy-France, 1960) deserved a very positive assessment from A. Trombadori: The viewer sees the rampant wealth that destroys all moral foundations, sees spiritual squalor, stupidity, and boundless boredom representatives of the upper bourgeoisie and the aristocracy. ... From the point of view of directing and acting skills, this film ... is a significant step forward for the director on the way to eliminating elements of spiritualism and metaphysics in his work. The negative aspects of the life of modern Italy are revealed with merciless realism. And only at the end of the film, the clear, clear eyes of a young girl, as it were, tell the viewer that there is a saving outcome, there is another path that you can follow. It is to be expected that Fellini would come to this conclusion. However, Italian cinematography cannot limit itself to showing only the negative aspects of contemporary society, and this is not the key to its further flourishing (Trombadori 1960: 10-11).

Approximately in the same ideologically verified vein, the article of another Italian journalist and communist Paolo Alatri (1918-1995) was sustained, who, in a review of Italian films, although in general, praised the films *We Still Kill the Old Way (A ciascuno il suo)*. Italy, 1967) by Elio Petri, *The Climax (L'Immorale/Beaucoup trop pour un seul homme)*. Italy-France, 1967) by Pietro Germi and *Excuse me, are you for or against? (Scusi, lei è favorevole o contrario?)* Italy, 1966) Alberto Sordi, but then emphasized that the desire of Sordi and Germi to solve the issues in a sugary tone, avoiding really dramatic moments, severely limits the value, meaning and effect of the works (Alatri, 1967), and the overall picture of Italian cinema very depressing. Particularly distressing is the gradual surrender of even the best film directors of commercial cinema. To create a “difficult” and that is why it could turn out to be a significant film, Italian masters lack not so much artistic strength as moral (Alatri, 1967).

Curiously, highly rated *The Sweet Life (La Dolce vita)*. Italy-France, 1960) Federico Fellini gave S. Bondarchuk (1920–1994), as this film, “exposing the vices and ulcers of various strata of modern Italian society, made an impression exploding bomb” (Bondarchuk, 1960).

And the director of Mosfilm, V. Surin (1906–1994), practically agreed with the assessment Paolo Alatri film Pietro Germi *The Climax (L'Immorale)*. Italy-France, 1967): The hero of his movie ... is a decent man and a good family man. But his character is such that he has already acquired a third family. He loves all his wives and children equally, but, rushing between three homes, he dies of a broken heart. Had this story fallen into the hands of another director, it would have turned out to be a vulgar, banal picture. It is saved by her talent, an unusually kind attitude toward man, Germi's ingenuity, a cascade of unexpected and funny situations. Saves it and a great actor Ugo Tognazzi, who knows how even in the funniest moments to maintain an unflappable seriousness, makes not only laugh, but also to think about life. His acting contributed greatly to the fact that the curious story became a sharp, accurate and funny satire of the mores of modern society (Surin, 1967: 14).

Michelangelo Antonioni's existential drama *The Red Desert (Il Deserto rosso/Le Désert rouge)*. Italy-France, 1964) was also quite positively assessed in *Soviet Screen*: One of the most poignant and socially significant pictures ... was *The Red Desert*. ... Sometimes questions arise: is Antonioni not speaking out against progress and technology in this film, is he not a kind of preacher of neo-Russianism, calling mankind back to the primordial nature? It is hardly right to imagine Antonioni as being so naive. He shows the other side of the economic miracle in Western countries, he speaks of the terrible price of spiritual devastation with which bourgeois prosperity is bought (Karaganov 1964: 18-19). Nevertheless, this film only became available to a mass audience in the USSR during the years of Perestroika...

Positive reviews were published in the *Soviet Screen* about *The Leopard* (*Il Gattopardo/Le Guépard*. Italy-France, 1963) by Luchino Visconti (Galanov, 1963: 16), *The Moment of Truth* (*Il Momento della verità*. Italy-Spain, 1965) by Francesco Rosi (Pisarevsky, 1965), *The Battle for Algeria* (*La Battaglia di Algeri*. Italy-Algeria, 1965) by Gillo Pontecorvo (Sanaev, 1966: 18), *Seated at His Right* (*Seduto alla sua destra*. Italy, 1968) (Solovieva, Shitova, 1968: 14).

But although the festival audience “followed with great excitement ... the almost documentary footage of the heroic struggle of the Algerian people for freedom” (Sanaev, 1966: 18) in the *The Battle for Algeria*, although it was purchased for Soviet distribution, but on the screens of cinemas in The USSR never came out, because it showed too naturalistically and quite objectively not only the cruelty of the French army, but of the Algerian rebels...

By the way, a similar case (purchase and subsequent absence from the Soviet film distribution) happened with Valerio Zurlini's drama *Seated at His Right*, which also received a very positive assessment in the *Soviet Screen*: Behind her hero, who here bears the name of Maurice Lalubi and who is killed after torture by mercenaries of a foreign legion in an unnamed African country, behind this hero is, perhaps, not only Patrice Lumumba, but also Martin Luther King, but also Mahatma Gandhi, but also other moral leaders of the peoples, heralds of freedom and goodness who were shot or torn to pieces. From this film, the viewer can run away, because it is terrible to see torture. But you can't run away from the fact that in life now, this very minute someone is being tortured ... Zurlini's tragedy is both revealed and balanced by the harsh classicism of construction; the hero's death journey on the cross is at the same time traditional for Italian art and preserves the bleeding authenticity of the fate of this particular man and his two random cellmates, who will be killed along with him. ... Here is the height of the conscience of the artist, for whom the world is full of problems, social battles, violence and courage. This is ... one of the best films of today's Italian cinema (Solovieva, Shitova, 1968: 14).

As for the *The Moment of Truth*, he received support from the magazine and personally from its editor-in-chief for the fact that "ruthlessly exposed" "the social ulcers of Spain", and at the same time this picture, which strikes with the virtuosity of filming bullfights, the sincere play of non-professional performers, continues the traditions of Italian neorealism (Pisarevsky, 1965).

And here is the *Sandra of a Thousand Delights* (*Vaghe stelle dell'Orsa...* Italy, 1965) by Luchino Visconti, *Accattone* (*The Scrounger*. Italy, 1961) by Pier Paolo Pasolini and *Last Year in Marienbad* (*L'Année dernière à Marienbad/L'Anno scorso a Marienbad*. France-Italy, 1961) provoked serious reproaches from the *Soviet Screen*, since in the *Sandra of a Thousand Delights* “everything in the film is unsteady, unclear, human relations are confusing, unnatural” (Skobtseva, 1965: 17), gloominess and pessimism prevail in *Accattone* (Kremlev, 1962), and the parable *Last Year in Marienbad* is clearly over-praised by Western journalists (Kremlev, 1962).

In contrast to *The 400 Blows* (*Les Quatre cents coups/Les 400 coups*. France, 1959), another work by Francois Truffaut is the subtle psychological drama *Silken Skin* (*The Soft Skin/La Peau douce*. France, 1964) did not find understanding from the reviewer of the *Soviet Screen*: Love is a great and eternal theme of art. But one does not have to be an art critic to catch one pattern in the artistic development of this topic: an elementary depiction of a love affair with an importunately diligent depiction of bed details cannot become, never became a fact of great art. With such an image of love, the work dedicated to it will say little about time and people. Yes, and love itself, turned off by the artist from the stream of multi-layered life, will inevitably lose its real strength and beauty. In order to truly understand and experience the love of on-screen characters, the viewer must recognize them, be spiritually interested in their fate. The creator of *Silken Skin* is surprisingly superficial in the depiction of characters. All his outstanding skill is aimed at showing the dating scenes more accurately and more expressively. Without delving into the characters of the characters, he cut off the possibility of a deep depiction of their drama. Heroes have become elementary performers of plot functions, nothing more. *Silken Skin* leaves such a feeling: the director took on an extremely dramatic film, not wanting and not trying to illuminate the life and characters of the film's characters with observations and thoughts that go beyond the banal love story. He clearly cheated on himself, going backwards from films like *The 400 Blows*. And this is a very revealing case, all the more revealing because we are talking about a major artist, not a craftsman (Karaganov, 1964: 18-19).

An extraordinary review of the most significant Italian films of the mid-1960s was made on the pages of the *Soviet Screen* magazine by film critic Tatiana Bachelis (1918–1999).

So she wrote about *Sandra of a Thousand Delights* (*Vaghe stelle dell'Orsa...* Italy, 1965), that ultimately this film is a kind of escape from reality into a gloomy, closed sphere of dark and extravagant passions" (Bachelis, 1966). And *The Gospel According to St. Matthew* (*Il Vangelo secondo Matteo*. Italy-France, 1964) by Pier Paolo Pasolini, "on the contrary, is monumental in style and design ... directly introduces cinematography into ideological spheres. Before us, no doubt, is something innovative in many respects. New and bold is the very idea of making the gospel epic accessible to the wide screen, of making a picture according to the "scenario" of the Holy Scripture. The interpretation of the image of Christ is also interesting. He is Pasolini – as once in the books of Barbusse about Jesus – a real person (a person, not a deity), fanatical and militant. His angry, fiery, and sometimes downright vicious sermons delivered over the shoulder to invisible followers and adversaries (which is done cinematically well) all too often evoke the slogan of an end that justifies any means. ...

It is said that Pasolini seeks to bless historical materialism with the name of Christ and, by showing Christ at the moment of the destruction of the temple, to unite his teaching with Marxism. But the Pasolinian Christ, an ascetic and propagandist, preaches the sword and wrath, not peace and goodness, he is the first dogmatist who fights both against the Pharisees and against his own apostles, disciples, who therefore look in the film as very stupid representatives of a stupid people, because they don't given neither to understand nor to act; for here a man "appeared" – a leader who knows the ultimate truth, who wants to take full responsibility for the fate of the world on himself alone.

Pasolini's Christ acts in exactly the same way as Dostoevsky's Grand Inquisitor, basing his feat "on miracle, mystery and authority." And he obviously cannot, and does not want to change life for the better. He promises salvation and joy only in the afterlife... No, we are not going to conduct anti-religious propaganda among Pasolini. But to preach in our day the religion of one person, the religion of the sword and authority, now that the consciousness of the individual has awakened? I don't know who can be happy with such a thought today. Perhaps the director was "confused" by the contradictions of the gospel text itself? But it is no coincidence that of the four canonical gospels he chose the most dry and militant, the most unkind? Even the Sermon on the Mount, which is cinematically excellent, even it is suppressed by the idea of Golgotha, the idea of suffering,

Referring to the film *Juliet of the Spirits* (*Giulietta degli spiriti/Juliette des esprits/Julia und die Geister*. Italy-France-Germany, 1964), T. Bachelis wrote that this "comparatively modest theme, chamber Fellini's film ... is perceived as a work of intensely emotional. Of course, this film is weaker than *8 1/2*, awarded the highest prize of the Moscow Film Festival, weaker than *The Sweet Life* – there is no doubt about it. But how much stronger, brighter, and simply more lively than the last movies of Antonioni, Visconti, Pasolini! Fellini does not go into the sphere of exceptional passions, is not interested in madmen, laughs at the prophets. In general, he laughs at a lot of things in the life of contemporary Italy ... And at the same time he does not fall into a state of panic, despair, he does not scare us with future ruins ... And the heroine of her last film teaches only one thing: do not lose your presence of mind, do not complain. This time, the director's imagination is riveted to the drama of a woman who is abandoned by her husband. It is only about women's - about human – dignity. ... Compared to Fellini's previous films, what's new here is color, anger and improvisation. The color of the booth is bright, theatrical, hyperbolic. Anger is barely contained. The experience of free directorial improvisation on the screen - in the spirit of commedia dell'arte, surprise, "tricks", "lazzi" in every frame, as once in every scene of the Italian comedy of masks. At the same time, the whole lyrical theme of the film is convincing, fresh and saturated with spiritual health – the theme of the simple joys of life, the natural beauty of being, in which the heroine gradually finds a foothold and finds salvation (Bachelis, 1966).

At the same time, T. Bachelis reacted very negatively to the film of another famous director of the 1960s – *Second Breath* (*Le Deuxième soufflé*. France, 1966) by Jean-Pierre Melville, reproaching him for romanizing a lone gangster and his "code of honor". ... If the authors of *Second Breath* imagine that they are giving an example of a "strong personality", then they are mistaken. ... And as a result, the old respected genre ... is violated, the intrigue is inhibited, the plot is stretched, the heads of the audience are confused, high-class camera, acting, and directing skills serve goals that go beyond art (Bachelis, 1967).

French and Italian cinema of a frankly commercial nature has traditionally evoked either angry or caustically ironic assessments from the reviewers of the *Soviet Screen*.

So about *Contempt (Le Mépris)*. France-Italy, 1963) by Jean-Luc Godard was published almost as a feuilleton on the pages of the magazine: While Godard was filming this picture, producer Carlo Ponti sold it to the Americans, apparently promising that they would see B. Bardot in all her glory, as naked as possible. ... The Americans and the producer insisted that Godard make the film "commercial". ... Godard gave in to the demands of American distributors and agreed to add new footage of Bardot in the nude. ... Failure to choose an actress, a misreading of the book, pressure from Hollywood businessmen – all this led to the fact that the atmosphere of Moravia's novel was lost in the commercial picture. The story that happened with the film *Contempt* can serve as a clear illustration of the issue of "creative freedom" in French cinema. At the first collision with reality burst, like soap bubbles, the new wave's broadcast claims that they are against commercial art. It took only a little pressure of moneybags for Godard to agree to make what was demanded of him from a deep and intelligent novel (A gde..., 1964).

And the critic M. Kuznetsov (1914–1980) wrote about *Famous Love Affairs (Les Amours célèbres)*. France-Italy, 1961), that the dominance of the bourgeoisie is, first of all, the domination of the bourgeois, seized power. ... In bourgeois cinema, the bourgeois dictates his miserable tastes, and directors, actors, screenwriters, cameramen, all creative workers are forced to please him. ... their idea is reconciliation with vulgar reality, spiritual and moral promiscuity (Kuznetsov, 1963).

M. Kuznetsov did not like the dashing adventure film *That Man From Rio (L'Homme de Rio/L'uomo di Rio)*. France-Italy, 1963): This movie is clumsy, tasteless, frank, without shame and artistic conscience, an imitation of Hollywood Tarzan. From a heap of monotonous fights and chases, you remember only one thing – the amazing buildings of the new capital of Brazil – the city of Brasilia. But this has only a distant relation to the *That Man From Rio*. ... Belmondo is a talented actor, but his talent is not able to overcome the mediocrity of the script and the routine techniques of directing (Kuznetsov, 1965: 16-17). (P.S. As a result, only in the liberal years of "perestroika" did this movie still get into the Soviet film distribution).

The venerable film critic G. Kapralov (1921–2010), although he admitted that *Monkey in Winter (Un singe en hiver)*. France, 1962) is not without some merits, which is primarily due to the participation of such famous artists as the venerable Jean Gabin and young Jean-Paul Belmondo. But the talents of these actors, their charm are prudently exploited in the film by director Henri Verneuil to win cheap success. In the plot of this movie, one can catch the poetic thought of a beautiful dream that lives in the heart of a person. But Verneuil missed her, or rather, literally drowned in a sea of wine, in unrestrained drunkenness and drunken bravado of his heroes. Wine trading companies could give a special prize to this film for inventive promotion of their products (Kapralov, 1962).

In a similar vein, *Soviet Screen* wrote about *A Ravishing idiot (Une ravissante idiote)*. France-Italy, 1964), "a cinematic trifle", "on which one could not stop, if not for one circumstance. This picture is a parody of films about "Russian spies", which until recently were made seriously, but now have become the subject of ridicule" (Matveev, 1964: 19).

It should be noted here that the *Soviet Screen* reviewers were especially disappointed when Western directors turned to entertainment genres, who had previously earned a reputation in the USSR as "progressive figures in cinema art".

So the film critic Y. Khanyutin (1929–1978) wrote about the film by Carlo Lizzani *Wake up and kill! (Svegliati e uccidi)*. Italy-France. 1966) like this: Do you want to experience a moment of horror? Come see our movie! And it is always very sad when an artist depicts something ugly, cruel only in order to tickle the nerves of the viewer. Perhaps the greatest disappointment in this sense was caused by the Italian painting *Wake up and kill!* Telling the story of the famous Milanese gangster Luthring, the authors, they said, wanted to show how society itself, newspapers, and television created an advertising hype around a simple Italian guy and pushed him to new crimes. But the social theme of the film was dissolved in the spectacular adventures of Luthring. The wide screen, the color, the shot of machine guns, the chic windows of the jewelry stores that Luthring robs, and luxury hotels, where he rests before new exploits together with his charming lover (She is played by Lisa Gastoni – an actress of beautiful appearance, explosive temperament) ... looking at Luthring's face, you only think: will he run away or not? ... The saddest thing is that this film was directed by Carlo Lizzani according to the script by Ugo Pirro – two great masters who left their mark on the glorious history of Italian neorealism. A shameful compromise! (Khanyutin, 1966: 15).

A similar disappointment was caused by the melodrama *Misunderstood (Incompreso)*. Italy-France, 1966), because this film is sweetly bourgeois, museum-bourgeois, unbearably old-

fashioned bourgeois ... It is surprisingly staged by the respected director Luigi Comencini... Sentimentality does not go out of fashion, like sables and rolls-royces. Those who like to cry in the cinema on the movie *Misunderstood* have every opportunity to drown in sweet tears until the orphan Andrea, misunderstood by his diplomat dad, leaves this world for which he, a quiet angel in shorts, was too good. The film is uncompromising in its own way; no concession to good taste; not a single note of truth that would instantly ruin the idyll in a luxurious villa, among roses, vases and silent servants. His techniques knock out a tear unmistakably – like a blow with the edge of the palm on the tip of the nose (Solovieva, Shitova, 1968: 14).

Regret was also caused by another commercial work of talented filmmakers – *Ghosts – Italian Style (Questi fantasmi/Fantômes à l'italienne*. Italy-France, 1967): Based on the comedy of Eduardo De Filippo" – puts in the credits director Renato Castellani. Eduardo De Filippo never dreamed of that dashing completeness, that comedic springiness... Fountains of ingenuity beat noisily and effectively, but the sound of De Filippo's comedy was completely different – a quiet, questioning, cracked, weak sound of a falling uncertain drop. ... Castellani did not leave anything from anxiety and aching fluctuation. Least of all should one oppose the playwright, artist and citizen, to the commercial director. The fact of the matter is that Renato Castellani... is a name no less worthy than the name of De Filippo. And Sophia Loren and Vittorio Gassman, too, are not working artisans because of money alone, especially since they work perfectly in the film within the limits of the task assigned to them. Apparently, the whole point is precisely within the task. The film *Ghosts – Italian Style* is an energetic parade-alle of comedy situations. The director took the original anecdote from the play... And rolled this anecdote into a full-length and color film. Such is the descent to what is called a commercial film, to the entertainment industry (Solovieva, Shitova, 1968: 14).

Against this background, I. Solovieva and V. Shitova (1927–2002) noted that Giuliano Montaldo made his film *Grand Slam (Ad ogni costo/Diamantes a gogó*. Italy-Germany-Spain, 1967) more honest, so like this film without cheating. He doesn't pretend to be anything. It is entirely within the limits of its task – an energetically entertaining, adventurous and, in the final analysis, still openly bourgeois movie (Solovieva, Shitova, 1968: 14).

The opinions of the "Soviet Screen" reviewers about West German and Austrian films that were not shown in the Soviet box office

In the era of the "thaw" *Soviet Screen*, as a rule, wrote about West German and Austrian films that were not shown in the Soviet box office in a negative way, emphasizing their commercial and propaganda nature.

So film critic G. Kapralov (1921–2010) condemned the thriller *Game of killers (Mörderspiel*. Germany-France, 1961) for being "inspired" by "dark animal instincts" and for the fact that "the cold sadism of a maniac criminal is depicted dryly, methodically, as if it were a training manual for professional killers" (Kapralov, 1962).

An extremely negative reaction from G. Kapralov was also caused by the scandalous *Lulu* (Austria, 1962), since "Rolf Thiele turned to the old plot not to criticize the capitalist world, not because he planned to show the same dirt on the new one, but say stage. He was attracted only by a spicy plot, and the new film appeared as another film speculation on obscene and semi-pornography" (Kapralov, 1962).

And, of course, the film *Escape from Train No. 234 (Durchbruch Lok 234*. West Germany, 1963) caused complete indignation on the *Soviet Screen*, because "the authors wanted to prove that life is better in the West Germany than in the German Democratic Republic, and the Ost Germans dream of moving to the West" (Matveev, 1964: 18).

The opinions of the reviewers of the "Soviet Screen" about the Scandinavian films that were not shown in the Soviet box office

The main Soviet specialist in Scandinavian films, film critic V. Matusевич (1937–2009), published a long article in the mid-1960s entitled "The Swedish cinema boom" (Matusевич, 1966: 14-15), where he argued that "a complex, curious process is taking place in Swedish cinema, and acquaintance with it is of interest to our film lovers. ... In three years, twenty-four new directors came to Swedish cinema, one can say that he became the most "youthful" in the world" (Matusевич, 1966: 14).

And then the most significant, in the opinion of critics, Swedish films of the "new wave" were selected for analysis.

Here, V. Matusevich drew the attention of the magazine's readers to the fact that *The Crow's Quarter* (*Kvarteret Korpen*. Sweden, 1963) by Bu Wiederberg is the first Swedish film in many years dedicated to the working environment. Depicting the beggarly slums of the thirties and remaining at first glance within the "family" plot, Wiederberg directly and closely approaches the understanding of the social situation in Sweden today. The film is filled with simple and pure tenderness, the artist's reckless love for life and people, which is why his ruthlessly sharp conclusions about the social and moral origins of petty-bourgeois complacency acquire special weight (Matusevich, 1966: 14).

Further, V. Matusevich wrote that Vilgot Sjöman "caused a noisy scandalous controversy" with his outrageous film *491* (Sweden, 1964) about juvenile delinquency, exposing the sanctimonious-philanthropic in form and essentially inactive position of the ruling circles in the "youth" issue. This film, in a certain sense, summed up the theme of extreme rejection, worthlessness, ugliness of the existence of the younger generation, which sounded in recent years in many works of Swedish art, and rightfully saw the root cause in the general atmosphere of lack of ideas, hopelessness, in the collapse of petty-bourgeois moral criteria and ideals (Matusevich, 1966 : 14).

Further, V. Matusevich expressed regret that even in many serious, significant" Swedish films "there are such horse doses of erotic revelations that the essence of their ideological content, willy-nilly, fades into the background. Go and figure out why the fuss broke out around Sjöman's movie *491*: either in connection with the sharpness of social denunciations, or about the completely indecent display of all kinds of sexual perversions. And now the "rebel" Sjöman is filming an opus, the content of which, if not exhausted, then meaningfully explained by the title: *Bed of a brother and sister* (*Syskonbädd 1782*. Sweden, 1965). ... And the competition is expanding, and the censorship bastions are being stormed, and the atmosphere of scandalous sensationalism is being pumped up, and now Mai Zetterling paints the connection between a woman and a dog, and Erling sets a new record, showing a man on the screen, naked down to the causal place... And God knows what other "r-revolutionary innovations" are coming!" (Matusevich, 1966: 14).

As a result of his article, the future employee of *Radio Liberty*, V. Matusevich, made an absolutely "party" conclusion, worthy of publication not only in the *Soviet Screen*, but also in the editorial of the *Pravda* newspaper: "No subsidies, no reforms will create prosperity on their own Swedish film art, if its leaders continue, in the words of one critic, to be concerned only with what people do at night, and not with what people live from day to day, if the consciousness of filmmakers is not filled with genuine citizenship, an imperious need to comprehend a wide range of the most acute problems of reality" (Matusevich, 1966: 15).

D. Pisarevsky (1912–1990), the editor-in-chief of the *Soviet Screen*, also complained about the Swedish movies alien to Soviet viewers, noting that the film *Couples in Love* (*Älskande par*. Sweden, 1964) relied on striking frankness showing erotic scenes and sexual perversions. On the path of such "problematics" the great masters were also defeated (Pisarevsky, 1965).

In a negative way, he wrote about the drama *The Adventure Begins Here* (*Här börjar äventyret*. Sweden, 1965) film critic Y. Khanyutin (1929–1978), noting that it was filmed with significant pauses, omissions, deliberate obscurity and unbearable boredom in the auditorium. ... the disease of modern cinema is pictures that seem to defiantly ignore the viewer, the normal psychology of perception (Khanyutin, 1966: 14).

On the other hand, the anti-Nazi documentary *Mein Kampf* (Sweden, 1960) received full and well-founded support from the *Soviet Screen*: The film is ruthless, as ruthless is the truth itself. ... The film shows that even after Hitler came to power, the communists continued to fight. The film boldly reminds that the fascist Franco enslaved the heroic Spanish people only thanks to the help of Hitler and Mussolini. The film boldly emphasizes the role of "Western democracies" in the occupation of the Rhineland, in the war in Spain and in the Munich Pact. How many nice services the governments of France and England rendered to Hitler before he swept them out of his way. How many assurances of his friendship did Hitler give in order to trample everything later. How many contracts he turned into scraps of paper (Versmer, 1961).

The opinions of the reviewers of the "Soviet Screen" about the films of other countries, which also did not go to the Soviet box office

Among the films of other countries that did not get into the Soviet film distribution, the *Soviet Screen* rightly singled out the masterpiece of Luis Bunuel *Viridiana* (Spain-Mexico, 1961): The story of a young girl about to devote herself to God, and experiencing the collapse of her

faith, seems far removed from politics. Let us remember, however, that in a country of fascist dictatorship, art is forced to speak in Aesopian language, and it is a film about human dignity and the thirst for love, a protest against the dogmas of the church, which seek to squeeze man into the rigid rules and prohibitions, [it is] a humanistic call for respect for the human person, a rejection of the dogmatic regulation of his spiritual and moral life, very typical of progressive cinema today (Khanyutin, 1961).

Short informational materials about events in Western cinema

During the era of the "thaw", the *Soviet Screen* under the headings "Chronicle of foreign cinema", "Mosaic", "Guests of our screens" regularly published short information reports about the shooting and premieres of Western films, about foreign actors, often without any ideological assessment.

But often does not mean always. So in the "Chronicle ... the attention of readers was drawn that "in 400 foreign and domestic films shown in Germany, recently, it is shown: 34 arson, 54 cases of blackmail, 104 robberies, 310 murders, 405 adultery and 624 scams of various types. A total of 1,531 film crimes (Hronika..., 1960: 20), and over the past year, in four hundred films shown on West German screens, the audience saw 1,394 crimes of various types. ... It is no wonder that these visual aids of murder, violence and debauchery contributed to an unprecedented increase in crime in West Germany (Revanchism..., 1965).

The "chroniclers" from the *Soviet Screen* were also worried about the escalation of sexual themes on Western screens: Recently, films have often been released in France that rely on erotica, on playing out very frivolous situations. The deplorable impact of such films on the morale of young people is undeniable. But the campaign against these films, which included various leagues, associations, the Catholic Church... often does not pursue the defense of morality. Almost always, the censorship commission prohibits not so much really pornographic pictures as those that contain criticism of the moral state of society, its collapse and decline in morals (Hronika..., 1960: 20).

In addition, according to the *Soviet Screen*, it was this terrible reality that gave birth to a new profession of chasing scandalous "sensations", an "industry" that grew on peeping through keyholes, on shaking dirty linen. ... These are the facts. They not only expose the "moral foundations" of Hollywood, but also vividly illustrate the mores of bourgeois journalism. The reader, who sincerely loves cinema, this should be deeply disgusted (Goncharova, 1962).

With a heavy dose of irony, *Soviet Screen* wrote about the attempts of Western filmmakers to make entertaining films on the Russian topic. In particular, the competitive struggle between the American and Italian film crews was described quite caustically, almost at the same time filming the novel by Nikolai Gogol *Taras Bulba: Taras Bulba* (USA-Yugoslavia, 1962) and *Cossack Taras Bulba (Plains of Battle/Taras Bulba, il cosacco)*. Italy, 1963) (Bulba..., 1962: 18).

The *Soviet Screen* also reacted very negatively to the support of the famous American actor John Wayne (1907–1979) for American aggression in Vietnam: John Wayne is a famous film actor who has been working in American cinema for more than a quarter of a century. In numerous westerns, he created the image of a determined and fearless cowboy, achieving everything in the world with a colt and a fist. But few people know what Wayne is like in life. At one time he was one of the most ardent supporters of McCarthyism in Hollywood, and did not shy away from denunciations. John Wayne is currently in South Vietnam. He is directing a documentary commissioned by McNamara; the film should explain to the Americans what exactly they are looking for in this part of Asia (Na..., 1966: 19).

And film critic Y. Sher reminded readers of the magazine that in the late 1940s, Senator McCarthy and his henchmen undertook a campaign in Hollywood to persecute the Reds: the so-called "witch hunt". Ten creative figures of American cinema were sent to jail. The rest, on whom the eyes of the possessed senator fell, were blacklisted. For many years, they lost not only their creative work, but in general any opportunity to earn their living... Hence the scandal with the Oscars for screenwriters from McCarthy's list (they were under pseudonyms). And a no less scandalous story related to how the reactionaries did not allow F. Sinatra to produce a film written by a screenwriter from the "list" (Sher, 1960: 18).

Of course, the important and ideologically necessary "progressive-democratic" events in the West received a very positive interpretation in the news section of the *Soviet Screen*.

For example, the magazine fully supported the information that increasingly wider circles of French film workers are expressing indignation at the ongoing bloodshed in Algeria. Many outstanding figures of French cinema signed petitions demanding an end to this criminal colonial

war, including actors Simone Signoret, Daniel Delorme, Roger Pitot, Laurent Terziev, screenwriters Jules Ferry and Marguerite Duras, directors Alain Resnais, Pierre Kast, Francois Truffaut (Bozhovich, 1960: 17).

Further, film critic V. Bozhovich (1932–2021) informed readers that frightened by the growing protest campaign, the French authorities are preparing to subject the “recalcitrant” to repression. According to a bill prepared by the Ministry of Culture, all actors who called for “disobedience to the authorities” will be banned from performing in state theaters, radio and television. All films in which the persons guilty of “calling for disobedience” take part will be deprived of the right to use the “Aid Fund”. ... If the proposed bill is approved, a “witch hunt” could begin in French cinema, similar to the one that raged in Hollywood during the “McCarthy” period. And this will lead to disastrous consequences (Bozhovich, 1960: 17).

It is interesting to note that the *Soviet Screen* more than once or twice sharply spoke on its pages not only against the “negative influence of bourgeois cinema”, but also against the “yellow bourgeois press”, sometimes (apparently in order to increase circulation due to “undemanding” part of the audience) resorted to the methods of the latter on his pages.

So in the material about the grandiose peplum *Cleopatra* (USA-UK, 1963), gossip was retold about his filming and that E. Taylor should be filmed naked (Cleopatra ..., 1962: 21).

And the film critic F. Andreev (1933–1998) (by the way, he emigrated to the USA in the early 1990s) vividly described how the shooting of the film with the participation of Catherine Spaak (1945–2022) goes on: She was showered with money. She bathes in them. Not figuratively, but in the most direct sense. It's good that the bills are large. Otherwise, Catherine Spaak, an eighteen-year-old movie star, would have had a hard time ... The director of the film ... carefully thought out this scene. After all, Catherine is removed in it completely naked. Her only clothes are banknotes worth 50,000 lire each. At the very least, but ... a million will come running. ... “The spicy pose of a representative of the class” powerful of this world. And money... Lots of money. Perhaps, if someone sets out to embody the petty-bourgeois tastes of the micro-bourgeois, his base interests symbolically, in some allegorical form, you can't imagine a better episode (Andreev, 1964: 17).

In a similar “yellow” vein, the note “Microphone... in bed” was sustained: French movie star Brigitte Bardot unexpectedly left the resort of St. Tropez on the Cote d'Azur, causing great surprise. It is known that the actress was one of the first inhabitants of the town, had a villa here and served as the main bait for holidaymakers. After her departure, St. Tropez began to wither ... Why did Brigitte leave the town? It was only recently that the reasons for her flight became known: it turned out that under the bed of the “star” in villa there was a microphone, secretly installed by order of the New York magazine *Confidential!* Every sound in her bedroom was recorded on movie. Trying to hide from annoying newspaper reporters, the actress surrounded the villa with a tall fence, but it never occurred to her that the highest form of impudence was possible – a microphone in bed (Microfon ..., 1965: 18).

The genre of “foreign travel notes” was also quite curious in the *Soviet Screen*, where the readers of the magazine, as a rule, who had never been to the West, had to trust the impressions of “ideologically verified” visitors.

So the screenwriter, but most importantly an Soviet official cinema boss Igor Chekin (1908–1970) wrote about his business trip to France as follows: “We are in autumn Paris. The stands of countless cinemas, as if competing with each other, scream furiously about action movies, comics and erotic paintings. *Ecstasy, Torments of Love, The Last Bacchanalia of Rome*: these names are full of advertising at the hours when Paris lights up its evening lights. We sincerely dreamed of seeing another advertisement – about films in which the voice of the great art of cinema would sound. French cinema knows how to excite and shock the hearts with the tragic power of Simone Signoret and Jean Gabin, ... Fernandel's inexhaustible supply of fun and humor. Alas, Paris did not please us with anything this time. As soon as the evening lights of the French capital are lit, a frenzied pandemonium of advertisements begins. Place Pigalle is coming – with its decorated bad taste, wild music and yard-high photographs of “stars” performing in programs of “slow stripping” ... People of young, middle and even older age appear on the streets – men and women from dark Paris – characters who have descended from the pages tabloid magazines and newspapers. On the corners of the dark quarters there are suspicious persons trading in human goods... These are the black shadows of Paris... Fog blocking the light. Mud... Night Place Pigalle. Decorated with all the colors of the rainbow and at the same time deathly pale in the neon rays of the face ... The street of “human misfortune and dishonor”, as one of the journalists aptly described this area of Paris. Here

they live in the hope of deceiving or luring a foreigner who has fallen into this cycle for the first time, selling a fake stone or selling themselves. Everything is bought, everything is sold. But here comes the day. Place Pigalle is empty. Beautiful morning in Paris. Under the rays of the sun, the unique features of the city come to life, all the most valuable and dear wakes up. Bright, laboring Paris is waking up" (Chekin, 1961: 16-17).

4. Conclusion

The subject of Western cinematography was presented in a rather limited volume on the pages of the *Soviet Screen* magazine in 1957–1960. However, with the appointment of film critic Dmitry Pisarevsky (1912–1990) to the post of editor-in-chief the "thaw" tendencies in the *Soviet screen* led to a gradual increase in the number of materials about foreign cinema on the pages of the magazine (sometimes they took up to a third of the total volume of the issue). Increasingly, photographs of Western movie stars were published (in rare cases, even on color covers), neutrally or positively presented biographies of Hollywood and European actors and directors, articles about Western film weeks and international film festivals, reviews of Western films, etc. At the same time, of course, there were also ideologically biased materials in the magazine.

Thus, the *Soviet Screen* kept a balance between the communist ideology (articles and notes about important events and Soviet films from this point of view) and attracting the widest audience, which was interested in a wide panorama of cinema, including foreign.

Based on the content analysis (in the context of the historical, socio-cultural and political situation, etc.) of the texts published during the "thaw" period of the *Soviet Screen* magazine (1957–1968), we came to the conclusion that materials on the subject of Western cinema on this stage can be divided into the following genres:

- ideologized articles emphasizing criticism of bourgeois cinema and its harmful influence on the audience;
- articles on the history of Western cinema (as a rule, about the period of the Great Silent, with a minimum degree of ideologization);
- biographies and creative portraits of Western actors and directors (often neutrally or positively evaluating these filmmakers);
- interviews with Western filmmakers (here, as a rule, interlocutors were selected from among "progressive artists");
- reviews of Western films (positive in relation to most of the Soviet film distribution repertoire and often negative in relation to those movies that were considered ideologically harmful);
- articles about international film festivals and weeks of foreign cinema in the USSR (with a clear division into "progressive" and "bourgeois" cinematography);
- reviews of the current repertoire of Western national cinematographies (here, as a rule, criticism of bourgeois cinematography was also combined with a positive assessment of works and trends ideologically acceptable to the USSR);
- short informational materials about events in Western cinema (from neutral reports to caustic feuilletons and "yellow" gossip).

It is this kind of "thaw" tendencies in the *Soviet screen* of the 1960s in general and the increase in the volume of articles on Western cinema in particular caused an extremely negative reaction from the authorities in 1968. The catalyst for this was the events in Czechoslovakia and the entry of Soviet troops into this country in August 1968. It became clear to Soviet ideologists that "socialism with a human face," which already threatened the fortress of the ideological foundations of the USSR with its very proclamation, was largely supported by the Czechoslovak cinema and press.

In the fall of 1968, the magazine *Ogonyok*, which at that time had a circulation of two million copies, published two articles (most likely initiated by the relevant structures in the Central Committee of the Soviet Communist Party): from Prof. Dr., member of the Union of Cinematographers of the USSR and the Soviet communist Party V.A. Razumny (1924–2011) (Razumny, 1968: 26-27) and People's Artist of the USSR, member of the Union of Cinematographers of the USSR and also Soviet Communist Party N.A. Kryuchkov (1911–1994) (Kryuchkov, 1968: 17), where they sharply criticized the magazines *Cinema Art* and *Soviet Screen* for promoting Western cinema and hushing up Soviet cinema, urging the authorities to urgently restore order in the leadership and editorial line of these publications, to "put these printed organs at the service of Soviet cinematography and Soviet audiences" (Kryuchkov, 1968: 17).

The initiation of the publication of articles by V. Razumny and N. Kryuchkov in *Ogonyok* "from above" was soon confirmed by the publication January 7, 1969 of the Resolution of the Secretariat of the Central Committee of the Soviet Communist Party "On increasing the responsibility of the heads of the press, radio, television, cinema, cultural and art institutions for the ideological and political level of published materials and repertoire" (*Postanovlenie...*, 1969).

This decree obliged the USSR Ministry of Culture, the USSR Council of Ministers Committee on the Press, the USSR Council of Ministers Committee on Radio Broadcasting and Television, and their local agencies, the creative unions "to take concrete measures to improve the management of the printed press and publishing houses", to raise the ideological and political and professional level of their activities "in a spirit of party affiliation, principled action, high responsibility to the party and the people", "take measures to strengthen the editorial teams of magazines, especially literary and artistic magazines, newspapers, radio and television, editorial and artistic councils of publishing houses" (*Postanovlenie...*, 1969).

And here it should be noted that Dmitry Pisarevsky, who managed to retain the position of editor-in-chief of the *Soviet Screen*, began to strictly follow all the directives of the Central Committee of the Soviet Communist Party, which is why the information about foreign cinema in the magazine underwent a significant ideological transformation.

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Appendix

The main dates and events related to the historical, political, economic, ideological, sociocultural and cinematic context in which the publication of the *Soviet Screen* magazine was carried out in 1957–1968.

1956

February 14-25: XX Congress of the Soviet Communist Party. Speech by N.S. Khrushchev, exposing the "cult of personality" of I.V. Stalin.

April 17: Dissolution of Komiinform.

June 30: Resolution of the Central Committee of the Soviet Communist Party "On overcoming the cult of personality and its consequences".

October 23 – November 9: anti-communist uprising in Hungary and its suppression by Soviet troops.

October 30 – December 22: Suez Crisis in Egypt.

1957

January 12: The first issue of the renewed *Soviet Screen* magazine is signed for publication. Nikolai Kastelin (1904–1968) became the editor of the magazine, who remained in this post until July 1958.

February 27: All-Union Conference of Soviet Cinematographers, Moscow.

May 13: N. Khrushchev's speech at a meeting of writers in the Central Committee of the Soviet Communist Party.

May 19: N. Khrushchev's speech at the reception of writers, artists, sculptors and composers.

June 3: at the suggestion of director I.A. Pyryev (1901-1968), the secretariat of the Central Committee of the Soviet Communist Party approved the creation of the Union of Cinematographers of the USSR.

June 18-21: meeting of the Presidium of the Central Committee of the Soviet Communist Party, at which V. Molotov and G. Malenkov, dissatisfied with the course towards de-Stalinization, made an unsuccessful attempt to deprive N. Khrushchev of power.

June 28-29: First Plenum of the Organizing Bureau of the Union of Cinematographers of the USSR, Moscow (Chairman was I. Pyryev, Deputy Chairman: A. Zguridi, Chairmen of sections and commissions are elected: M. Romm, I. Kopalın, E. Gabrilovich, I. Ivanov-Vano, R. Yurenev, B. Konoplev, G. Roshal, S. Yutkevich).

July 28 – August 11: World Festival of Youth and Students in Moscow.

August 21: test of the first Soviet intercontinental ballistic missile capable of reaching the United States.

October 4: The USSR launched the world's first artificial Earth satellite into orbit.

December 12-18: First conference of cinematographers of the socialist countries (Prague).

1958

28th of February-March 4: Conference of workers of Soviet cinematography.

May 18: awarding the film *The Cranes Are Flying* by M. Kalatozov (1903–1973) and S. Urusevsky (1908-1974) with the main prize of the Cannes Film Festival: "Palme d'Or".

May 28: Decree of the Central Committee of the Soviet Communist Party "On the correction of errors in the evaluation of the operas *Great Friendship*, *Bogdan Khmel'nitsky* and *From the bottom of my hear*".

June 16-4th of July: All-Union Film Festival, Moscow.

August: Elizaveta Smirnova (1908–1999) succeeded Nikolai Kastelin (1904–1968) as editor of *Soviet Screen*. She held this post until June 1961.

October 4: Decree of the Central Committee of the Soviet Communist Party "On the note of the Department of Propaganda and Agitation of the Central Committee of the Soviet Communist Party for the Union Republics". On the shortcomings of scientific-atheistic propaganda obliging party, Komsomol and public organizations to launch an attack on "religious survivals" in the USSR.

October 23: Award of the Nobel Prize in Literature to Boris Pasternak: for significant achievements in modern lyric poetry, as well as for continuing the traditions of the great Russian epic novel (*Doctor Zhivago*).

October 23: Resolution of the Presidium of the Central Committee of the Soviet Communist Party "On B. Pasternak's slanderous novel".

October 25: meeting of the party group of the Board of the Writers' Union: N. Gribachev (1910–1992), S. Gerasimov (1906–1984), V. Inber (1890–1972), L. Oshanin (1912–1996), S. Mikhalkov (1913–2009), S. Sartakov (1908–2005), M. Shaginyan (1888–1982), A. Yashin (1913–1968) and others demanded to expel B. Pasternak (1890–1960) after a "nationwide discussion in the press" from the Union of Writers of the USSR, to deprive him of his citizenship and expel him from the USSR.

October 27: decision joint meeting of the Presidium of the Board of the Union of Writers of the USSR, the Bureau of the Organizing Committee of the Union of Writers of the RSFSR and the Presidium of the Board of the Moscow Branch of the Union of Writers of the RSFSR exclusion of B. Pasternak from the Writers' Union of the USSR (this decision was supported by V. Azhaev (1915–1968), S. Antonov (1915–1995), G. Markov (1911–1991), S. Mikhalkov (1913–2009), G. Nikolaeva (1911–1963), V. Panova (1905–1973), N. Tikhonov (1896–1979), Y. Smolich (1900–1976), L. Sobolev (1898–1971), N. Chukovsky (1904–1965) and other writers).

October 28: Note from the Department of Culture of the Central Committee of the Soviet Communist Party on the results of the discussion at the meetings of writers of the issue "On the actions of a member of the Union of Writers of the USSR B.L. Pasternak, incompatible with the title of a Soviet writer", according to which V. Ermilov (1904–1965), V. Kozhevnikov (1909–1984), V. Kochetov (1912–1973) and others joined the recommendations of the party group of writers.

October 31st: All-Moscow meeting of writers chaired by S. Smirnov, at which B. Pasternak's novel *Doctor Zhivago* and the Nobel Prize were opposed by: S. Smirnov (1915–1976), S. Antonov (1915–1995), S. Baruzdin (1926–1991), A. Bezymensky (1898–1973), L. Martynov (1905–1980), L. Oshanin (1912–1996), B. Polevoy (1908–1981), B. Slutsky (1919–1986), V. Soloukhin (1924–1997), A. Sofronov (1911–1990) and others.

December 12: Second Conference of Cinematographers of the Socialist Countries (Sinai, Romania).

1959

January 1: Pro-communist revolutionaries rise to power in Cuba.

January 27 – February 5, 1959: XXI Congress of the Soviet Communist Party.

April 11 – 26: All-Union Film Festival, Kyiv.

July 24-September 4, 1959: holding a American exhibition in Moscow.

August 3-17: Moscow International Film Festival. Main prize: *The Fate of a Man* (USSR, directed by Sergei Bondarchuk).

September 15-27: negotiations between N. Khrushchev and D. Eisenhower in the USA.

1960

February 16-19: Plenum of the Organizing Committee of the Union of Workers of Soviet Cinematography.

May 1: An American spy plane is shot down in the skies of the USSR.

May 4: N. Mikhailov (1906–1982) dismissed from the post of Minister of Culture of the USSR. Appointment as Minister of Culture of the USSR E. Furtseva (1910–1974).

May 14-25: All-Union Film Festival, Minsk.

May 18-23: Third Congress of Soviet Writers.

May 30: death of the writer B. Pasternak (1890–1960).

July: recall of Soviet specialists who worked in the China under the program of international cooperation in connection with the deterioration of relations between the USSR and the Communist China.

August 17: Plenum of the Organizing Committee of the Union of Workers of Soviet Cinematography, at which I. Pyryev (1901–1968) was deprived of the status of chairman of the organizing committee. He was replaced by director L. Kulidzhanov (1924–2002).

November 15-20: Third International Conference of Cinematographers of the Socialist Countries, Sofia (Bulgaria).

1961

February 24: Decree of the Council of Ministers of the USSR "On measures to increase the material interest of film workers and film studios in creating films of a high ideological and artistic level".

April 8: N. Khrushchev sent a note of protest to US President John F. Kennedy against the anti-Castro landing in Cuba.

April 12: The USSR launched the world's first spacecraft with a man on board (cosmonaut Yury Gagarin) into low Earth orbit.

June: Dmitry Pisarevsky (1912-1990) succeeded Elizaveta Smirnova (1908–1999) as editor of the *Soviet Screen* magazine. D. Pisarevsky held this post more than all the other editors of the *Soviet Screen*: from 1961 to 1975.

July 9-23: Moscow International Film Festival. Main prizes: *Naked Island* (Japan, directed by Kaneto Shindo) and *Clear Sky* (USSR, directed by Grigory Chukhrai).

August 13: Construction of the Berlin Wall begins.

October 17-31: XXII Congress of the Soviet Communist Party, which approved the slogan that a base of communism would be built in the USSR by 1980, and actually announced the second wave of de-Stalinization (in particular, the body of I. Stalin was removed from the Mausoleum on October 31).

1962

February 6-9: Plenum of the Organizing Committee of the Union of Workers of Soviet Cinematography.

June 1-3: armed suppression of protests in Novocherkassk caused by rising food prices.

July 19: Decree of the Central Committee of the Soviet Communist Party "On measures to improve the management of the development of artistic cinematography".

September 8: Golden Lion of St. Mark" at the XXIII International Film Festival in Venice was awarded to the film *Ivan's Childhood* (directed by A. Tarkovsky).

October 14 – November 20: After the installation of Soviet missiles in Cuba, the United States declares a naval blockade of the island. A politically tense Caribbean crisis begins, which forces the USSR to remove missiles from Cuba in exchange for a US promise to abandon the occupation of the "Island of Freedom".

November: publication (approved by N. Khrushchev) in the journal *New World* (No. 11, 1962) of A. Solzhenitsyn's (1918–2008) story *A Day in the Life of Ivan Denisovich*, which directly reflected the theme of Stalin's camps.

December 1: N. Khrushchev's visit to the exhibition of avant-garde artists of the New Reality studio in the Manege (Moscow), which served as the beginning of the party-state campaign against formalism and abstractionism.

December 17: N. Khrushchev's meeting with the creative intelligentsia in the Reception House of the Central Committee of the Soviet Communist Party (Moscow), at which he again spoke out against abstractionism and other "bourgeois influences".

1963

January 5: The first issue of the weekly journal *Soviet Cinema* was published (supplement to the newspaper *Soviet Culture*).

March 7-8: meeting of N. Khrushchev, members of the Central Committee of Soviet Communist Party and the government of the USSR with the creative intelligentsia.

March 23: Decree of the Presidium of the Supreme Soviet of the USSR "On the formation of the State Committee of the Council of Ministers of the USSR for cinematography." A. Romanov (1908–1998) was appointed chairman of the Goskino.

June 19: The USSR temporarily canceled the jamming of *Voice of America*, *BBC* and *Deutsche Welle* broadcasts in Russian in the USSR.

June 18-21: Plenum of the Central Committee of the Soviet Communist Party, which criticized the film *Zastava Ilyicha (I'm 20 years old)* by M. Khutsiev.

June 20: conclusion of an agreement between the USSR and the USA on the establishment of a "hot" telephone line between Moscow and Washington.

June 21: Resolution of the Plenum of the Central Committee of the Soviet Communist Party "On the Immediate Tasks of the Party's Ideological Work".

June 25: F. Yermash (1923–2002) approved head the cinema sector of the ideological department of the Central Committee of the Soviet Communist Party.

July 7-21: Moscow International Film Festival. The main prize is 8 ½ (Italy-France, director Federico Fellini).

November 24: Assassination of US President John F. Kennedy in Dallas.

1964

May 14: Decree of the Central Committee of the Soviet Communist Party "On the work of the Mosfilm film studio" was published.

August 2: The USA starts the Vietnam War.

July 31 – August 8: All-Union Film Festival, Leningrad.

October 14: The Plenum of the Central Committee of the Soviet Communist Party dismissed N. Khrushchev (1894–1971) from the post of First Secretary of the Central Committee of the Soviet Communist Party and removed him from the Presidium of the Central Committee. L. Brezhnev (1906–1982) was elected the first secretary of the Central Committee of the Soviet Communist Party on the same day.

October 15: Decree of the Presidium of the Supreme Soviet of the USSR Khrushchev on the release of N. Khrushchev from the post of head of the government of the USSR.

1965

January: The first issue of the illustrated advertising monthly *Moviegoer's Companion* was published, with a circulation of 50,000 at first.

April 5: The USSR supplied North Vietnam with missiles.

July 5-20: Moscow International Film Festival. The main prize is *War and Peace* (USSR, directed by Sergei Bondarchuk) and *Twenty Hours* (Hungary, directed by Zoltan Fabri).

October 9: State Committee of the Council of Ministers of the USSR for Cinematography renamed the Cinematography Committee under the Council of Ministers of the USSR.

November 23-26: The First Congress of Cinematographers of the USSR. Director L. Kulidzhanov (1924–2002) became the head of the Union of Cinematographers of the USSR, and G. Maryamov became the organizing secretary. S. Gerasimov, R. Karmen, A. Kapler, A. Zguridi, G. Chukhrai, A. Karaganov and M. Kalatozov were appointed heads of creative commissions under the Union of Cinematographers of the USSR.

December 10: presentation of the Nobel Prize in Literature to M. Sholokhov (1905–1984) for the novel *Quiet Flows the Don*.

1966

March 29 – April 8, 1966: XXIII Congress of the Soviet Communist Party. Renaming the post of 1st Secretary of the Central Committee to General Secretary of the Central Committee, restoration of the Politburo of the Central Committee instead of the Presidium of the Central Committee.

May 21-31: All-Union Film Festival, Kiev.

June 20 – July 1: visit of French President General de Gaulle to Moscow.

October 6: France withdraws from the NATO military organization.

The film distribution ban was imposed on the films *Andrei Rublev* (directed by Andrei Tarkovsky) and *A Bad Joke* (directed by Alexander Alov and Vladimir Naumov).

1967

April 21: Decree of the Council of Ministers of the USSR "On the economic results of the work of enterprises and organizations of the Committee on Cinematography for 1963–1966".

May 16: A. Solzhenitsyn (1918–2008) circulated his open letter scheduled for the end of May IV Congress of the Union of Soviet Writers, in which he spoke out against censorship and the confiscation of his archive.

May 22–27: IV Congress of Writers of the USSR, Moscow.

July 5–10: Six-day war in the Middle East, break in diplomatic relations between Israel and the USSR.

August 14: Resolution of the Central Committee of the Soviet Communist Party "On measures for the further development of the social sciences and increasing their role in communist construction."

July 5–20: Moscow International Film Festival. The main prizes are *Journalist* (USSR, directed by Sergei Gerasimov) and *Father* (Hungary, directed by István Szabó).

1968

January 4: A. Dubček (1921–1992) became the first secretary of the Central Committee of the Communist Party of Czechoslovakia, who initiated reforms aimed at liberalizing and democratizing the country.

April: The leadership of the Communist Party of Czechoslovakia launched a reform program that included a policy of "ideological pluralism" and "socialism with a human face."

April 9–10: Plenum of the Central Committee of the Soviet Communist Party. Report of the General Secretary of the Central Committee of the Soviet Communist Party L. Brezhnev. Decree of the Central Committee of the Soviet Communist Party "On Topical Problems of the International Situation and on the Struggle of the Soviet Communist Party for the Cohesion of the World Communist Movement".

May: mass unrest in France, the reason for which was the dismissal of the director of the Paris cinemathèque. The unrest, in particular, involved the youth of anarchist, Trotskyist, Maoist and other leftist political orientations.

May - September: publication in the West of A. Solzhenitsyn's novels *In the First Circle* and *Cancer Ward*.

May 18–27: All-Union Film Festival, Leningrad.

August 20: The USSR resumed jamming of *Voice of America* and other Western radio stations in Russian in the USSR.

August 21: Soviet invasion of Czechoslovakia.

October–November: Soviet magazine *Ogonyok* published articles by Prof. Dr., member of the Union of Cinematographers of the USSR and the Soviet Communist Party V.A. Razumny (1924–2011) and People's Artist of the USSR, member of the Union of Cinematographers of the USSR and the Soviet Communist Party N.A. Kryuchkov (1911–1994), in which they sharply criticized the magazines *Cinema Art* and *Soviet Screen* for promoting Western cinema and hushing up Soviet cinema, urging the authorities to urgently restore order in the leadership and editorial line of these publications in order to "put these printed organs at the service of Soviet cinematography and Soviet audiences" (Kryuchkov, 1968: 17).

December: preparation Decree of the secretariat of the Central Committee of the Soviet Communist Party "On increasing the responsibility of the leaders of the press, radio, television, cinema, cultural and art institutions for the ideological and political level of published materials and repertoire", which, soon (January 7, 1969) was approved as a guide to action to strengthen the ideological control and censorship, including in the field of cinema and the press.

The film distribution ban was imposed on the films *Commissar* (directed by Alexander Askoldov), *Intervention* (directed by Gennady Poloka) and the film almanac *The Beginning of an Unknown Age*.

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Theoretical Articles by Film Critic Semyon Freilich in the *Cinema Art Journal*

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Abstract

The article reveals the theoretical approaches of the Soviet and Russian film critic and screenwriter, Prof. Dr. S.I. Freilich (1920–2005), which are reflected in his scientific articles published in the *Cinema Art* journal. Professional activity of S.I. Freilich was associated with the analysis of the problems of the history of cinematography, the methodology of film studies, the theory and history of cinema. He devoted his main theoretical works on cinematographic issues mainly to professional issues of film dramaturgy.

As a result of the content analysis of the main theoretical articles of the film critic Semyon Freilich, published in the *Cinema Art* journal, we came to the following conclusions:

- the author devoted his main theoretical works mainly to professional issues of film writing and film criticism, while most of his publications were written in line with the ideological and political dogmas of a particular Soviet historical period;
- in many of his theoretical articles of different years, S.I. Freilich turns to the analysis of the cinematic heritage of S. Eisenstein;
- the film critic considered the improvement of the theory of style to be a task of paramount importance for the further development of screenwriting and film art in general, therefore he repeatedly addressed this problem in his theoretical articles.
- the theoretical articles of the author contain cinematic terms, are not devoid of expressive artistic imagery; the stated theoretical concepts are confirmed by clear logic and consistent argumentation based on primary sources; the author's position and the author's attitude to the subject of research are clearly seen in the general content and generalizing conclusions; in structural terms, his articles are usually in a scientific style, have a clear structure and a significant amount.

Keywords: Freilich, film studies, *Cinema Art* journal, Soviet cinema, film dramaturgy, socialist realism, cinematography, theoretical concepts.

1. Introduction

The relevance of the historical and retrospective analysis of the evolution of theoretical approaches and concepts of the leading Soviet and Russian film critics and historians of the past years, presented in the articles of the film criticism journals, is connected, in our opinion, with the further development of the theory of cinema art as a scientific field. One of such well-known film critics was Prof. Dr. Semyon Freilich (1920–2005), a member of the Unions of Writers and Cinematographers of the USSR, laureate of the Prize of the Union of Cinematographers of the USSR (1973, 1981), the USSR State Prize for the film *Michael Romm. Confessions of a Film Director* (1985), as well as awards from the Russian Guild of Film Critics and Historians (1999).

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S.I. Freilich received his higher education at the Moscow Institute of History, Philosophy and Literature, graduating from the Faculty of Philology on the eve of the war in 1941. He went through the Great Patriotic War as a scout and finished it in Czechoslovakia, was awarded military orders and medals. He began his literary activity in 1942, when he was published in a front-line newspaper. Subsequently, in peacetime, S.I. Freilich shared his memories of the difficult war years of his youth in the form of essays and stories about the Great Patriotic War with readers on the pages of the *Cinema Art* journal under the heading Filmmakers' Stories (Freilich, 1965; 1985): only plots, she shaped their aesthetic views. And here we can talk about the spiritual experience of the people.

After the war, S.I. Freilich successfully completed his postgraduate studies at VGIK. From 1948 to 1954 he devoted himself to scientific and pedagogical work: he led a screenwriting workshop at VGIK. From 1962 to 1970 he read "Fundamentals of Film Drama" at the Higher Courses for Scriptwriters and Directors. In 1957–1971 he worked at the State Institute of Art History: as a senior researcher, head of the cinema sector, as well as executive editor of the yearbook "Questions of Cinema Art". In addition, S.I. Freilich fought for the expansion of mass film education in the popular universities of culture and cinema (Freilich, 1960). In 1964, he defended his dissertation for the degree of Doctor of Arts on the topic "Traditions and Innovations of Soviet Cinema". From 1971 to 1980 he taught at the Academy of Social Sciences under the Central Committee of the Soviet Communist Party.

S.I. Freilich devoted his main theoretical works on cinematographic issues, mainly to professional issues of the history of cinema and screenwriting (the main works were published at different times under the headings "Issues of Theory and History of Cinema", "Theory, History, Criticism and Publicism", "Issues of Film Drama", "Critical Diary", "Film Criticism, Theory and History of Cinema", "Abroad", "Chronicle–Documentary and Popular Science Cinema", "Theory, History, Cinema, Journalism" on the pages of the *Cinema Art* journal). Most of his articles, for obvious reasons, were written in line with the ideological and political dogmas of that historical period of the USSR (Freilich, 1957; 1971 and others).

2. Materials and methods

Research material: texts of theoretical articles by film critic S.I. Freilich (1920–2005) in the *Cinema Art* journal.

Research methods: a comprehensive content analysis of the theoretical concepts of film critic S.I. Freilich in the *Cinema Art* journal, including methods of theoretical research (classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization) and methods of empirical research (collection of information), hermeneutical analysis.

Purpose of the study: a comprehensive study of the conceptual views of S.I. Freilich in the context of the analysis of the texts of his theoretical articles in the *Cinema Art* journal.

Object of study: published texts of theoretical articles by S.I. Freilich in the *Cinema Art* journal in a historical retrospective.

Subject of study: conceptual foundations, problems, logic and content segment presented in the theoretical articles by S.I. Freilich in the *Cinema Art* journal.

3. Discussion and results

A large number of film researchers (Andrew, 1976; 1984; Branigan, Buckland, 2015; Casetti, 1999; Eco, 1975; 1976; Etherington-Wright, Doughty, 2011; Fedorov, 2014–2022; Gibsonetal, 2000; Gorbatkova, 2016; Hill, 1960; Hill, Gibson, 1998; Kenez, 1992; Khudyakova, 2000; Levitskaya, 2022; Levitskaya, Fedorov et al., 2016; Livingston, 2009; Lotman, 1973; McIver, 2016; Muryukina, 2016; Plantinga, 1993; Razlogov, 2013; Salny, 2015, 2016; Shlapentokh, 1993; Sokolov, 2008; Stam, 2000; Stein, 2021; Villarejo, 2007; Woll, 2000; Yampolsky, 1993; Zhabsky, Tarasov, 2015 and others) have the publications about film studies and the history of Soviet and Russian films. The genesis and development of Soviet and Russian cinematography and film criticism are mainly represented in the scientific works of film historians (Fedorov at al., 2017; Fedorov at al., 2018; Fedorov at al., 2019; Fedorov, 2014; Fedorov, 2015a; Fedorov, 2015b; Fedorov, 2016a, Fedorov, 2016b; Fedorov, 2017a; Fedorov, 2017b; Fedorov, 2019; Fedorov, 2021a; Fedorov, 2021b; Fedorov, 2021c; Fedorov, 2022a; Fedorov, 2022b; Fedorov, Levitskaya, 2022a; Fedorov, 2022b; Fedorov, 2022c; Levitskaya et al., 2016; Levitskaya, 2022).

S.I. Freilich began publishing regularly in the *Cinema Art* journal since 1950s. His first publication in the *Cinema Art* was the article “To the problem of language in cinematography drama” (Freilich, 1951), in which the film critic turned to the analysis of the specific language of the screenplay. According to the author, one of the main tasks of his contemporaries – film theorists and film critics – was to systematically and deeply enrich the accumulated experience of film dramaturgy as a special literary genre, as well as to study the originality of its expressive means, namely, the language of the screenplay, under which he understood the speech of the characters and the author's descriptions, remarks, thanks to which a full-fledged artistic image is created. When studying the script language S.I. Freilich suggested proceeding from the fact that, firstly, the script is a literary work, that film dramaturgy, on the basis of a deep connection with reality, develops in interaction with other types of literature, enriched by their vast experience of verbal description; secondly, the script is a special kind of literature, the word in it should be used with a clear idea not only of what the script has in common with the theatrical play and fiction, but also of what distinguishes it from them (Freilich, 1951: 11).

Comparing such genres of literature as script, fiction and drama, S.I. Freilich emphasized that the screenplay is intended to reveal to the reader or viewer the events in their immediate accomplishment, and this direct action, taking place in the present tense, distinguishes the script from prose: “Prose is characterized by an epic structure, the script is dramatic” (Freilich, 1951: 11). And in this sense, the screenplay approaches the play, where the image of the hero is not created by descriptive means, but is revealed through his behavior and actions.

Discussing the role and significance of the stage direction in a screenplay, S.I. Freilich substantiated its importance both for the director and cameraman, and for the actor. Cinematic remarks, according to S.I. Freilich, help the operator to create the correct image of the scene described in the script, thereby developing the dramaturgy of the film. For the actor, the remark “tells”, for example, how to pronounce this or that line, as well as how to behave in front of the camera before and after the line in the scene. If the content of a remark can be filmed by a cameraman, played by an actor, staged by a director, it will also satisfy the reader, it will also be read, i.e. the image in the script will not be created schematically, not retold, but drawn by the word and the endless possibilities that it gives to the screenwriter (Freilich, 1951: 13). Therefore, S.I. Freilich always urged his colleagues to improve the script language, because this is inextricably linked with the growth of their professional skills in film dramaturgy.

S.I. Freilich considered the improvement of the script language to be a task of paramount importance for the further development of screenwriting and film art in general, therefore he repeatedly addressed this problem in his theoretical articles. In his article “For great screenplay literature!” (Freilich, 1959), the film critic argued that the literary script is the ideological and artistic basis of the film, and film dramaturgy is the basis of cinematography, which largely determines its level. However, such an important task, in his opinion, as the creation of a theory of screenplay, was not the subject of study of his contemporaries – neither critics nor film historians.

S.I. Freilich described in detail in his publication the process of formation and development of the film script as a literary form, starting from the 1920s. The process of transforming the original scenario-scheme into a work of artistic value took place in organic interaction, on the one hand, with the development of literature and dramatic art, and on the other hand, with the development of screen art (Freilich, 1959). At the same time, he emphasized that the script would become a complete literary work only if it was designed for the specifics of the screen.

On the example of famous documentaries and feature films of that time, S.I. Freilich showed how the dramatic principles and directorial techniques in cinema developed. He proposed to make the work of such professional screenwriters of the 1920s the subject of research. like N. Zarkhi, V. Turkin, K. Vinogradskaya, B. Leonidov, V. Shklovsky, A. Dovzhenko. Studying samples of scripts of that period (in particular, collections of Soviet cinema scripts published in 1949–1951), the film critic came to the conclusion that the film script as a literary form finally took shape only in the 1930s: “Two factors helped the script to find itself and speak in full voice: a deep comprehension of life and a deep comprehension of the poetics of the sound screen” (Freilich, 1959: 69).

In his theoretical articles, S.I. Freilich insisted on an integrated approach to the study and analysis of a film work. The approach to the study of the film as a dynamic process, including all links: from conception to perception, should, according to the film critic, lead to interesting and useful results in the field of theory and practice of creativity (Freilich, 1968).

Speaking about the specifics of the film's dramaturgy, as well as the relationship between the screenwriter and director in the process of film production, S.I. Freilich was convinced that the final success of the film is possible only if both the screenwriter and the director are independent artists. At the same time, he defined the dramaturgy of the film as follows: 1) the dramaturgy of the film is the vital content of the film, the real contradictions that are reflected in the dramatic conflict; 2) the dramaturgy of the film – scenario, cinematographic principles of expressing this content; 3) the dramaturgy of the film is not limited to the script, it is a broader concept (Freilich, 1959: 78). From here, in the dramaturgy of the film, the relationship between the script and the production of the film, the relationship between the work of the screenwriter and the director of the film is revealed.

The development of the theory of screenplay by S.I. Freilich imagined it inextricably linked with the development of Soviet cinema art in line with socialist realism (Freilich, 1952). According to the film critic, socialist realism requires the versatility and completeness of the artistic depiction of life in all its complexity, primarily the richness of the spiritual image of a person (Freilich, 1952: 60).

Another important research topic for S.I. Freilich was the problem of plot in a film script: the capacity of a work is determined by the capacity, the depth of its ideological and artistic basis – the plot (Freilich, 1952a: 55). At the same time, he interpreted the plot as a story of character, in which the theme is solved and all the elements necessary for the composition of a film work are concentrated, including the expansion of the dramaturgical conflict underlying the plot: the plot prompted by the idea itself ultimately serves as a means of its figurative embodiment in a work of art, a means of deep disclosure of a dramatic conflict, a means of writing the truth (Freilich, 1952a: 55).

In his notes, S.I. Freilich insisted on the concrete knowledge of life by the screenwriter, reflected in the screenplay: to take up a topic without sufficient knowledge of concrete life material, everyday life and all the diversity of the characters' living conditions means only to reduce or even compromise it (Freilich, 1952a: 56). The topic of creating the image of a positive hero in the script was not left without attention – the image of a new Soviet man, a man of ideological purposefulness, high ideals that give rise to constant vigorous activity, a desire to intervene in life, to turn our land into a wonderful community of mankind (Freilich, 1952a: 60).

The problem of the hero on the Soviet screen S.I. Freilich devoted a whole series of articles in the *Cinema Art* journal (Freilich, 1957; 1970; 1974; 1980). The film critic believed that the character of the hero in the film should be manifested through the opposite: this is the meaning of the tragic conflict in which the artist tests his hero: having known the limits of the hero's human strength, the artist affirms his moral ideal in him (Freilich, 1970: 86).

All theories of dramaturgy are largely related to the interpretation of the interaction of the hero and circumstances, and the filmmaker as an artist inevitably, according to the film critic, reveals the circumstances that form the character of the hero, and also reveals the nature of human relationships in the film. Studying approaches to portraying a positive hero in Soviet cinema, S.I. Freilich was convinced that the director is not able to "compose" such a character if he does not exist in reality, and the desire to take the hero "ready" is always futile, it is in such cases that the pictures turn out to be artistic illustrations of known truths (Freilich, 1970: 90).

Based on the epistemological foundations of realistic film art, the film critic believed that the hero's field of action is always "charged with a positive or negative charge" (Freilich, 1974a: 66). At the same time, the problem of the hero in the film is a social and art problem, since many cinema theories interpret the image of the hero on the screen in different ways, and, according to the author, these are ultimately different approaches to the interpretation of the human personality (Freilich, 1980: 101).

In this regard, S.I. Freilich analyzed the problem of the exploratory nature of film art, since the study of a person as a person reveals his analytical nature, thanks to which cinema art is able to discover new knowledge: the aesthetic experience that a work inspires us always has a moral background: a strong work can not only give us a new idea of subject, but also to change ourselves (Freilich, 1974a: 66). Hence the field of action of the hero of the film is always our consciousness, because the continuation of the true action is the impact (Freilich, 1974a: 66).

Speaking about the dialectics of the development of socialist cinema, S.I. Freilich emphasized that it offers its own concept of a person who is able to realize himself in the historical process and take responsibility for the fate of the people, i.e. human fate is the fate of the people, therefore the climaxes of the best Soviet films of that time, according to the film critic, were associated with moments when the protagonist faced a choice and had to make a difficult decision in his life, this

internal struggle played an important role in the ideological and content the concept of the entire film: The sensual and intellectual principles never reach unity in a person without a struggle. A person can be deprived of the human, not only by throwing him into the clutches of nature and flesh, but also completely depriving him of them, that is, turning him into an ideological automaton (Freilich, 1978: 77).

In his theoretical article "The Way of the Discoverers" S.I. Freilich (Freilich, 1967a) made an excursion into the history of the creation and development of Soviet cinema, in particular, he examined the classic period of Soviet cinema in the 1920s: the period of the formation of socialist cinema, when, in particular, epic films were created that reflected socio-historical conflicts and changes, as well as chamber or household films related to the depiction of psychological conflicts and personal experiences of a person. In this regard, it was mainly about the films of S. Eisenstein. It was the innovators of the cinema of this period, who, according to the deep conviction of the film critic, discovered a positive hero in the domestic cinema art, active, changing the surrounding reality and capable of changing himself. In addition, it was a time of outstanding acting images.

In many of his theoretical articles of different years, S.I. Freilich (Freilich, 1964; Freilich, 1966; Freilich, 1968; Freilich, 1974; Freilich, 1981; Freilich, 1983) refers to the analysis of the cinematic legacy of S. Eisenstein. In particular, a deep film criticism analysis of S. Eisenstein's work is presented in a theoretical article by S.I. Freilich "Old and New Eisenstein" (Freilich, 1964b), in which the film critic analyzed the laws of composition of S. Eisenstein's famous film works.

S.I. Freilich noted that S. Eisenstein considered not only the internal structure of a film work, the interconnection of individual parts in it, but also the connection of the film work itself with the external objective reality, of which this film work becomes a part. In this, S. Eisenstein saw the organic nature of a particular order, which, in his opinion, is achieved by the fact that the rhythm and integrity of the work are fed by the rhythm and integrity of natural phenomena (Freilich, 1964b: 22). At the same time, S. Eisenstein considered pathetic composition to be the highest manifestation of such organicity, as a result of which he always gravitated towards large epic forms. Working on the composition of a film work, S. Eisenstein, as an artist, set himself the following tasks: 1) the composition had to express the objective content of the subject; 2) the composition should reflect the attitude of the author to the subject; 3) the artist must involve the viewer in the action.

Speaking about the specifics of cinema, S.I. Freilich drew attention to the fact that the interaction of time and space in cinema is the interaction of frame and montage: Cinema is a seismograph of history, it is sensitive to its deep shocks, reacts to its shifts. Concerning this question, Eisenstein traces the history of the montage method, noting its ups and downs (Freilich, 1964b: 31). The film critic emphasized that S. Eisenstein considered the problem of method in cinema art in three aspects: the cinematographic method, his own method of a film director, and the method of Soviet cinema – socialist realism. At the same time, in his discussion of the method there is a constant theme of unity: the unity of the work, the unity of art, the unity of art and reality (Freilich, 1964b).

Among other epic artists of Soviet cinema art, S.I. Freilich often mentioned V. Pudovkin and A. Dovzhenko in his theoretical articles: Dovzhenko's epos is lyrical. The epic of Pudovkin is dramatic. Eisenstein is publicistic, emotionally open; in the field of poetry, Mayakovsky is closest to him. This openness is a state of pathos – the main feature of Eisenstein's works (Freilich, 1964b: 23).

In the article "The Thirst for the Epic" (Freilich, 1974), the film critic deeply analyzed the genre specifics of the epic works of these directors, including their cinematic methods and techniques: The epic developed into a novel in the work of prose masters. Dovzhenko remained a poet to the end; like Einstein, he turned to tragedy as a new source of the epic (Freilich, 1974b: 49). At the same time, the tragedy, which retained the scale of the epic, provided a new magic crystal: a deep human character, in which the contradictions of life converged and resolved (Freilich, 1974b: 49).

In the 1930s, the first collections of film scripts began to be printed in the USSR. The main achievement of the 1930s was the emergence of a new social cinematic drama; more and more complex phenomena of social life became the subject of artistic embodiment in cinema. During this period, the expressive means of screen art were improved, and the active development of the language of cinema continued. In wartime, newsreels and documentaries came to the fore: Soviet cameramen ended up at the front, many of them died, leaving behind historical footage that became part of the film chronicle of the heroic struggle of our people against fascism: forbidden in

art. The war confirmed the right of art to tragedy, the right to depict bitterness, death: the eternal companion of life, to depict evil (Freilich, 1967a: 40).

In the era of the “thaw”, a new stage in the development of Soviet cinematography began, which was marked by the expansion of Soviet film production, an increase in the release of films. In the 1960s, in the cinematography, according to the film critic, a peculiar evolution of the hero took place on the Soviet screen: the films of those years again brought us back to the idea that in art the significance of the hero does not depend on the title or title, but on whether his passions are deep and true. It turned out that there were no ordinary people (Freilich, 1967a: 41).

At the same time, the main essence of the changes that occurred with the film image of the hero in art was not who they began to portray, but how they began to portray. In cinema, the understanding of the concept of “dramatic action” has changed, which began to determine the nature of the game of film actors: the pictorial decision is not dictated by external reasons, not by the plot, the image itself is the content, action and therefore in itself conceals the reasons for just such a construction of the frame and the replacement of one frame by another (Freilich, 1967a: 41). According to the film critic, society in this period needed an active personality, and art sought to unravel and show this personality, its pathos and the psychology of behavior.

In general, S.I. Freilich believed that Soviet cinema had a great influence on world cinematographic culture, while mastering all the richness of world culture, on the other hand.

Studying the dialectics of the genre, S.I. Freilich stated that each stage of the history of cinema is characterized by its own system of genres, for example, in the mid-1920s, epic and psychological drama were the dominant film genres. Since film genres practically do not exist separately, but depend on each other, forming a certain system at each stage of cinema development, then, according to the film critic, it is very important to try to see the moment of regrouping of genres in cinema, when the connections between them are mobile and the new system is just beginning to take shape (Freilich, 1966). In the genre of the work itself, the attitude of the film director to the event depicted on the screen, his outlook on life and his individuality is always revealed. The cinematic specificity of the genre is due to the fact that the art of cinema is conditional and therefore it not only forms already known genres in its own way,

In his film history articles, S.I. Freilich analyzed films of different genres of Soviet cinema (Freilich, 1956; 1958; 1960; 1962; 1965; 1967; 1975; 1985). In the article “Through the prism of genre” (Freilich, 1972), the film critic deeply analyzed the evolution of genres in cinematography, the specifics of “low” and “high” film genres.

Developing the theory of film genres, the film critic in his theoretical articles came to the problem of style (Freilich, 1972; Freilich, 1981; Freilich, 1983). He always emphasized the historical significance of style: “the system of genres – at each stage of the history of cinema – is a certain artistic system, which is nothing but style” (Freilich, 1966).

S.I. Freilich was interested in style as a historical, aesthetic and cinematic issue. The film critic considered the frame to be the primary element of style in cinema: the specifics of cinema is not in the structure of the frame, but in the movement of frame to frame, that is, in montage” (Freilich, 1981: 92). In addition, he interpreted style not only as a set of cinematic techniques that organically express meaning. Style, according to the film critic, carries the idea of artistry, acting as a kind of “artistic criterion” (Freilich, 1981: 94).

Systematic study of style in cinema S.I. Freilich proposed to carry out at different conceptual levels: 1) at the level of an individual work; 2) to the levels of the biography of an artist with an individual style; 3) at the level of artistic trends.

Speaking about the individual style in cinematography, S.I. Freilich was convinced that the personality of the artist himself – the creator of the film – always lives in any film work, and his individual style is revealed in the unity of his views and techniques: “the constancy of the director's style comes from the need to express a certain theme. Theme – not in the sense of plot, but in the sense of intimacy, that is, a sense of life” (Freilich, 1981: 99).

4. Conclusion

As a result of the content analysis of the main theoretical articles of the film scientist, film historian and film critic S.I. Freilich, published in the *Cinema Art* journal, we came to the following conclusions:

- the author devoted his main theoretical works mainly to professional issues of film writing and film criticism, while most of his publications were written in line with the ideological and political dogmas of a particular Soviet historical period;
- as the author of the leading professional Soviet journal on cinematography *Cinema Art*, broadcasting in the Soviet era the ideology of cinematography of the ruling communist party of those years, S.I. Freilich often quoted in his publications K. Marx, V.I. Lenin and I.V. Stalin, as well as the resolutions of the Central Committee of the Communist Party; sharply criticized the "bourgeois decadent art" of Western cinema, defending the value of the ideological and moral content of Soviet cinematography;
- in many of his theoretical articles of different years, S.I. Freilich turns to the analysis of the cinematic heritage of S. Eisenstein and other prominent Soviet directors;
- the film critic considered the improvement of the theory of style to be a task of paramount importance for the further development of screenwriting and film art in general, therefore he repeatedly addressed this problem in his theoretical articles.
- improvement of the theory of style by S.I. Freilich considered it a task of paramount importance for the further development of screenwriting and film art in general, therefore he repeatedly addressed this problem in his theoretical articles;
- the theoretical articles of the author contain cinematic terms, are not devoid of expressive artistic imagery; the stated theoretical concepts are confirmed by clear logic and consistent argumentation based on primary sources; the author's position and the author's attitude to the subject of research are clearly seen in the general content and generalizing conclusions; in structural terms, his articles are usually in a scientific style, have a clear structure and a significant amount.

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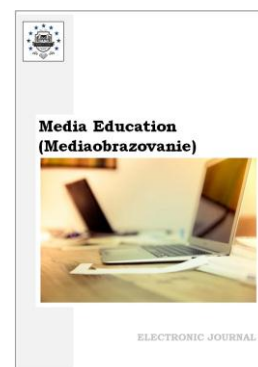
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Western Cinematography on the Pages of the *Soviet Cinema Screen* Magazine: 1939–1941

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Abstract

By 1939, the struggle for power in the “top” of the USSR was almost finished, with the “opposition” was over. The flywheel of repression began to noticeably decrease. Under these conditions, in 1939–1941, the Soviet government supported in high level of ideological control over cinema.

And although by the end of the 1930s there were no cultural and artistic “groups” in the USSR, and for many years a single “method of socialist realism” was prescribed for all cultural figures, the authorities still tried to tighten the screws on ideological pressure even more, reducing, for example, to minimize the import of foreign film production. That’s why July 19, 1939 Committee for Cinematography under the Council of People’s Commissars of the USSR approved the “Regulations on the Directorate for Controlling the Film Repertoire” and the “Instructions on the Procedure for Controlling the Release, Distribution and Demonstration of Films”, where everything was subject to the strictest regulations.

It is clear that in such a situation, the *Soviet Cinema Screen* magazine, as an organ of the Committee for Cinematography under the Council of People’s Commissars of the USSR, had to obey strict party requirements. The share of materials about foreign cinema in the magazine has become almost negligible. Moreover, the vast majority of the issues of the magazine *Soviet Cinema Screen* of 1939–1941 were, in general, devoid of articles about Western films...

Therefore, based on the content analysis of texts published in the *Soviet Cinema Screen* magazine from 1939 to 1941, we came to the conclusion that practically the only genre of materials about Western cinema of this period was journalistic articles about (mainly) Hollywood cinema, ingenerally very negatively evaluating it and its ideological orientation.

Keywords: magazine *Soviet Cinema Screen*, Western cinematography, film criticism, ideology, politics, reviews, articles.

1. Introduction

In this article, we analyze the short stage in the history of the magazine *Soviet Screen* (it was published then under the name *Soviet Cinema Screen*) – from 1939 to 1941.

From 1931 to 1938, a rather long break occurred in the history of the *Soviet Screen* (which had been published since 1925), but by the beginning of 1939 it was decided to resume the publication of this magazine, designed for a mass audience, now under the name *Soviet Cinema Screen* (justice for the sake of it, we note that at that time the magazine did not become truly mass-

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produced, since its circulation was only from 7 to 15 thousand copies, while the circulation of the *Soviet Screen* in the 1920s was mainly at the level of 70-80 thousand copies).

In 1939, the scale of mass repressions in the USSR (which reached its peak – even in the highest echelons of power – in 1937–1938), significantly decreased, although it was at this time that such prominent cultural figures as I. Babel (1894–1940) and V. Meyerhold (1874–1940) were arrested and later shot. Moreover, on April 10, 1939, one of the most active figures in the repressive apparatus was sent to jail (and destroyed in February 1940): former People's Commissar of Internal Affairs of the USSR N. Yezhov (1895–1940).

Well aware of the ideological significance of cinema, the Soviet government did everything to expand the network of cinemas and film installations in general. Hence it is clear why on March 10, 1939, J. Stalin, in a report at the XVIII Congress of the Communist Party, informed the audience about the successes in this direction: if in 1933/1934 there were only 24 technical devices for showing movies in the villages of the USSR, then in 1938/1939 – 6670 (that is, 278 times more). And on March 20, the XVIII Congress of the Communist Party adopted a resolution indicating the need to develop a network of cinemas and a six fold increase in stationary and other sound installations.

On June 3, 1939, the Politburo of the Central Committee of the Communist Party adopted a resolution appointing Committee for Cinematography under the Council of People's Commissars of the USSR I. Bolshakov (1902–1980), who eventually led Soviet cinematography until March 1953 (and further, already in the rank of First Deputy Minister of Culture of the USSR, until 1954).

And although by the end of the 1930s there were no culture and artistic “groups” in the USSR, and for many years a single “method of socialist realism” was prescribed for all cultural figures, the authorities still tried to tighten the screws on ideological pressure even more, reducing, for example, to minimize the import of foreign film production. That's why July 19, 1939 Committee for Cinematography under the Council of People's Commissars of the USSR approved the “Regulations on the Directorate for Controlling the Film Repertoire” and the “Instructions on the Procedure for Controlling the Release, Distribution and Demonstration of Films”, where everything was subject to the strictest regulations.

The general situation in the Soviet film distribution from the end of August 1939 to June 1941 was seriously affected by the non-aggression pact between the USSR and Germany, signed on August 23-24, 1939. As a result, the constant anti-fascist policy of the USSR, which manifested itself especially clearly during the war in Spain (July 17, 1936 – April 1, 1939), was brought to naught; negative references to fascism virtually disappeared from all Soviet media, including cinema. Anti-fascist and “defense” films (*The Oppenheim Family*, *Professor Mamlock*, *If Tomorrow War*, etc.) were removed from the screens along with Soviet historical films containing negative images of characters of German origin (*Alexander Nevsky* by S. Eisenstein and etc.). This situation in film distribution persisted throughout the initial period of the Second World War (from September 1, 1939 to June 22, 1941).

However, already on June 22, 1941 in connection with the start of the Great Patriotic War, the chairman of the Committee for Cinematography under the Council of People's Commissars of the USSR I. Bolshakov was instructed to urgently change the repertoire of Soviet cinema halls: not only once again widely release (from June 23, 1941) on the screens military-patriotic films (*Chapaev*, *Minin and Pozharsky*, *Shchors*, *Suvorov*), but also to supplement this list with anti-fascist films *The Oppenheim Family*, *Professor Mamlok*, etc. put on the shelf at the end of August 1939. At the end of June 1941, the film “Alexander Nevsky” was again released on the screens of the USSR ...

A high level of ideological control over film production was maintained throughout the pre-war years. So on October 8, 1940, at a meeting of the Organizing Bureau of the Central Committee of the Communist Party, a speech was made by the Chairman of the Supreme Soviet of the RSFSR, the head of the Propaganda and Agitation Department of the Central Committee of the Communist Party A. Zhdanov with a report “On improving the production of feature films”, where it was stated that “the absence of a real ideological control in cinematography itself, control over the ideological direction of the pictures” (RGASPI, 77, 3; 23: 1-5).

It is clear that in such a situation, the *Soviet Cinema Screen* magazine, as an organ of the Committee for Cinematography under the Council of People's Commissars of the USSR, had to obey strict party requirements. The share of materials about foreign cinema in the journal has become minimal. Moreover, the vast majority of the issues of the *Soviet Cinema Screen* magazine of 1939-1941 were generally devoid of articles about foreign films... However, there was little

information about Western cinema at that time in the *Cinema Art* journal (Fedorov, 2022; Fedorov, Levitskaya, 2022; Levitskaya, 2022).

2. Materials and methods

The research methodology consists of key philosophical provisions on the connection, interdependence and integrity of the phenomena of reality, the unity of the historical and the social in cognition; scientific, film studies, sociocultural, culturological, hermeneutical, semiotic approaches proposed in the works of leading scientists (Aristarco, 1951; Aronson, 2003; Bakhtin, 1996; Balazs, 1935; Bazin, 1971; Casetti, 1999; Demin, 1966; Eco, 1976; Gledhill, Williams, 2000; Hess, 1997; Hill, Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; Mast and Cohen 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007 and others).

The project is based on a research content approach (identifying the content of the process under study, taking into account the totality of its elements, the interaction between them, their nature, turning to facts, analyzing and synthesizing theoretical conclusions, etc.), on a historical approach-consideration of the concrete historical development of the declared theme of the project.

Research methods: complex content analysis, comparative interdisciplinary analysis, methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization; methods of empirical research: collection of information related to the subject of the project, comparative-historical and hermeneutic methods.

This article continues previous series on the analysis of the film press (Fedorov, 2002a; Fedorov, 2002b; Fedorov, Levitskaya, 2022a; Fedorov, Levitskaya, 2022b; Fedorov, Levitskaya, 2022c; Levitskaya, 2022; Levitskaya, Fedorov, 2023).

3. Discussion and results

In this article, we will focus on the analysis of materials about foreign cinema published in *Soviet Screen* magazine (it was then published under the name *Soviet Cinema Screen*): from 1939 to 1941, when its managing editor was a journalist, writer and screenwriter Ivan Gorelov (1910–1970).

In Table 1 presents statistical data on the *Soviet Cinema Screen* magazine from 1939 to 1941 (organization of which the magazine was, circulation, periodicity, the name of the editor).

Table 1. *Soviet Cinema Screen* magazine (1939-1941): statistical data

Year of issue	Magazine title	Publisher	Magazine circulation (in thousands of copies)	Magazine periodicity (issues per year)	Editors the magazine
1939	<i>Soviet Cinema Screen</i>	Committee for Cinematography under the Council of People's Commissars of the USSR	6-7	12	Jakov Bineman
1940	<i>Soviet Cinema Screen</i>	Committee for Cinematography under the Council of People's Commissars of the USSR	7	24	Editorial Board
1941	<i>Soviet Cinema Screen</i>	Committee for Cinematography under the Council of People's Commissars of the USSR	15	7	Ivan Gorelov (1910–1970)

In 1925–1930 (and especially in 1925–1927) *Soviet Screen* wrote about Western cinema often and generously. These were not only journalistic articles sharply criticizing the policy in the field of distribution of foreign films and the harmful influence of Western cinema on Soviet viewers, but often quite neutral biographies and creative portraits of Western actors and directors; reviews of foreign films; reviews of Western national cinematographies; articles about foreign newsreel, film technology, studios and cinemas; short informational materials about events in foreign cinema.

The situation in the *Soviet Cinema Screen* magazine of 1939–1941 was exactly the opposite: reviews of foreign films and specific films, creative portraits of Western actors and directors practically disappeared from the pages of this edition. The number of authors writing about foreign cinema has dropped sharply.

And those few materials of the *Soviet Cinema Screen*, which nevertheless told readers about Western cinema, were devoted to criticism of “bourgeois ideology” and “mores alien to Soviet people”.

So the film critic G. Avenarius (1903–1958) could, of course, slightly praise the performance of this or that Hollywood actor, but in general he always accused Western films of any genre of “primitive plots”, “vulgarity”, a superficial depiction of historical events, in the unceremonious intrusion of Hollywood scriptwriters and directors into the private lives of historical figures (Avenarius, 1940: 15; 18).

Of course, as G. Avenarius noted, sometimes the authors of [Hollywood] film comedies touch on very serious topics in their plots (presidential elections and even unemployment), but, as a rule, one or two satirical episodes of the film are drowned in the standardized vulgarity of the plot, invariably ending the triumph of petty-bourgeois virtue and the wedding (Avenarius, 1940: 18).

In his article devoted to the “harmless” for the USSR movies of director Walt Disney, Georgy Avenarius at first could afford to mention the inexhaustible inventiveness and wit of this director, the excellent quality of the drawings that worked in his studio “first-class animators” (Avenarius, 1941: 12-13).

But then everything again returned to the usual ideological tracks, since Georgy Avenarius saw the main reason for the success of Disney cartoons in the thoughtlessness, lightness, amusingness of diverse adventures ... Disney animations wonderfully perform their entertaining and distracting functions. Cleverly thought up amusing short film... distracts the foreign viewer from everyday unattractive reality (Avenarius, 1941: 12-13).

The topics chosen by the *Soviet Cinema Screen* in 1939-1941 to tell readers about bourgeois cinema are given in an article by the journalist V. Fefer (1901-1971), about how “friendly” Germany created a number of films about individual psychiatric and nervous diseases, depicting patients in everyday situations with all the smallest details of their behavior. ... The invention of sound cinema made it possible to transmit on the screen the speech of the mentally ill. Reproduction of utterances, delirium, voice, breathing, indistinct whisper, magnified many times – everything became accessible and visual (Fefer, 1940: 14-15).

In 1941, one of the few materials of the *Soviet Cinema Screen* magazine that at least somehow related to foreign events was the article “*The Mannerheim Line* on foreign screens” (Fradkin, 1941: 13): More than a year has passed since the heroic parts The Red Army, in the struggle for the security of the northwestern borders of the Soviet Union, defeated one of the most powerful modern fortifications equipped with the latest military technology – the Mannerheim Line. During all the days of the battles with the White Finns, the bourgeois press shamelessly slandered the Red Army. But facts are stubborn things. The fact of the defeat of the Mannerheim Line was the best way to refute the false fabrications of the enemies of the USSR. The appearance on foreign screens of the Soviet documentary film *The Mannerheim Line* turned out to be a mouthpiece of convincing truth. Film in person documented the heroism of the Soviet people and the combat technical power of the Red Army. Through censorship slingshots, through other “fortifications” of the capitalist states, the film broke through on the screens and made an unforgettable impression on the audience. The film was a huge success on US screens in New York and Chicago. Even the bourgeois press could not hide the great impression that this film made on the audience. *The New York Post* newspaper in its issue of December 19, 1940 wrote: “...*The Mannerheim Line* film, a Soviet military documentary about the war in Finland, which is now being shown at the Miami cinema, is an exceptional film both from a military point of view both from the point of view of photographic technique (Fradkin, 1941: 13).

This was the last article in the *Soviet Cinema Screen* on foreign material. The issue was signed for printing on June 9, 1941. And since July 1941, the publication of the magazine was stopped due to the beginning of the Great Patriotic War...

4. Conclusion

By 1939, the struggle for power in the “top” of the USSR was almost finished, with the “opposition” was over. The flywheel of repression began to noticeably decrease. Under these conditions, in 1939–1941, the Soviet government supported in high level of ideological control over cinema.

And although by the end of the 1930s there were no cultural and artistic “groups” in the USSR, and for many years a single “method of socialist realism” was prescribed for all cultural figures, the authorities still tried to tighten the screws on ideological pressure even more, reducing, for example, to minimize the import of foreign film production. That’s why July 19, 1939 Committee for Cinematography under the Council of People’s Commissars of the USSR approved the “Regulations on the Directorate for Controlling the Film Repertoire” and the “Instructions on the Procedure for Controlling the Release, Distribution and Demonstration of Films”, where everything was subject to the strictest regulations.

It is clear that in such a situation, the *Soviet Cinema Screen* magazine, as an organ of the Committee for Cinematography under the Council of People’s Commissars of the USSR, had to obey strict party requirements. The share of materials about foreign cinema in the magazine has become almost negligible. Moreover, the vast majority of the issues of the magazine *Soviet Cinema Screen* of 1939-1941 were, in general, devoid of articles about Western films...

Therefore, based on the content analysis of texts published in the *Soviet Cinema Screen* magazine from 1939 to 1941, we came to the conclusion that practically the only genre of materials about Western cinema of this period was journalistic articles about (mainly) Hollywood cinema, ingenerally very negatively evaluating it and its ideological orientation.

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Appendix

The main dates and events related to the historical, political, economic, ideological, socio-cultural and cinematic context in which the publication of the *Soviet Cinema Screen* magazine was carried out in 1939–1941.

1939

January: After a long hiatus (1931–1938), the cinema magazine for a mass audience again began to appear. Now – under the name *oviet Cinema Screen* with a frequency of twice a month.

February 10: the first test television broadcast took place in Kiev.

February 26-27: A conference dedicated to the theoretical issues of Soviet film drama was held at the Moscow Cinema House.

March 10-21: XVIII Congress of the Communist Party.

March 10: J. Stalin, in his report at the 18th Congress of the Communist Party, gave statistical information on the growth of film installations: if in 1933/1934 there were only 24 technical devices for showing movies in the villages of the USSR, then in 1938/1939 – 6670 (that is, 278 times more).

March 20: the 18th Congress of the Communist Party adopted a resolution indicating the need to develop a network of cinemas and a six fold increase in stationary and other sound installations.

April 1: end of the Spanish Civil War (1936–1939), which ended with the complete defeat of the Republicans.

April 10: arrest of the former People's Commissar of Internal Affairs of the USSR N. Yezhov (1895–1940).

May 15: Writer, screenwriter I. Babel (1894–1940) arrested on charges of Trotskyism and espionage.

May 24: The so-called television theater opens in Moscow.

June 3: The Politburo of the Central Committee of the Communist Party adopted a resolution appointing Committee for Cinematography under the Council of People's Commissars of the USSR I. Bolshakov (1902–1980), who previously worked as the manager of the affairs of the Council of People's Commissars of the USSR.

June 20: director and actor V. Meyerhold (1874–1940) arrested on charges of Trotskyism and anti-Soviet activities.

June 24-26: visit to Moscow by Mary Pickford.

July 19: Committee for Cinematography under the Council of People's Commissars of the USSR approved the "Regulations on the Directorate for Controlling Film Repertoire" and "Instructions on the Procedure for Controlling the Release, Distribution and Demonstration of Films".

August 19: joint meeting Committee for Cinematography under the Council of People's Commissars of the USSR and the Central Committee of the Komsomol, dedicated to the problems of children's cinema.

August 23-24: People's Commissar for Foreign Affairs of the USSR V. Molotov and German Foreign Minister J. von Ribbentrop signed a non-aggression pact between the USSR and Germany in Moscow. Because of this, the negative reference to fascism disappeared from all media, including cinema. All Soviet anti-fascist films were removed from the screen (*The Oppenheim Family*, *Professor Mamlock*, etc.), and historical films with a negative image of the Germans (*Alexander Nevsky* by S. Eisenstein, etc.).

31 August: Nazi staged attack on a German radio station in Gleiwitz, which became the pretext for the German attack on Poland.

September 1: Nazi German troops invade Poland: World War II begins.

September 17: by agreement with Germany, the Red Army occupied the eastern territories of Poland, inhabited mainly by the Ukrainian population.

September 18: joint Soviet-German communiqué, which states that the task of the Soviet and German troops "is to restore order and tranquility in Poland, disturbed by the collapse of the Polish state".

September 20: Committee for Cinematography under the Council of People's Commissars of the USSR formed a brigade of film workers sent to the regions of Western Ukraine and Western Belarus, which had gone to the USSR under an agreement with Germany.

September 21: a Soviet-German protocol is signed on the procedure for the withdrawal of troops to the final demarcation line in Poland.

September 28: Treaty of Friendship and Border signed between the USSR and Germany.

October 7: by order Committee for Cinematography under the Council of People's Commissars of the USSR all film studios are prohibited from showing to unauthorized persons and holding public screenings of films accepted by the Committee but not yet released to the screen. In addition, it is forbidden to give press reports about films completed but not accepted by the Committee.

November 21-25: II All-Union Congress of Trade Unions of Film and Photo Workers.

November 26: the USSR announced a provocation by the Finnish border guards.

November 29: rupture of diplomatic relations between the USSR and Finland.

November 30: beginning of the Soviet-Finnish War.

December 16: the Council of People's Commissars of the USSR adopted a resolution "On the liquidation of the All-Union Film Distribution Office (Soyuzkinoprokat)". Its functions are entrusted to the Main Directorate of Mass Printing and Film Distribution of Committee for Cinematography under the Council of People's Commissars of the USSR (Glavkinoprokat). Glavkinoprokat received full self-supporting rights and the monopoly right to distribute films throughout the USSR.

December 21: J. Stalin's 60th birthday is solemnly celebrated in the USSR.

1940

January 1-2: meeting of the Committee for Cinematography under the Council of People's Commissars of the USSR on the reorganization of Glavkinoprokat.

January 27: the execution of the writer and screenwriter I. Babel (1887–1940), the author of the scripts for the films *Benya Krik*, *Wandering Stars*, *Odessa*, etc.

February 2: the execution of the theater and film director, actor, screenwriter V. Meyerhold (1874–1940), the director of the films *The Picture of Dorian Gray*, *The Strong Man* (where he also acted as an actor), the performer of one of the roles in the film *The White Eagle*.

February 4 or 6: execution of the former People's Commissar of Internal Affairs of the USSR N. Yezhov (1895–1940).

February 8: creative meeting on historical and historical-revolutionary film.

February 16: Soyuzdetfilm hosted an experimental demonstration of a new Soviet invention: "glassless stereo cinema".

March 12: conclusion of a peace treaty between the USSR and Finland.

March 19-23: plenum of the Central Committee of the Union of Film and Photo Workers of the USSR.

April 21-23: meeting of the active workers of the Committee for Cinematography under the Council of People's Commissars of the USSR.

June 14: Paris is occupied by German troops.

June 22: the French government signs an armistice with Germany.

August 3: the Supreme Soviet of the USSR accepted Lithuania into the USSR.

August 5: the Supreme Soviet of the USSR accepted Latvia into the USSR.

August 6: the Supreme Soviet of the USSR accepted Estonia into the USSR.

September 27: the Tripartite Pact on the military-economic alliance of Germany, Italy and Japan is signed.

October 8: A. Zhdanov's speech at a meeting of the Organizing Bureau of the Central Committee of the Communist Party with a report "On improving the production of feature films", where it was stated that "the absence of real ideological control in cinematography itself, control over the ideological direction of paintings" (RGASPI, 77, 3, 23: 1-5).

November 18-21: All-Russian meeting of heads of regional, regional and republican departments of cinematography.

1941 (first semester)

February 4: the first stereo cinema in the USSR was opened in Moscow.

March 3: the Organizing Bureau of the Communist Party discussed the results of the work of the Film Commission of the Central Committee.

March 5: All-Union conference on film distribution.

March 25: a meeting of film workers was held at the Main Directorate of Political Propaganda of the Red Army on the question of the defense theme in cinema.

April 8-9: a meeting of the activists of art cinematographers was held at the Moscow Cinema House.

April 12: the Council of People's Commissars of the USSR adopted a resolution on the further development of stereo cinema.

May 14-15: an extended conference on cinema, convened on the initiative of the Central Committee of the Communist Party, at which A. Zhdanov sharply criticized the leadership of cinematography.

May 15: the secretariat of the Central Committee of the Communist Party adopted a resolution on the inadmissibility of publishing reviews of films prohibited for release (RGASPI, 17, 1 16, 88: 1).

May 23: meeting of the commission of the Central Committee of the Communist Party to develop proposals for the further development of the industry.

June 22: Nazi German troops invaded the USSR. Beginning of the Great Patriotic War.

June 22: in connection with the outbreak of the Great Patriotic War, I. Bolshakov, chairman of the Committee for Cinematography under the Council of People's Commissars of the USSR, was instructed to urgently change the repertoire of cinemas by releasing films on screens: *Alexander Nevsky*, *Chapaev*, *Minin and Pozharsky*, *Shchors*, *Suvorov*, as well as all anti-fascist films *The Oppenheim Family*, *Professor Mamlok* and others, as well as urgently organize filming of military operations.

June 23: the above films have been reopened.

July: temporary cessation (due to the outbreak of war) of the publication of the *Soviet Cinema Screen* magazine.

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Western Remakes: Textual and Cultural Aspects

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Abstract

The article analyses the textual and cultural aspects of Western remakes. Particular attention is paid to the genre and dramatic analysis of remakes, the system of characters, as well as the cultural messages of the films. The author considers an ambivalent attitude among film critics and scientists towards remake phenomenon. On the one hand, remakes contain for the viewer a marker of a famous film, on the other hand, remakes risk failing at the box office if they give way to the original films. The author focuses on the analysis of remakes as semiotic objects that create new realities through director's and viewer's interpretation. A number of typical features and modern trends of Westerns remakes have been identified. Ways to increase the popularity of remakes of this genre are proposed. The author analyzed four couples of original Westerns and their remakes: *Cimarron* by Wesley Ruggles (1931)/*Cimarron* by Anthony Mann (1960); *Stagecoach* by John Ford (1939)/*Stagecoach* by Gordon Douglas (1966); *3:10 to Yuma* by Delmer Daves (1957)/*3:10 to Yuma* by James Mangold (2007); *True Grit* by Henry Hathaway (1969)/*True Grit* by Joel Coen and Ethan Coen (2010). Considering the Westerns remakes through the prism of the textual aspect, the author concluded that despite the similarity of the plot and characters, the remake of the film, thanks to the interpretations of the director, creates a new semiotic object for the viewer's perception. Hybridization of genres, changes in the plot and new characters creates a new reality. It would seem that the viewer of the remake is transferred to the same time and place, he see the same characters, but nevertheless, the new directorial style places delicate and clear accents that form new semantic and cultural ties.

Keywords: Western, remake, film, plot, script, character, semiotic object, genre.

1. Introduction

One of the original genres of American cinema is the Western, since the first Westerns reflect the formation of the American nation. Accordingly, the Western is considered a symbol of American cinema and is one of the most popular genres in Hollywood. The analysis of Western allows a reflection on cinema itself, so this genre and its remakes became the object of this investigation.

Despite the permanent stereotypical perception of the Western as an attraction of stunts, chases and duels, this genre has essential cultural and social significance. Western also covers such up-to-date topics as: formation and strengthening of statehood, the problem of cultural dialogue, international conflicts and wars, intolerance and establishment of powerful ideologies, violation of human rights, etc.

Keeping a specific primary determinism, this genre acquires more and more signs of discreteness. The Western is dynamically evolving, which causes a contradiction between the

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functioning of the new principles of organization of the morphological and dramaturgical systems of this genre and their scientific understanding. The great popularity of this genre necessitates further scientific reflection on the morphological and cultural transformations of the modern Western.

2. Materials and methods

Main research approaches include sociocommunicative, culturological and morphological. The sociocommunicative approach made it possible to analyze the remakes of Westerns from the point of view of the objectification of cultural meanings into the film and its following deobjectification by the viewer. Films in this case is considered as a product that embodies the ideas, aesthetics and technical innovations typical of the film's release time. The director's style becomes the dominant feature that determines the concept of an audiovisual work. The culturological approach provided the determination of the basic cultural meanings contained in Westerns, which were related to the relationship both between Americans and Indians, and within American society. Of particular interest were ethnic conflicts and the construction of the "stranger" ("enemy") image in Westerns. The morphological analysis allowed to study the specifics of one of the oldest feature film genre – the Western, its genre conventions, as well as the dramatic structure of the original Westerns and their remakes.

3. Discussion

In the course of the study, a number of sources touches upon the issue of art criticism, in particular fiction cinematography, cultural studies, and social communications. Modern scientific articles that focus on the genre analysis of Western and the remake phenomenon presented the greatest scientific interest for this study.

The most simplified understanding of the remake defined it as "a new version of an earlier film, the remake puts the emphasis on where there is a pre-existing film and it is used to make a new one" (Kuhn, Westwell, 2012: 348). Another, more extended interpretation offers a more specific definition of a film remakes: "as (more particular) intertextual structures which are stabilised, or limited, through the naming and (usually) legally sanctioned (or copyrighted) use of a particular literary and/or cinematic source which serves as a retrospectively designated point of origin and semantic fixity" (Verevis, 2006: 21).

There is an ambivalent attitude among film critics and scientists towards remakes. Try to consider them in more detail. On the one hand, remakes contain for the viewer a marker of a famous film, on the other hand, remakes risk failing at the box office if they give way to the original films.

According to the first approach, remakes "provoke a double pleasure in that they offer what we have known previously, but with novel or at least different interpretations, representations, twists, developments, resolutions" (Horton, McDougal, 1998: 6). This assertion, however, assumes that "the audience has seen (or is at least is aware of) both (or more) versions of the film" (Cuelenaere et al., 2019: 3). In a commercial context, for film producers, remakes "are consistently thought to provide suitable models, and something of a financial guarantee, for the development of studio-based projects" (Verevis, 2006: 3).

Western is closely related to the genre of historical drama, and therefore is of interest to connoisseurs of historical cinema. Remakes of favorite films are able to reveal new details and raise new problems of an already familiar story. In this way, McKee compares the history of humanity to a treasure chest, which is sealed and the warning inscription on it says: "What is past must be present. A screenwriter isn't a poet hoping to be discovered after he's dead. He must find an audience today. Therefore, the best use of history, and the only legitimate excuse to set a film in the past and thereby add untold millions to the budget, is anachronism – to use the past as a clear glass through which you show us the present" (McKee, 1997: 83).

According to the second approach, many critics reduce the remake to plagiarism, to the lowest level of cinema art: "remaking is often taken as a sign of Hollywood film having exhausted its creative potential, leading into conservative plot structures" (Harvey, 1980: 50–53) and "automatic selfcannibalisation" (Miller, 1990: 59–62). According to a similar point of view, remake writers have not only lost inspiration, they are also capable of causing irreparable harm to the original films: "In the Dearth of Ideas, hard by the dire Lack of Imagination, dwell those alchemists of the entertainment industry who delight in turning gold into base metal. These are the remakers and their awful talent is to be feared. Not only will they not stop at buggering up a classic like

Psycho... they will even transform the second rate – like the original *On the Beach* – into something completely forgettable” (Hughes, 2001: 1).

Based on the methodological models of Albert Moran and Victor Verevis, a number of relevant parameters for the analysis of Westerns remakes were identified. Textual and cultural aspects have acquired special significance among them. Let's take a closer look at both aspects. So, “as source films and remakes often have a more or less identical narrative and dialogic structure, the underlying, latent and ideologically informed meanings become more tangible when juxtaposing their different cinematic manifestations. By comparing a film remake with its source text(s) and looking into the re-contextualization of a specific narrative, it becomes possible to acquire insights into the actual process of meaning-making in and by films” (Cuelenaere et al., 2019: 14).

In addition to the script, the genre of the film is also of particular importance in the textual aspect: “The most abstract category of transtextual ties is called architextuality, pointing to “the relationship of inclusion linking each text to the various kinds of discourse of which it is a representative” (Genette, 1997: 19).

The cultural aspect seems to be a more complex category, as it combines value-semantic guidelines, cultural diversity and diffusion, traditions and attitudes, incorporated into the film. It is hard to disagree that “the cultural codes of a film indicate implicit and explicit references to specific cultural elements or contexts. Therefore, these codes often denote what we previously called a process of localization, that is, adjusting filmic aspects to a particular socio-cultural context, often with the aim of recreating a recognizable reality and national identity” (Cuelenaere et al., 2019: 14).

There is an opinion that “American remake version puts American elements into the narrative giving the priority to sell its globally marketed image of the American culture especially favoring this image as universal. This is a narrative claim for universality based marketing for the US culture” (Dönmez, 2018: 240). This interesting statement requires separate consideration.

Analysis of the remake phenomenon is quite shared in modern scientific sources. An article *Male Monsters Still Stalk, Yet More Violent: A Comparative Analysis of Original Slasher Films and Their Remakes* by Victor Hernández-Santaolalla and Irene Raya introduces the slasher genre and its remakes. The authors note, that “although there have been a number of changes, such as higher doses of explicit violence and profanity and in the fight responses of the victims, most of the subgenre’s defining traits have remained intact, whereas others, such as those relating to the defining traits of the victims, should be questioned” (Hernández-Santaolalla, Raya, 2021: 1167). This actualizes the problem of genre instability, evolution and variability, what is clearly seen in the analysis of remakes. This problem also covers the western genre and requires a deep scientific understanding.

The evolution of genres is also typical for television, which is also subject to scientific reflection nowadays. An article by Kim Toft Hansen et al. *From remade drama to original crime: HBO Europe's original television productions* is devoted to the study of the evolution (from 2007 to early 2020) of crime drama genre in television series and their remakes, also features of their localization and transnationalism. Researchers emphasize, that their “intention is not to analyse the specific series’ content; rather, we scrutinize genre, talent and remakes through the perspective of the HBO brand and the creatives behind the series” (Hansen et al., 2021: 601). The study of this aspect is also forward looking for the analysis of remakes of the Western film genre.

Remakes are produced to be shown in movies, on television, but also on the Internet. The following article by Renee Hobbs and Yonty Friesem *The creativity of imitation in remake videos* is devoted to the analysis of Internet remakes: “we take an interest in the *Love Language* video in order to examine some of the pleasures, paradoxes, and tensions regarding the ethical, aesthetic, and therefore educational values of youth-produced remake videos” (Hobbs, Friesem, 2019: 328).

The authors conduct a deep historical analysis of the remakes problem, exploring educational theories of imitation: “some in the ancient world thought that artists should look to human life and character for inspiration, imitating great artists and gaining familiarity with their best works” (Hobbs, Friesem, 2019: 329). Thus, the remake is as a multi-level and multi-functional phenomenon of audiovisual art, which is rooted in the very beginning of artistic creativity.

The next article by Matthew Carter *The Perpetuation of Myth: Ideology in Bone Tomahawk* contains a powerful cultural and historical analysis about how America (by means of a Western) uses the mythic past to outline and solve the present-day crises. Researcher remarks: “In times of

crisis, America habitually reverts to ‘Western’ rhetoric of Manifest Destiny, Native American ‘savagery,’ and ‘off the reservation’ civilizing missions in times of war and external conflict that threaten its sense of righteous superiority. This creates an ideological mirror that America often gazes into to see a distorted, idealized image reflected back” (Carter, 2020: 21). Thus, the author concludes that through the Western, the United States creates a kind of ideological bridge between the savage war in the past and the War on Terror in the present. This conclusion is of particular interest for the analysis of the cultural aspect of Western remakes.

The textual aspect of the analysis of westerns involves the study of the script of the film, the disclosure of its characters’ interaction. An extraordinary study by Jordan Savage devoted to a deep study of the characters of the Western. The paper *True Grit: Dirt, Subjectivity and the Female Body in Contemporary Westerns* presents “Western Romance as a model, it will be argued that the dirt aesthetic is crucial to how Westerns construct the myth of the American character as both “true,” and “grit”: honest and authentic, and fundamentally tough” (Savage, 2020: 54).

Jordan Savage of the article also spotlights the cultural analysis of the Western phenomenon, highlighting its role in the creation of American statehood. The author refers to Frederick Jackson Turner’s frontier thesis. According to it the mega-myth of frontier connected with the image of “honourable dirt”: “the dirt of transforming the “wilderness” of Turtle Island, into “America” – the white European name for the U.S.A. ...The “rugged” nature of the American character, that belongs in its cultural lexicon of dirt and grit, is formed by the co-option and eradication of indigenous land practices” (Savage, 2020: 56).

Marcus Stiglegger in the article *The inner frontier. Images of the USA in recent Western cinema (2000–2020)* also mentions the Frederick Jackson Turner’s concept of frontier mythology. He notes, that: “at the heart of the American western cinema lies the myth. And the western myth is closely linked to the frontier, that boundary between civilization and wilderness that is constantly being negotiated”. Moreover according to the conception of his research: “the outer boundary between civilization and wilderness is turned inward in films of the last decade: This means that the ‘stranger’ is part of the self, the abject lurks in one’s own forests and mountains—or in one’s own micro-society, even if films are only told in Western mode” (Stiglegger, 2022: 4). This study is of particular interest due to not only a broad analysis of westerns over the past 20 years, but also a deep psychological analysis of their perception in society and its evolution.

The production of westerns is closely related to the demands of society, in particular the industrial conjuncture. David Blanco-Herrero et al. explore this issue in the article *New forms of masculinity in Western films: The end of the Marlboro Man?* The authors focus on main characters of Westerns (women and homosexuals) that do not follow heteronormative masculinity. Nevertheless, they conclude: “a certain level of masculinity is still necessary to lead or play a relevant role in a Western film: even if they are women or nonheterosexual men, all characters in the main roles –except Jane, who actually needs male help – follow, at least partially, a traditionally masculine behaviour. This could be explained perhaps by the lack of acceptance of these changes by such a traditional genre or maybe because the reality on which these films are based –a particular historical event, the Conquest of the American West– was mainly dominated by men” (Blanco-Herrero et al., 2021: 14). Considering the cultural aspect of Western analysis, this article will also consider the issue of incorporating new character individualities into remake scripts that meet the requirements of modern American audience.

One of the more conceptual studies is the research by Miranda-Gable J. *Analytical Model of Transmedia Storytelling Ecosystems in Audiovisual Fiction: The Spanish Model of The Ministry of Time*, dedicated to the global problem of transmedia narratives in the modern communication society. According to the authors’ conception: “The quantity of information, the audience is exposed to through different mediums to a vast quantity of information allows the follower base of these vast universes to engage with the story more profoundly than a single-media project” (Miranda-Galbe et al., 2021: 3). This approach allows conduct a deep and systematic analysis of all stages of westerns production - from idea to promotion in social media. Also in the process of the study, the problems of the evolution and expressive means of feature films were considered: (Betancourt, 2018; Cashman, 2019; Kretz, 2019; Ness, 2021).

4. Results

This article focuses on the “direct remake”, when “a property may undergo some alterations or even adopt a new title, but the new film and its narrative image do not hide the fact that it is

based upon an earlier production” (Druxman, 1975: 7) or as it also called – the “acknowledged, close remake”: “the original film is replicated with little or no change to the narrative” (Greenberg, 1991: 164). The objects of this study are four couples of original Westerns and their remakes: 1) *Cimarron* by Wesley Ruggles (1931)/*Cimarron* by Anthony Mann (1960); 2) *Stagecoach* by John Ford (1939)/*Stagecoach* by Gordon Douglas (1966); 3) *3:10 to Yuma* by Delmer Daves (1957)/*3:10 to Yuma* by James Mangold (2007); 4) *True Grit* by Henry Hathaway (1969)/*True Grit* by Joel Coen and Ethan Coen (2010).

Following the chronology, it is best to start with the 1931 film *Cimarron*. It is a story of newspaperman and lawyer Yancey Cravat and his wife, Sabra, who, after found out about the 1889 land boom in Oklahoma, went to seek their fortune in the West. First, let's look at the genre of the original film and its 1960 remake *Cimarron* by Anthony Mann.

Cimarron by Wesley Ruggles (1931) is declared as a Western and drama, and *Cimarron* by Anthony Mann (1960) as a Western and melodrama. This needs to be analyzed in more detail. First of all, it should be noted that the *Cimarron* is a migration Western, a rare category of the Western genre. Western is considered a sort of adventure cinema. The first *Cimarron*, despite the tragic ending, is more suitable for this interpretation. The scenes with land races, defending Dixie's rights in court, shootouts with local bandits because of Yancey's white hat, etc. in the first *Cimarron* contains elements of attractions and ends safely for the main characters. The viewer reacts to them with a smile, experiencing a sense of satisfaction and victory.

In Anthony Mann's *Cimarron*, most of the scenes do not have a happy resolution: the land race is shown as a bloody mess in which people are killed and maimed. The son of Yancey's friend, whom he tried so hard to guide on the right way, dies in a shootout. The Indian girl, despite all the efforts of Yancey, is refused to be accepted into an American school. The holiday evening in the capital, which promised to be a triumph for Sabra, ends in disappointment and separation forever. Yancey refuses the post of governor and his wife drives him away.

In fact, the drama genre comes into force much stronger in the 1960 remake. Drama as a genre contrasts the subjective world of person and the objective course of life; the free person's will and the objective processes of reality. Yancey and Sabra in the first *Cimarron* essentially achieved everything they wanted, the viewer sees a confirmation of the principle "Every man is the architect of his own fortunes". In the second *Cimarron*, scene by scene, the viewer sees how Yancey's desires and aspirations are broken against a wall of misunderstanding, corruption and intolerance. This is the fundamental difference between the films.

It is worth paying tribute to the subgenre – the migration Western. Along with the films *The Covered Wagon* by James Cruze (1923) and *The Iron Horse* by John Ford (1924), this film is one of the few that highlights one of the most iconic periods in US history – the colonization of Indian lands. Movies like this aren't being released right now. They have already become history, as well as this tragic period of the past.

The dramatic features of the *Cimarron's* original and remake also deserve attention. The plot in both films is almost the same, but the second *Cimarron* by Anthony Mann (1960) contains more scenes that highlight the social conflicts of that time. The content of these scenes is also different, as well as the behavior of the protagonist, his internal struggle with himself and circumstances. Anthony Mann devotes much more screen time to the Indian theme. A rather strong emphasis is placed on the episode with an Indian girl who was not accepted into an USA school, and Yancey Cravat was never able to get justice. This new scene wasn't in the original movie. In addition, in original film was no scene in which Yancey Cravat refuses the post of governor so as not to be involved in future corruption schemes. The guy who was the son of Yancey's friend was also introduced only in the remake. Thanks to this character, Anthony Mann also raises the topic of social unfairness during this period. Quite acute is Sabra Cravat's internal conflict regarding her relationship with an Indian woman working in their house in the second *Cimarron*. It is clear that a remake of *Cimarron* would have raised much more acute and topical issues at the turn of the 19th and 20th centuries if Anthony Mann had been allowed to complete the film to the end. However, in the middle of the filming, Anthony Mann was fired and replaced by director Charles Walters. Moreover, Anthony Mann strongly disapproved of the film's finale.

The textual aspect of the analysis of remakes includes genre and dramatic exploration of films. The text in this case is interpreted as a multidimensional semiotic object, allowing different interpretations of meanings. The text as a means of different interpretations has been considered since the time of romantic hermeneutics, but I will consider the text as a mechanism for generating

new meanings. Now let's look at how the cast of the original *Cimarron* and its remake influenced the transformation of main characters, as well as the meanings laid down in the films.

The choice of actors determines the significance and success of the film. After comparing the types of the main characters – Richard Dix in *Cimarron* (1931) and Glenn Ford (1960), I can note that Glenn Ford's impersonation of Yancey Cravat made this character much softer. First of all, as a gentle person he reveals by his wife. Perhaps this was the reason for the increase of melodramaticism in the remake of *Cimarron*.

Well-known story consultant Robert McKee compared the cast of the film with the solar system: “the cast orbits around the star, its protagonist. Supporting roles are inspired by the central character and designed to delineate his complex of dimensions” (McKee, 1997: 381). If the first Yancey held back the caprices of his wife, calmed and repaid her claims, the second Yancey patiently listened, apologized and retreated. If the first Yancey was a rebel and a dreamer, the second Yancey appeared before the viewer as a balanced and restrained person who did not compromise with his conscience. This was due to the complication of Sabra's character in the 1960 remake. The scriptwriter and director make it more rigid and uncompromising, perhaps just in order to show a different Yancey. It is hard to disagree with McKee, who points out that supporting roles “are in a story first and foremost because of the relationship they strike to the protagonist and the way each helps to delineate the dimensions of the protagonist's complex nature” (McKee, 1997: 379).

In the migration Western, the hero owes his appearance on the screen to history. By means of typification and oversimplification, the authors of both *Cimarrons* tried to show the viewer an exemplary hero of that time, whose main goal is a civilizing mission. Thus, it's the turn to consideration of the cultural aspect of the *Cimarron* remake's analysis.

Both films contain the message of the civilizing mission of the American nation, a high impulse towards universal happiness, the construction of the American dream. It is not the wealth guides Yancey according to the scenario, but the desire to turn these territories into a prosperous country, which proud of its laws and citizens. This message is supported by the fact that both films end with the episode of the monument opening to the pioneers of the West, in the center of which is the bronze mighty figure of Yancey Cravat.

Silent film Westerns, as well as pre-war Westerns, were characterized by the polarization of whites and Indians, located on opposite sides of each other and touching only in open fights and battles. The Indians hardly appear in the first *Cimarron*. In the second *Cimarron*, they are present in the secondary or episodic roles.

Despite the fact that the first *Cimarron* was filmed in far 1931, the Sabra's attitude towards the Indians was much softer than in the 1960 Western. Seemingly, modest and fragile girl, the second Sabra kept inside a whole whirlwind of intolerance towards the Indians. This intolerance led to a quarrel with her son, who could no longer live with his mother under the same roof.

Curiously, that both *Cimarrons* show the lands of Oklahoma as an uninhabited land, a free land waiting for its owner. At the same time, the historical and cultural prerequisites for organizing land races, as well as their legal expediency, remain behind the scenes. Every film with a historical basis perceived by viewer mostly as a true chain of events. The silencing up of the problems of the Indians expelled from the territory of Oklahoma leads to a direct distortion and twisting of the true history of the United States.

The second original Western to consider was released in 1939 by John Ford. *Stagecoach* takes us to 1880 in the Wild West. Several different people met in the stagecoach to New Mexico City: the unrestrained drunk Doc Boon, the whiskey merchant Samuel Peacock, the sharpie Hatfield, the pregnant Lucy Mallory, the prostitute Dallas, the cynical sheriff and the simple-minded coachman. At the last moment, the wanted Ringo Kid joins the passengers. They all go on a dangerous journey.

The first *Stagecoach* by John Ford (1939) belongs to the genre of drama and adventure, and the second *Stagecoach* by Gordon Douglas (1966) – to the drama and action movie. Indeed, the 1960 remake contains more action elements. In all other respects, both films are Westerns in their purest form, the basis of which is an adventure component.

The plot of the remake 1966 is almost identical to the original but the ending of the remake is fundamentally different. In the original version of the film, Ringo is arrested, he asks Dallas to go to his farm and wait for him, so they are separated. In the remake, out of respect for Ringo's merit in the shootout with the Indians, guards let them go.

It should be noted that the principle of moral compensation worked in the original version, consisting in the following. If the main character has committed crimes, it is not enough for him to atone for them with only good deeds. He must go to jail or die. In the 1966 remake, the protagonist earned forgiveness for his exploits on the battlefield. Perhaps this is a kind of happy ending that the viewer would like to see in the original version of *Stagecoach* 1939.

The remake contains more action scenes, especially in the film's conclusion when Ringo shoots the gang members who killed his father and brother. The director of remake included a fire and many acrobatic stunts in this scene. The finale in the original Western is more static and unimpressive.

The cast of the first *Stagecoach* 1931 is unique without any doubts. Each actor creates his own character, which remains in the memory of the audience for a long time, if not forever. Despite the large number of main characters, images of Ringo (John Wayne), Dallas (Claire Trevor), Doc Boone (Thomas Mitchell), Mr. Peacock (Donald Meek) are exclusive and exceptional. The characters of the *Stagecoach* of 1960, in turn, in my opinion, are devoid of original authenticity. However, the uniqueness of *Stagecoach* lies exactly in the diversity and fullness of the image of the "Plural Protagonist".

McKee identifies two conditions for such Plural Protagonist's existence: "First, all individuals in the group share the same desire. Second, in the struggle to achieve this desire, they mutually suffer and benefit. If one has a success, all benefit. If one has a setback, all suffer. Within a Plural Protagonist, motivation, action, and consequence are communal" (McKee, 1997: 136). Indeed, the main characters' efforts unite at the culmination of the film – during the pursuit of a stagecoach by an Apache detachment led by Geronimo. They are guided by the main goal – to survive, and all other disagreements are thrown aside.

The cultural conflict between whites and Indians in this film looks slightly simplistic. There is no communication as such, the viewer sees only an "unreasonable" attack from the Indians, frightened Lucy with a baby in her arms, and desperate Dallas, who, by the will of fate, find themselves in a hopeless situation. It is noteworthy that the theme of the Indians as obvious antagonists was characteristic of the pre-war Western, so in the 1966 remake, after the release of such critical films as *Broken Arrow* by Delmer Daves (1950), *Soldier Blue* by Ralph Nelson (1970), this message looks a little stretched.

Much sharper in both Westerns are shown cultural conflicts within American society, expressed in a humiliating and intolerant attitude towards girls, who are forced to survive by selling themselves. This issue also came up in the *Cimarron*, when Yancey defended Dixie in court, proving that she did not start prostitution of her own free will. In addition, the problem of prejudice against people who drink alcohol is shown. The scene of Dr. Boone's transformation, when he sobered up and brilliantly helped the baby to be born, gave the actor Thomas Mitchell the win in the nomination "Best Supporting Actor" of Academy Awards. Just like Dr. Boone, Dallas also went through a character arc. Seeing the humane attitude towards herself, she decides to settle down and change her life for the better.

The conciliating ending of remake *Stagecoach* by Gordon Douglas (1966) contains a strong cultural integrating message, similar to the statement of Paolo Coelho: "Culture makes people understand each other better. And if they understand each other better in their soul, it is easier to overcome the economic and political barriers. But first they have to understand that their neighbor is, in the end, just like them, with the same problems, the same questions" (Coelho, 2015).

The third western that has a successful remake is *3:10 to Yuma* by Delmer Daves (1957). The film takes the viewer to Arizona in 1884. The famous bandit Ben Wade and his gang robbed the stagecoach. Civil War veteran and small rancher Dan Evans and his sons become witnesses. Wade is arrested, and Dan Evans agrees for two hundred dollars to help bring Wade to the station and put a three-hour train to Yuma: Evans desperately needs to pay off his debts. Nevertheless, Wade's gang start chasing the law enforcement officers. A remake of this film by director James Mangold (2007) bears the same title *3:10 to Yuma*.

The first film *3:10 to Yuma* by Delmer Daves (1957) is declared as a Western and a drama. However, some elements of the parable can also be noted. In addition to the plot as such, this is evidenced by the lyrical-philosophical song about the train to Yuma, which sounds at the beginning and end of the film, creating a complete image of the folklore background of the film, typical of the director Delmer Daves. This soundtrack by Frankie Laine gives a special philosophical particularity

to the film: “There's a legend and there's a rumour. / When you take the 3:10 to Yuma, / You can see the ghosts, / Of outlaws go riding by, (riding by) / In the sky (in the sky)”.

The parable genre is one of the rarest and most complex categories in cinema, so consider it individually. The parable genre has deep mythological roots; it is a genre above genres, the archetypes of which are easily seen through the shell of a historical plot. This is a lyrical-epic genre, which is characterized by the depth of the author's philosophical thought, hidden in a seemingly simple story. The plot of the first Western is really simple. However, exactly this feature provided an opportunity for the director James Mangold to complicate and improve it in the remake 2007.

3:10 to Yuma by James Mangold (2007) is declared as a Western, crime and action. Unlike the first Western, full of melancholy reflections and dialogues, the second is dominated by the action genre, which had a positive effect on the box office. Despite the large amount of action in modern cinema, this genre continues to retain high popularity ratings. It ensures the audience's interest and emotional involvement due to high-profile action, dynamic intrigue with many unpredictable, dangerous plot twists. A common feature of adventure genres is an acute dramatic situation that causes the ultimate tension of the hero's strength.

Contrasting previous pairs of Westerns, the plot of the remake of the film *3:10 to Yuma* by James Mangold (2007) has a number of interesting differences from the original one. The original film essentially contains one culmination – leaving the hotel before boarding the train. The remake has already been created according to all modern canons of screenwriting – it contains several peaks and plot twists the attack of the Indians, the scene in the tunnel, the shootout near the hotel, the denouement near the train.

The script of the remake has a completely different ending. In the original film, the bandit jumps on the train to Yuma by his own will, followed by a farmer. In its turn, in the remake, Charlie Prince kills the farmer and Ben Wade kills his entire gang in retaliation. Then Ben Wade turns himself in to the authorities and departs to Yuma. This fundamental difference changes the whole concept of the film. In the original version, at the end of the film, a beautiful legend about the train sounds, it starts to rain, and everyone is alive and well, rejoicing at the future transformations. The ending of the remake is quite depressing. Ben Wade, the last main character left alive, voluntarily renounces his freedom and rides towards the court and, most likely, the gallows. We can see an example of how the rule of moral compensation works – moral virtues are not enough to atone for the crimes committed. The character must be punished by earthly justice.

In addition to the differences in the plot, it is also necessary to consider the character system of the original film *3:10 to Yuma* and its remake. The main characters of the Western are the criminal Ben Wade and the farmer Dan Evans. During the majority of the film, they are enemies. Ben Wade is the antagonist and Dan Evans is the protagonist. Thus, we see the evolution and complication of the dramatic structure: *Cimarron* has one main character, *Stagecoach* has a Plural Protagonist, *3:10 to Yuma* has two opposite main characters. However, scene after scene, the viewer begins to feel sympathy for Ben Wade, and gradually two protagonists are already formed in the film.

McKee calls this system of characters as Multiprotagonist: “Here, unlike the Plural-Protagonist, characters pursue separate and individual desires, suffering and benefiting independently. Multiprotagonist stories become Multiplot stories. Rather than driving the telling through the focused desire of a protagonist, either single or plural, these works weave a number of smaller stories, each with its own protagonist, to create a dynamic portrait of a specific society” (McKee, 1997: 136-137).

Let's consider the cast. The *3:10 to Yuma* by Delmer Daves (1957) starred Glenn Ford as the antagonist and Van Heflin as the protagonist. In my opinion, both characters are overly soft. So, perhaps the farmer sometimes behaves harder and sharper than the bandit. This softens the film itself, adding more lyrical and philosophical components to it.

The remake *3:10 to Yuma* by James Mangold (2007) starred Russell Crowe as a bandit and Christian Bale as a farmer. The film received a nomination for Best Cast and it's completely predictable. Russell Crowe played a tough, unruffled, but not cruel bandit, for whom robberies are just a job. At the same time, screenwriters gradually reveal Ben Wade from the other side and his personal moral qualities were demonstrated in several scenes. For example, in the scene in which he uncovered Pinkerton agent Byron McElroy as a furious killer of peaceful Indians and killed him.

Simultaneously, Christian Bale, who played a farmer, in contrast to his prototype from the 1950s – Van Heflin, was able to fully convey the hopelessness of his financial situation, the despair

of self-consciousness that he could give nothing to his family, except for a bright memory of himself. On the one hand, the farmer starring of Van Heflin was simpler and rougher compared to the farmer starring of Christian Bale, which is more believable. On the other hand, a certain refinement and sophistication of Christian Bale helped to add contrast between the two main characters in remake, to display positive and negative sides both of the men.

The secondary characters were also developed perfectly well. The character of the eldest son of a farmer, played in remake by Logan Lerman, reveals the main protagonist as a loving father and a person ready for self-sacrifice. The character of Charlie Prince – Ben Wade's right hand, played by Ben Foster (a typical actor playing negative characters), personified the negative side of Ben Wade, which he wanted to get rid of. Here we see a pure Ben character arc.

The message of *3:10 to Yuma* is very clear – evil must and will be punished, the law is above all, criminals must be in prison, etc. However, in my opinion, the outcome looks an improbable. A cynical and pragmatic bandit keeps his promise to a farmer and volunteers to meet his own death. The lyrical and optimistic ending in the original film stands against the pretentious and tragic ending in the remake. In this regard, I should quote Francis Ford Coppola: “Nothing is more terrible, than a pretentious movie” (Coppola, 1991). Unfortunately, a similar feature is inherent in the finals of many Westerns.

The current trend of modern cinema is inclusion in films of characters with disabilities. Therefore, the main character Dan Evans is the one-legged war veteran turned rancher. As compensation from the authorities, he received \$ 200. It's the same fee he expected to get Ben on the train.

The fourth Western to consider is *True Grit* by Henry Hathaway (1969). According to its plot, Mattie Ross, a fourteen-year-old girl, leaves her home to find and punish the killer of her father, the robber Tom Chaney. Upon learning that Chaney has escaped to Indian Territory, she hires a one-eyed federal marshal Reuben “Rooster”, known for his drunkenness and temper. Texas Ranger La Boeuf, also looking for Chaney for the senator's murder, joins the search. The remake of this film has the same name *True Grit* by Joel Coen and Ethan Coen (2010).

Both films belong to the genres of Western, drama, adventure. This Western also contains elements of a family movie, aimed for an interested perception simultaneously by different age groups of both sexes. This is because one of the main characters is a girl Mattie Ross, whose confidence and courage will undoubtedly arouse sympathy among teenagers. Special attention in the film is given to her horse Blackie, which is also a factor that arouses interest among the teenagers. A girl is sometimes more resourceful and bolder than adults, which cannot but arouse admiration among children. In this sense, the next scenes with Mattie are particularly revealing: bargaining with the horse seller, water crossing in the beginning of journey, shot at Tom Chaney, etc. The popular comedies: *Home Alone* by Chris Columbus (1990), *Problem Child* by Dennis Dugan (1990), *It Takes Two* by Andy Tennant (1995) etc. contain similar elements of main characters' naughtiness, embodying their Trickster archetype. Well known, films designed for a children's target audience are usually the highest grossing ones. Western *True Grit* by Joel Coen and Ethan Coen (2010) is no exception.

The script of the remake *True Grit* by Joel Coen and Ethan Coen (2010) was made, like the script of remake *3:10 to Yuma*, according to all the standards of modern screenwriting: new plot twists and new scenes were added: hanged man, “dentist doctor”, bottle shooting, etc. In the original version *True Grit* by Henry Hathaway (1969), Texas Ranger La Boeuf died, in the remake wounded, he remains to wait for help. Moreover, the authors of the film do not give an answer whether he survived or not. This incompleteness gives the viewer a small hope. In addition, the final of remake contains frames of an adult Mattie. She wants to find a living Cogburn, but can find only a dead one. She reburies him in the family graveyard and keeps warm memories of him.

Unlike other remakes, in *True Grit* 2010, the actors and their types are almost identical to the original film 1969. The mature John Wayne and Jeff Bridges equally convincingly embodied the brutal Cogburn. Both Glen Campbell in 1969 and Matt Damon in 2010 effectively conveyed the responsible and changeable character of the Texas Ranger La Boeuf. The only difference, in my opinion, is that the second La Boeuf, played by Matt Damon, loses its former self-confidence and pomposity. Thanks to this, the remake only won. Stubborn and daring Mattie Ross successfully played Kim Darby and Hailee Steinfeld. It's obvious that the remake directors tried their best to keep characters of the original film unbroken.

As already mentioned, initially the film has one main character – a girl, then Marshall and the Texas Ranger joined her. Despite the fact that firstly their goals were different – revenge (Mattie), earnings (Cogburn), assignments (La Boeuf), in the end, their mission is the same – to catch the bandit Chaney. Therefore, in the film itself, an evolution of character system takes place – one “Protagonist” – “Multiprotagonist” – “Plural Protagonist”.

The main message resonates with the message in the film *3:10 to Yuma* – the fight against crime. There is no doubt that the title is dedicated to the main character – Marshall "Rooster" Cogburn, who goes in search of criminal Tom Chaney. The bet is on the arc of the Cogburn character, who must turn from an alcoholic and hardhearted type into a brave person disposed to self-sacrifice and high feelings. However, the scene in the bandits' house by the river crosses out this aspiration. In order to find out Chaney's location, Cogburn pits them against each other, causing a bloody quarrel. One bandit lethally cuts another, he himself is killed by Cogburn. The dying person asks to bury him and give a small amount of money to his brother. Cogburn promises, but none of the promises is kept. As the dead man feared, his body is left to be eaten by wolves. The crimes of these two are unknown, but their deaths remain on the conscience of "grit" Cogburn.

The directors of the remake touches on another important socio-cultural aspect – the problems of people with disabilities. At the end of the film, they show an adult Mattie going in search of Cogburn. She lost her arm after being bitten by a snake. However, this did not deprive her will to fight for her rights.

One interesting difference between the remake *True Grit* from the original should be noted. As already revealed, the character of La Boeuf, played by Matt Damon in the 2010 Western, loses its former pretentiousness and arrogance. That's why Mattie's reproaches and claims about his appearance and qualifications look preconceived. Thus, the remake touches on one of the social conflicts – an intolerant attitude towards Texans (this kind of conflict, only in the middle of the 20th century, was reflected in the film *Coogan's Bluff* by Don Siegel (1968).

Such type of conflict also called “Inner frontier”, that should be understood as the “encounter with strangers in what is supposedly one's own: one's own country, one's own city, one's own family... Current Westerns about the indigenous population, slavery and religious fanaticism show this Inner frontier in a drastic way” (Stiglegger, 2022: 4).

5. Conclusion

Considering the Westerns remakes through the prism of the textual aspect, I concluded that despite the similarity of the plot and characters, the remake of the film, thanks to the interpretations of the director, creates a new semiotic object for the viewer's perception. Hybridization of genres, changes in the plot and new characters creates a new reality. It would seem that the viewer of the remake is transferred to the same time and place, he see the same characters, but nevertheless, the new directorial style places delicate and clear accents that form new semantic and cultural ties.

It was revealed that in remakes, directors actively use the principle of genre diffusion, adding more elements of action genre to the original Western. This has a positive effect on demand and box office. The script of the remakes necessarily undergoes changes compared to the original film. These changes can be divided into several gradations: 1) a fundamental transformation of the plot, by changing the ending of the film; 2) adding plot twists, 3) changing or adding individual scenes; 4) the introduction of new cultural and social meanings through a new image of known characters.

The cultural message of Westerns is expressed in several directions: 1) the fight against crime; 2) punishment for committed crimes, 3) the formation of a nation. Many Westerns overuse the pretentiousness of the narrative. Among the remakes of recent years, the themes of the problems of people with disabilities are actively introduced.

At the same time, directors also use a critical approach, inserting realistic scenes. So, despite the outward message: “the law is first of all”, the viewer sees scenes of cruelty and unscrupulousness of Marshalls and nobility of criminals. Therefore the veiled cultural meanings: 1) intolerance and prejudice towards people of a different skin color, another social stratum or from another region; 2) the permissiveness of the authorities of that time; 3) lack of rights and social injustice within the US society.

A modern Western remake is an unstable genre conglomerate that satisfies both the American audience's need for national self-awareness and demonstrates all the modern assets of the entertainment film industry. With deep historical roots, the Western highlights the complex

and dramatic historical process of the formation of American statehood. The more critical directors are, and the less pathos they use, the stronger the power of cinematic art will be revealed.

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The Pragmatic Component of Semantics and Its Role in Media Texts

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Abstract

The pragmatic meanings of widely used nominations are the result of the constant dynamics of socio-cultural values. Word pragmatics knowledge makes it possible for the media text author to adequately implement intentions using various markers of their expression, and for the reader to interpret the intentions of the text author such as non-literal meaning, irony, pejorativeness or, conversely, meliorativeness. The pragmatic components should include such parameters of the word as its compliance/non-compliance with the spirit of time, fashion.

The article analyzes the types of pragmatic components in the meaning of linguistic units based on the material of modern media texts, shows the dynamics of pragmatic connotations depending on socio-cultural conditions. The use of contextual and sociolinguistic analysis was chosen, as well as methods such as observation and interpretation, a synchronous-descriptive approach was used, as well as elements of diachronic description (to detect the dynamics of pragmatic meanings).

The pragmatic component of semantics plays an important role in generating a media text, since the social co-meaning of a linguistic unit accompanying the subject-logical content turns out to be extremely significant. As it has been shown, in the collective linguistic consciousness there really exist words-pragmeme expressing all these important characteristics.

Keywords: communication, linguistic pragmatics, pragme, semantic content, connotations, meliorative, pejorative, media discourse.

1. Introduction

In the Morris three-part system of properties of linguistic signs (Morris, 2001), semantics and syntactics are most unambiguously understood, while pragmatics is interpreted extremely broadly. These are the speech functions of the sign, its evaluation by communicants, and the patterns of speech communication in general. After the works by Yu.D. Apresyan (Apresyan, 1992; 1995, etc.) in Russian linguistics, the understanding of pragmatics as a modal and evaluative semantics fixed in the language system – in the means of different levels, which the speaker/writer puts into the content of the utterance has been established.

This relation is “embedded” in the content of language units. The pragmatic component is the most mobile part of the sign content, depending on many extralinguistic conditions in generating the text. Lack of knowledge or ignoring of pragmatic components (Finke, 2018) is an important the linguoecological problem (Stoletova, 2021).

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At the present stage of media linguistics development, it is relevant to determine the linguoecological parameters of the media text, and it is necessary for this to clarify the features of the implementation of the pragmatic component of the semantics of multi-level units in the media space. The pragmatic component of semantics can be actualized or intentionally neutralized by the media text author. It is possible with this research perspective to clarify the typology of media texts based on the integration of linguoecological and linguopragmatic parameters. Moreover, integration should also concern the semiotic parameter, since the pragmatic component of semantics will provide determining the specifics of the unit in the sign function.

2. Materials and methods

The article analyzes the types of pragmatic components in the content of linguistic units based on the material of modern media texts, shows the dynamics of pragmatic connotations depending on socio-cultural conditions. The use of contextual and sociolinguistic analysis was chosen, as well as methods such as observation and interpretation, a synchronous-descriptive approach was used, as well as elements of diachronic description (to detect the dynamics of pragmatic meanings).

3. Discussion

Even in the works by Yu.D. Apresyan in the 90-s of the XX century, pragmatic synonyms, words with a common conceptual content, but differing in evaluative pragmatic components such as *soratnik* (comrade in arms, like-minded person – the word with meliorative connotation), *souchastnik* (someone who participates or participated together with somebody in a crime, the word with pejorative connotation used in official style), *podel'nik* (someone who is on the same criminal case, the jargon word with pejorative connotation) were analysed. The differentiation of such pragmatic synonyms turns out to be extremely urgent in modern media communication.

For example:

And the Soviet Union went into oblivion. It left, not without slamming the door because the number of direct and indirect victims of the country collapse is millions, not bloodless at all, as some liberal ideologists claim. It left, realizing its uselessness to both Russian society and the peoples of newly independent countries, enthusiastically shared – and still continue to share – the inheritance created in Soviet times. Not only industrial, but also cultural, social...one. Not understanding the difference between inheritance and heritage. Not realizing that these cyclopean factories, these cities beyond the Arctic Circle, these channels in deserts and steppes are the result of an attempt to create a new Human being. And the maximum that an “ordinary person”, a person of the capitalist sociality world, is capable of is to use the inheritance while he/she is working, and then to cut it into metal and sell it for scrap in Bangladesh (Evstafiev, 2023: 3).

A huge number of media article are devoted to the differentiation of *medical pomoshch'* (help) and *medical usluga* (services):

After all, there was medical pomoshch' (help, care) in the USSR. And today – and this is the trouble – medical obsluzhivanie (services). It's not just a sign change! This devalues the meaning of the doctor's work, excluding from it that spiritual component of calmness, for which patients often turn to us. Isn't it strange that only against the background of the pandemic respect for doctors has returned? It should be daily, integral in the life of every member of society (Buziashvili, 2020: 8).

The same topic is devoted to the article by A. Chuikov “Back to the future”, which has the subtitle “Uslugi (services) or sluzhenie (serving, solemn word)” (Chuikov, 2021: 7).

The word *usluga* (service) is also called “hateful” when it is applied to another important area of social life – education. For example, the title of the editorial article on the first page of the “Literary Newspaper”: “*Uslugam* (services) *zdes' ne mesto* (have no place here)”

Lead: *The hateful term is excluded from the educational laws.*

The most pleasant news for teachers is that the hated term “educational services” has been excluded from the laws.

“Usluzhlivaya (obsequious)” school is a thing of the past (Uslugam..., 2022: 1).

It is interesting that the expression “educational services”, which became popular in the 90s, in relation to secondary and higher schools, only in the most recent years began to be evaluated sharply negatively. It became obvious that education (and the upbringing that is inseparable to it)

cannot be equated with household services and on such basis to build a relationship between teachers and pupils: this leads to the degradation of society, to social catastrophe. Today, society is making every effort to return the attitude to the activity of the teacher as a great mission.

The pragmatic component of the content can cardinaly affect the semantics of a socio-political term (Boulianne, 2019; Kang et al., 2022; Lane, 2020; Langer, Gruber, 2021; Manca, 2020; Wenzel, 2019), as it happened with the originally meliorative Latinism *optimizatsiya* (optimization):

It seems that the word “optimization” is becoming as abusive in our country as “perestroika” (restructuring) (Ivanov, 2022: 16). Derivatives are also marked by negative connotations – *optimizirovat'* (optimize), *dooptimizirovalis'* (optimized down – the word with negative connotation), *optimizatory* (optimizers – the word with negative connotation), because they all turned out to be associated with negative processes such as the reduction of hospitals, schools, etc. (for more information about pragmatic enantiosema based on this term (Kulikova, 2022).

On the contrary, the fate of some Soviet-era pejoratives turned out to be different: if they did not get a meliorative connotation, but in any case they began to be perceived as neutral. The words *kar'era* (career), *kar'erist* (careerist) especially the first one clearly “rose in rank”:

Gennady Zyuganov: *When I studied at Orel Teachers Training Institute, I spent the time between lectures at the board with “Komsomolka” (the informal title of the newspaper “Komsomol'skaya Pravda” (Komsomol Truth) opposite the rector's office. They noticed me there and promoted to komsomol work. And the party kar'era (career) was formed thanks to the “KP” (Zyuganov, 2022: 3).*

If the Communist leader started talking about his “party *kar'era* (career)”, it is clear that there has been a significant shift in the pragmatic content of this word.

Not taking into consideration pragmatic connotations can make communication conflict:

No less wild was the statement of the popular bard Vadim Mishchuk about the “khozyain (owner)” of the festival. As it turned out, the festival has an “khozyain (owner)”?! It is hardly possible to come up with a greater disrespect for the hundreds of enthusiastic social activists who have started and continue to make this song festival for decades.

It is especially annoying that the presenter could not or did not want to talk in detail with Lyudmila Averyanova, who was found by the Club and appeared for the first time at the festival glade during the Youth Grushinsky in August last year. She is the only living witness of that tragedy on the Ude River... (Shemshuchenko, 2023: 28).

Indeed, such a large-scale cultural event as a music festival may have an *organizator* (organizer), *rukovoditel'* (leader), even *sponsor* (sponsor), but the word “*khozyain (owner)*” is hardly appropriate here and naturally causes bewilderment, even resentment of the participants.

The pragmatic component of the content can mark an entire epoch (Golan et al., 2019; Jang, Kim, 2018; Shin et al., 2022; Van Duyn, Collier, 2019), which is characterized by one or another lexeme:

Who does not remember the enchanting rise of Zuleikha – an extremely dubious book both from the point of view of literary merits and historical truth! But why and what for did this happen, why did a poor text about billions of repressed people, hinting at the universal guilt of Russians for totalitarianism, collect not just all the literary laurels, but also was awarded by the prize of the government of the Russian Federation? Who needed and benefited from it?

It should be used such an expressive word from the recent past – vreditel'stvo (wrecking). On the one hand, all these, God forgive me, Zuleikha's promoters seem to have fallen asleep on a stack of magazines “Ogonyok” – someone has long dealt with billions of people shot, someone is simply not interested. But on the other hand, such literature hits the target, instilling horror and disgust for the past, thereby destroying the “national identity” and contributing to the undermining of state sovereignty (Zamlelova, 2022: 32).

- *It seems that you are promoting the idea of a kind of ‘cultural commissars (inspectors)’ who would “look after” different cultural trends?*

- *The word “commissar (inspector)” immediately begins to scare people away. Give it another name! (Interview..., 2022: 12).*

It is clear that in order to catch this kind of “pragmatic signals”, we need “cultural memory” – that is called background knowledge or presuppositions. These signals are so subtle that they are not always felt even by knowledgeable people. From history, everyone remembers the wording

“Molotov-Ribbentrop pakt (pact)”, and the word “pakt (pact)” was not perceived as an explicit pragmeme:

“Molotov-Ribbentrop pakt (pact)”. It must be admitted that even your propagandists repeat this word: pakt (pact). And it was invented by the anti-Soviets. In fact, this is an ordinary contract. The same as Munich, Polish or French one. No, you call it a pakt (pact) because you don't understand anything about propaganda. And you don't take words into consideration. And you are not defending either your honour or your truth.

You have a rich history, it is remarkable in many aspects, colossal achievements – it is both objective and subjective. Why don't your people know this or don't talk about it? Why is the whole history of the USSR camps? Yes, they were, it is necessary to know and remember, but politically it was a small part, and they did not solve all the problems. What was the state, what did it become and why – these are the main questions. <...> No army in the world had its own Stalingrad, Brest Fortress. The words “I'm dying, but I'm not giving up” are written in blood only in Russian. No one has ever written this in any other language. And this is a huge difference. This is what gives strength to Russia (Interview..., 2021: 3).

No dictionary has information that the word pakt (pact) has a pejorative meaning.

On the contrary, explanatory dictionaries give the mark “official”, that is, they indicate the absence of evaluative connotations. In general, the poor pragmatic information in explanatory dictionaries is a separate big problem not only of domestic lexicography. And this has objective prerequisites, since the pragmatic content of the lexeme is not always perceived identically by all the representatives of the linguistic culture – there are differences due to age, social status, ideology, political views, etc.

A liberal reader may notice the irony in the article by A. Prokhanov titled “Koreiskie svetochi” (Korean Lights) (Prokhanov, 2022: 2), accompanied by photographs of Kim Ir Sen and Kim Chen Ira:

Nature has endowed North Korea with vozhd' (leader). He was sent to the people of the North KOREA by heaven. The vozhd' (leader) is the tip of the story. Kim Ir Sen is a diamond pointed tip that rushes into the distance of centuries, leads his people, and they overcome the most terrible obstacles, fly to the great future, shining future.

It is clear that the attitude of the A. Prokhanov's followers and those who do not share his political views and who are not fans of the newspaper “Tomorrow” style to the text as a whole and to the pragmatic component of the phrase “Koreiskie svetochi” (Korean Lights) will be different.

And such differences constitute one of the difficulties of lexicographical representation of pragmatic information.

4. Results

Thus, the pragmatic content of the lexeme is the most important component of semantics, without which full-fledged communication is impossible. This component can radically differ even in single-root formations. The “morphologically gifted” Russian language actively uses affixes to form pragmatic information. Yu.D. Apresyan noticed that the so-called diminutive suffix can, for example, express good attitude towards the speech addressee and it can not be connected with the denotation: the expressions *skushai kashki* (eat porridge – in addressing a baby), *vypei molochka* (drink milk – in addressing a baby) convey a tender attitude to the addressee, and not to porridge and milk. For example aphorism from the humorous page of the “Literary Newspaper”: *Ne nado putat'* (Do not confuse): *nogi* (legs) – *ehto to, chem khodyat* (are what they walk with), *a nozhki* (diminutive from legs) – *ehto to, chem lyubuyutsya* (are what they admire) (Kuvykin, 2022: 32).

Suffixal pejoratives from neutral source words are widespread, for example:

He enriched the Russian language by the term “zhurnalyugi” (journalists – the pejorative), it was these scavengers who first came like bees, catching the scent of death: “The real reason for leaving is named...”, “Who will get the legacy of Gradsky?”... “zhurnalyugi” (journalists – the pejorative) continue to call Alexander Borisovich “the father of Russian rock”, despite the fact that Gradsky himself repeated many times that there was no any Russian rock. You can't exactly attribute him to show business, because Gradsky was a consistent antagonist of this ugly phenomenon by its nature (Pukhnavtsev, 2021: 22)

In relation to the pragmatics of some elements, society demonstrates uniformity of opinions, in relation to others, on the contrary, disunity. So, they unanimously condemned (both linguists and the general public) the abbreviation GPW (Great Patriotic War):

Let's remember the attempt of the commanders of the Great Patriotic War (it was just then called disparagingly – VOV (GPW) to present such incompetent krovoprolivtsy (the bloodshed – the pejorative)! (Polyakov, 2019: 483).

A lot of opinions about the “most offensive abbreviation”, which was called “wild”, “barbaric” were presented in the research by N. Eskova (Eskova, 2000). The reason for this phenomenon is generally understandable, if we keep in mind that respectful communication is a sphere of strong iconism. For example, etiquette respectful formulas are always extended syntagmas, laconism of abbreviations is not in demand here (see for more details: Cherneyko, Li, 2020; Kulikova, Svetlichnaya, 2021; Zholtikova, 2017). According to our observations, this abbreviation has disappeared from the media space in recent years.

The attitude to the pragmatics of the latest Anglo-Americanisms in the Russian language is quite ambiguous. For some, it is “foreign chuzhebesie (foreignness)”, “violence against language”, etc. (Gutorova, 2016; Kravchenko, 2021; Kravchenko, Boiko, 2013), breaking the ethical and speech standards of the Russian language (Brusenskaya et al., 2022), for others these are current and buzz words. If we take into consideration that at least half of the vocabulary of all the dictionaries of buzz words published by Vl. Novikov during 20 years are Anglo-Americanisms, society is quite tolerant to borrowing (of course, it is important to analyse the usefulness and relevance in each particular case). For example, typical reflections on Anglicisms:

And now, in modern terms, in the nearest future it will be apgreid (upgrade) of performances. Every performance is a living matter. It gets either better or worse. We don't let the performances get worse. They should get better, including at the expense of the artists included in the performance (Shablinskaya, 2021: 19); ... it seems that without realizing it, keeping in mind a completely different scale of the vision, we became the initiators – or you can use a buzzword, trigger (trigger) – of some large-scale, global process affecting the entire planet (Vlasov, 2023: 2).

And it is unlikely that the latest ideas of “verbal import substitution” will significantly change the situation with the main array of Anglo-Americanisms. The mass nature of borrowings itself indirectly confirms their importance in the Russian language at the present stage, since it can be assumed that they serve as widely understood communicative good. Of course, their functioning can be evaluated as successful or unsuccessful.

The choice of a native Russian or borrowed word under the influence of the ideas of “linguistic import substitution” should become more motivated and answerable.

Thus, the choice of a linguistic unit with certain pragmatic component of semantics in media text is determined by the linguoecological parameters formed in the linguoculture, as well as by the intentions of the author, who should theoretically focus on these parameters. It is these parameters that can determine the actualization or neutralization of the pragmatic component of semantics in various types of media texts (from analytics to essays), which is also due to the parameters of the initial objectivity/subjectivity of the media text.

The pragmatic component of semantics is actualized as a result of the reflection of the sender and recipient about the use of traditional linguistic units in a new contextual environment that can create different transformations of the unit semantics. Such use can be evaluated positively or negatively from the stand point of the dominant linguoecological parameter such as ethical and speech standards.

If such use becomes regular, it is possible to fix the predicted evaluative associations connected with a specific linguistic unit, which in the future may lead to a change in a certain fragment of the cognitive and communicative space of linguoculture (at first it will concern individual cognitive and communicative spaces reflecting the peculiarities of linguistic consciousness).

5. Conclusion

Thus, the pragmatic component of semantics plays an important role in generating a media text, since the social co-meaning of a linguistic unit accompanying the subject-logical content turns out to be extremely significant. Word pragmatics knowledge makes it possible for the media text author to adequately implement intentions using various markers of their expression, and for the reader to interpret the intentions of the text author such as non-literal meaning, irony, pejorativeness or, conversely, meliorativeness. The pragmatic components should include such parameters of the word as its compliance / non-compliance with the spirit of the epoch, fashion.

As it has been shown, in the collective linguistic consciousness there really exist words-pragmemes expressing all these characteristics.

Thus, for pragmemes, the pragmatic component of semantics is dominant, in other linguistic units it can be actualized or neutralized in accordance with the intentions of the media text author, but the media text type may impose certain restrictions on such semantic processes. These restrictions can also be overcome by consistent compliance with linguistic and ecological parameters or intentional deviation from them, in particular, ethical and speech standards. In case of deviation from the ethical and speech standards, the media text, which presents units with a pragmatic component of semantics, may get a manipulative essence. With an excessive concentration of such texts in the media space, a gradual transformation of the key elements of the collective linguistic consciousness is possible. Such changes can significantly affect the processes of interpretation and evaluation of media texts by the recipient (both collective and individualized ones). The specifics of the use of units with a pragmatic component of semantics in media texts can influence the formation of trends in creation and perception of media texts at a certain stage of the development of the cognitive and communicative space of a particular linguistic culture.

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Journalistic Education in Higher Educational Institutions of China

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Abstract

Education in the specialty “journalism and mass communications” is a relatively special part of the higher education system in China, its ideological and political attributes determine the features that distinguish it from other disciplines of organizational management and practical activities in this field. For example, in China, party and state bodies are deeply interested in training personnel in the field of journalism and mass communications in higher educational institutions of the country. This approach is not only unique in the education system of the country of China, but also has no analogues in the system of world higher education. The study of politics, traditions and other cultural and historical components have allowed us to identify the features of education in the field of communicative specialties in the specified country (Zhang Kun: 2020). The purpose of the study is to identify trends in the training of specialists in the field of journalism and mass communications in China. Research methods – analysis of documents of educational programs in the disciplines “journalism and mass communications”.

For more than 100 years of development, China's higher education in the field of journalism and mass communication has gone from the initial period of creation, formation to mature development. Journalism and mass communication as an essential component of the higher education system have reached significant proportions in China.

Keywords: journalism and mass communications, education, higher education institution, China.

1. Introduction

In the article H. Neumann a serious analysis of the activities of European universities over twenty years is given, the disadvantages and advantages of education are identified, the future of universities is determined (Neumann, 2018).

The study by M.A. Berezhnaya and S.G. Korkonosenko examines the qualitative originality, the current state and problems of improving journalistic education in Russia. Singling out the school of journalism as an independent object of study, identifying and emphasizing features of originality in it, the project participants thereby refer it to models that deny global standardization and reflect diversity in the training of specialists. The authors of the article, recognizing the variability of approaches to education under the influence of fundamental shifts in practice and the momentary conjuncture, at the same time emphasize the importance of constant characteristics of the phenomenon of school (Berezhnaya, Korkonosenko, 2021).

The authors of the fundamental study “Mass media education in Commonwealth of Independent States” conducted a comparative analysis and systematization of the material,

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identified the main theoretical and methodological concepts of media education in the CIS countries (Fedorov et al., 2020). Their article discusses the goals, objectives and concepts of the media education project in the Commonwealth of Independent States (CIS), as well as the goals and objectives, role, place, functions, organizational forms of media education in the general education system. The main theoretical and methodological concepts of media education in the CIS countries identified by them, which can become a promising basis for further successful development in Russian conditions.

Solkin's book analyzes the diversity of journalism education practices around the world (Solkin, 2020). Based on a selection of over 300 individual published contributions (books, book chapters, journal articles, and conference papers), this article examines the more traditional debates, theory versus practice, and profession versus craft, and their development in the 21st century. The question is raised how to protect European universities from becoming simple technocratic, commercially oriented innovation centers, deprived of their original humanistic orientation.

A number of works are devoted to modern theories of Russian journalism and their transformation under the influence of robotics and new technologies of the media industry (Vartanova, 2018; Zorin, 2018).

In modern research, the authors address the problem of the use of artificial intelligence in the field of education, as an example, journalism faculties in Russian universities are given (Nerets, 2022).

This systematic review provides the scholarly community with a current synthesis of mobile learning research across 2010–2016 in higher education settings regarding the purposes, outcomes, methodologies, subject matter domains, educational level, educational context, device types and geographical distribution of studies. Higher education faculty are encouraged to consider the opportunity to expand their learning possibilities beyond the classroom with mobile learning (Crompton, Burke, 2018; Gálik, 2020; Gálik, Oprala, 2021; Rykov et al., 2017).

A critical review of the research literature devoted to the study of approaches to journalistic education of the 21st century is offered in L. Solkin's book (Solkin, 2020).

Recently, interest has grown in data journalism and its use in the process of training future media workers (Irmer, 2018; Lewis et al, 2018; 2020; Heravi, 2019).

In the article “Teaching data journalism and computational skills”, the author offers four recommendations that will help teachers adjust their curricula taking into account the rapid integration of data into journalism. Firstly, teaching numeracy and basic descriptive statistics should be required either in the form of modules in existing courses, or in the form of separate sentences. Secondly, students should be taught to avoid mistakes when interpreting and writing data in both reporting and visual classes. Third, ethics courses should discuss data as a transparency tool, which creates special dilemmas. Fourth, computational thinking, or how to analyze and solve problems as a computer does, can be incorporated into existing classes teaching logic (McAdams, 2020).

Let's turn to a brief history of higher education and mass communication in China.

In 1918, the Association for Journalism Studies at Peking University was established, which marked the beginning of journalism education in China. Over the past 100 years, with the continuous updating of communication technologies, the education of this country in this area continues to develop rapidly.

Based on the analysis of documents and relevant scientific papers on the topic (Jin Ying et al., 2020; Li Bin, Liu Hailong, 2016; Liu Haigui, 2006; Song Hongmei et al., 2019; Tong Bin, 2009; Yao Yunxiao, 2019; Zhang Kun, 2020) the history of education in journalism and mass communication in higher educational institutions in China from the beginning to the present day can be divided into four stages:

The first stage was the establishment of the Association for Journalism Studies at Peking University in the period from 1918 to the founding of New China (The Republic of China) in 1949. This stage is considered the initial period of the formation of communicative education in the country.

The second stage lasts from the foundation of New China in 1949 until the beginning of the Reform and Opening policy in 1978. This stage is considered a difficult period for the promotion of communicative education. Under the influence of the political movement of mainland China,

the development of communication education was slow. During the Cultural Revolution (1966–1976), higher education, including journalism, was suspended in the country.

The third stage is from the beginning of the Reform and Opening policy in 1978 to the beginning of the new millennium.

This stage is characterized as a period of restoration of communicative education. After the reform and opening, a gradual ideological emancipation began in all spheres of the country. The system of journalistic education and the corresponding academic science has been restored, journalistic and communication education in the country has quickly entered the right channel and shown significant development.

The fourth stage is from the beginning of the millennium to the present day. This is a period of rapid development of the media industry and communication education in the country.

2. Materials and methods

The section is based on the study of documents of the Ministry of Education of China and academic disciplines in higher education institutions in different periods, mainly from 2017 to 2021.

3. Discussion

An important place in the process of journalistic education is occupied by the design of the curriculum. Based on the analysis of the curricula of reputable educational institutions in China, researchers ([Liao Sheng, Luo Yicheng, 2016](#)) managed to identify the distinctive characteristics of journalistic disciplines' teaching in different historical periods.

In the initial period of journalism training (1918-1930), most teachers in this field returned to their homeland, receiving professional education in journalism abroad, so at this stage in higher educational institutions of the country mainly accepted a foreign, especially American, system of journalistic education; courses in the specialty itself occupied only a small share in the curriculum, in particular mainly focused on the formation of practical skills of students; paid special attention to improving knowledge of foreign languages in the preparation of graduates.

In the 1940s, it was observed: the inclusion of political party doctrine and political overtones in the curriculum; the introduction of military journalism; the division of equal importance to the teaching of national (Chinese) and foreign languages in connection with the difficult situation in the country and the need for external communication.

After the founding of new China, the basic courses in journalism changed over time. The new characteristics of the curriculum during this period are: the introduction of courses in Marxist theory and courses in the history of the Chinese Revolution, which already make up a significant proportion, as well as an increase in literary and artistic content.

As mentioned above, from 1966 to 1976, during the Cultural Revolution, higher education in the country, including journalism, was suspended.

In the 80s of the twentieth century, the opening of relevant courses in the specialty “radio and television” took place; the inclusion of courses on “mass communication” in the curriculum. It should be noted that during this period, journalism and mass communication of Western countries again gained China's close attention, which is the embodiment of resolute reform and openness in the field of education at the state level.

After entering the XXI century, students were intensively trained, aimed at developing their comprehensive abilities; in addition to general and professional courses, related disciplines were introduced; digital communication technologies were actively used in order to adapt to the development of a new media reality.

Let's turn to the question of the operating system obtaining bachelor's degrees in China. According to the latest classification established by the Ministry of Education of China, recorded in the “Handbook of Bachelor's Degrees in Higher Education Institutions ([Announcement..., 2019](#))” undergraduate majors in higher education institutions are divided into the following categories: philosophical science, legal science, literature, pedagogical science, economic science, historical science, natural science, technical science, agricultural science, medical science, management science, art history. And the specialties “journalism and mass communications” are included in the category Literature”.

In accordance with the order of the Ministry of Education of China, there are nine specialties in journalism and mass communications in higher educational institutions of the country at the

undergraduate level: journalism, radio and television, advertising, communication, editing and publishing, network and new media, digital publishing, fashion communication, international journalism and communication. Details are provided in [Table 1](#).

Table 1. The number of universities/institutes that have opened majors in journalism and mass communications and the number of graduates

Name of the specialty	Year of opening	The number of universities/institutes that have opened this specialty at the undergraduate level	Number of graduates in each year
Journalism	1924	327	18000-20000
Radio and television	1984	218	10000-12000
Advertisement	1983	346	18000-20000
Editing and publishing	1999	69	3000-3500
Communication	2001	73	3500-4000
Digital edition	2008	16	150-200
Network and new media	2012	216	1500-2000
Fashion Communication	2017	2	-
International journalism and communication	2018	1	-
Exhibition	2020	1	-

Note: The data are taken from the official websites of “Chinese Education Online” (https://gkcx.eol.cn/special/8373?special_type=3&sort=1), “Website of the unified state exam for admission to the university” (<https://gaokao.chsi.com.cn/>) and other publicly available relevant official sites.

The number of higher educational institutions that have opened majors in journalism and mass communication at the undergraduate level is already about 1/3 of the total number of higher educational institutions throughout the country. Among them, the share of universities from projects 985 and 211 occupies 55.9 % ([Research... 2016](#)).

According to the analysis of the admission of students in the field of journalism and mass communications across the country in 2016–2019 ([Analysis..., 2020](#)), the number of admissions of students majoring in journalism and mass communications is growing year by year in higher education institutions in China. During 2016–2019, the number of students enrolled in specialties in this field increased by 3,637 people, the growth rate is 5.82 %. See [Table 2](#) for details.

Table 2. The number of higher educational institutions accepting bachelors in the field of journalism and mass communications and the total number of undergraduate admissions students across the country from 2016–2019.

Year	Number of higher education institutions	Total number of student admissions
2019	631	66098
2018	624	65584
2017	609	63951
2016	603	62461

Many educational institutions have reduced the number of admissions to the specialty “Journalism”, “Radio and Television”, but at the same time opened a new specialty “Network and new media”. The analysis also shows that among the 9 majors in journalism and mass communications at the bachelor's level, “journalism”, “advertising”, “network and new media” are the most popular majors in recent years. At the same time, the specialty “Network and new media”

continues to gain particular popularity. The number of students enrolled in this specialty increased from 6,448 in 2016 to 12,676 in 2019.

From 2017 to 2020, the total number of bachelor's degree admissions in journalism and mass communications in advanced educational institutions in China is stable. Let's take one of the most reputable educational institutions for teaching journalism and mass communications – Fudan University as examples. The data provided on the official website of Fudan University, the number of students admitted to the Institute of Journalism and Mass Communications of this university throughout the country from 2017-2020 (in four specialties – journalism, radio and television, mass communication, advertising) in order is 70, 75, 78, 70.

Let's turn to the characteristics of teaching specialties in the field of journalism and mass communications in China at the present stage. The model of current education in journalism and mass communications in Chinese educational institutions can be divided into three types: the traditional model of vocational education; an increasingly common model of general education; a developing model of training specialists together with other related specialties. According to the traditional model, during the training period, mainly pays attention to courses in the specialty. This model was formed after the founding of the new China under the influence of the Soviet Union, which once occupied a dominant position in Chinese journalism education. Many universities have gradually abandoned this model. The general education model assumes that students should master not only the knowledge and skills of journalism, but also understand others – knowledge of the humanities, social sciences and natural sciences, therefore, in addition to the section of courses in journalism, a special section of general education courses has been created in the curriculum system (in accordance with the model of training specialists together with other related specialties). The general education regime and the related training regime are more in line with the training requirements and are being used by an increasing number of universities (Zhang Li: 2014).

Several leading universities are studying this new model of education, for example, Renmin University of China has been training specialists together with the Faculty of Law and the Faculty of International Relations since 2011. The Institute of Journalism and Mass Communications of Fudan University has been implementing the “2 + 2” training model since 2012. In the first and second academic year, students can choose any direction in economics, sociology, Chinese language and literature, electronic computer science and technology, and take courses in the chosen direction; in the third and fourth years of study, students receive an education in journalism and mass communications. Thus, in four years, thanks to an intensive curriculum, students manage to get a systematic education in two directions at once, entering this institute.

Our next research task was to identify the characteristics of the content of educational programs in the specialty “journalism and mass communication” at the current stage. The study programs of two of the most advanced educational institutions in China in this field – the People's University and Fudan University – were analyzed.

According to the content of the curricula published on the official website of the People's University of China, we can conclude that courses in journalism and mass communications consist of four large modules: courses on “general education”, professional courses in the specialty, courses on “innovative research and practice” and courses on “leadership in improving the personal quality of students”.

4. Results

Based on the analysis of the content of the curricula of each historical period over the past almost 100 years, we can conclude that education in the field of journalism and mass communication has always been open to reforms, which was mainly reflected in two aspects: firstly, in the acquisition of positive experience of foreign communicative education; secondly, in constant updating curriculum in accordance with changing times and socio-political environment.

5. Conclusion

Based on the analysis, the following characteristics of teaching journalism and mass communications in higher educational institutions of China have been identified:

First, general educational courses outside the specialty occupy a significant share.

Secondly, universities are making efforts to train specialists with broad knowledge, opening compulsory courses in other specialties.

Thirdly, theory and practice are combined in the educational process.

Fourth, in the course of training, attention is paid to the education and formation of political consciousness of students

The tables show that the content of the courses in the specialty includes a Marxist view of journalism; special attention is paid to the general political situation in the country and abroad, along with the training of basic knowledge and skills in the specialty.

Fifth, great attention is paid to training in the field of information and communication technologies.

And it is no less important that in the process of teaching journalism and mass communications, English language courses occupy a significant place.

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Promotional Tool of Indian Academics Through Social Media and Its Implication on Users

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Abstract

The Influence and usages of social media in contemporary times is ubiquitous. The phenomenon has changed from its navigation networking to marketing to brand building simultaneously. It is noteworthy to mention that the reach of social networking sites has increased threefold in the Indian context. While mentioning the Indian academics, their promotional tool is very conventional and usually there are hardly any paradigm shifts over the years. But nowadays, there is a shift of technique to reach out to the youths for admission purposes and to enhance the brand legacy. It is quite interesting to look through the lens of promotional tools of academics (which is not very popular and unconventional) usages of social media. The present study will describe the scenario of Indian Academics usages of social media tools for endorsement and its insinuations on the users. The study has adopted thematic interpretive phenomenological analysis to understand the user's perception and behaviour after articulation of their attitude. The content analysis method also been used through NVivo suggests that there is a positive effect on the users to get information about the academics and through its espousal marketing approach they are quite successful to increase the views or likes for their varsity's promotion.

Keywords: media education, Indian academics, social media, media culture, chaos and complexity, promotional tool.

1. Introduction

The academics are always known for their stricture, rules and legacies. Indian varsities with their conventional approach have changed their paradigm by entering into the virtual world. Quintessentially the Indian academics who are vigorously perky on social media may explore the possibilities of better engagement of the public whether they want to take part in any course or not but they likely get influenced by the benefits they intend to provide. It can be seen that the executive programmes offered by *IIMs* (MBA, Leadership courses are on the top list on various social media sites) have gone further to promote their different programmes eloquently for brand promotion and marketing approach. Unlike the foreign academics, it's a gradual shift for Indian academic institutions to understand the pulse of the users or the present times to disseminate its unique feature through the use of SNS.

Influence of promotion in social media, social media marketing triggers viral communications amongst consumers across online communities, brand and fan pages, and

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promotion-related content generated by the companies/organizations on popular networking sites such as Twitter, Facebook, and many others (Jara et al., 2014) define SMM as a new generation marketing tool encouraging higher attention and participation from the consumers through the use of social networks.

The researchers (Ramadhoni, MujiGunarto, 2020) have written a paper on the *influence of promotion in social media and word of mouth on the decision on selection of study programs at private universities*. The researchers found that promotion through social media is effective marketing strategy. In the decision-making process, social media is widely used at the information seeking and evaluation stages (Adam, Gunarto, 2021). Students' use of social media also varies from country to country (Galan et al., 2015). Marketing through social media can enhance the brand experience, because through social media it can increase brand ties to consumers and in the end consumers without realizing it do word of mouth with their environment (Zollo et al., 2020).

J.J. Masele and D.P. Rwehikiza in their research paper titled *applications of social media for promoting higher learning institutions activities in Tanzania* have mentioned about the importance of social media. The study recommends that the universities are active in using social media, but they should focus on financial and managerial resources. The research suggest that Universities need to adopt an integrated marketing approach that brings together all the marketing strategies including those from the units (Masele, Rwehikiza, 2021).

2. Materials and methods

Recent research has taken place on university *Branding During Covid-19: A Study on The Role of Social Media in Promoting Covid-19 Awareness and Building Brand Image* by (Bhattacharyya et al., 2020). The researchers in their study focused on how social media is used for branding of higher educational institutes and Universities during Covid pandemic. Universities have created outreach program where they spread awareness about Covid-19 and promote their brand name. The selected post could be used as case study for other universities for brand building purpose (Bhattacharyya et al., 2020).

Recent research is done on a Viewpoint on *Digital Marketing and Usage of Social Media Tools during COVID-19 Pandemic* by (Patil et al., 2021). The researcher tried to explore the usage effect of digital marketing as well as social media channels by different industries and sectors during pandemic time. The researcher tried to explore both side of usage effect whether positive or negative. The findings reveal how positive effect outshine negative effect of social media usage by organisations during pandemic. Due to which they are benefitted in their business (Patil et al., 2021).

Theoretical Perspective-Interpretative Phenomenological Analysis (IPA) includes three parts: phenomenology, hermeneutics, and idiographic. Phenomenology is the study of experience. Hermeneutics is the theory of interpretation. Idiographic is all about how a particular person makes sense out of their experience (Science..., n.d.). This is one of the useful research methods to explore existential experience. This method of IPA was proposed by Jonathan Smith. It emphasizes convergence and divergences of experiences. It also analyzes detailed lived experiences of a small group of participants. The two objective of this research method is it helps to observe in detail how someone make sense of their experience of life and secondly it helps to give proper interpretation of lived experiences (Tuffour, 2017).

In the current paper this analysis method will help to understand the experiences of few people of a particular sector like Indian higher academia related to media education during social media promotion during Covid pandemic of 2020 in India. The phenomenology perfectly applies to the present research given that the virtual experience is documented in social networking sites.

Diffusion of Innovation Theory, developed by Rogers (Rogers, 1962) is one of the oldest social science theories. It originated in communication to explain how, over time, an idea or product gains momentum and diffuses (or spreads) through a specific population or social system.

There are four main interacting elements of the key concept: Diffusion of Innovations – 1) an innovation, 2) communicated through certain channels, 3) over time and 4) among members of a social system.

According to his research, there are five adopter categories – innovators, early adopters, early majority, late majority, and laggards.

In applying the diffusion of innovation theory, it is important to understand potential adopters and their decision-making process. Important factors in decision making include who makes the decision, and whether the decision is made freely and implemented voluntarily.

The present study is descriptive in nature which has tried to describe and act as a tool for understanding theoretical ideas of the research problem. Following are the research objectives for this study;

1) To study the selected Indian Universities and premier media Institutes usage pattern of social networking sites as promotional tools.

2) To analyze thematically the preference of social media as a promotional tool for admission during 2020 pandemic lockdown by the academic institutions of India.

Followed by the objectives, the researchers were attempt to answer the research questions;

RQ1. Which is the most popular social networking site used by selected premier Indian Universities and premier media Institute as a promotional tool during admission period in 2020?

RQ2. What are the popular themes identified in the admission post during the 2020 pandemic of lockdown?

RQ3. What is the public engagement scenario of these admission posts by Indian Universities in social networking sites like Facebook?

RQ4. What are the most used words in the admission post of 2020 among selected universities and media institutes Facebook post of admission 2020?

This study has adopted qualitative methodology based on its nature to deal with case studies along with content study on social media platforms. For non-inferential research, the researcher has used purposive sampling in which a different academia of Media and Communication will be selected based on its ranking of 2021 (*Outlook, The Week, India Today, Times*) and the sample will be chosen from the zones (east, west, north and south and central) which includes both government and private institutions. Each zone, one public and private institute has been taken into consideration for this study. The social media page analysis will be done for the year 2020 and 2021. This research has been conducted by using case studies and content of pages of selected institutions/varsities available in social media of the selected zone.

Data Collection Tool: Primary data collection has been done through content analysis method with coding and transcription from *Twitter* and *Facebook* pages. Secondary data collection method includes previous research, data, books, journals and case studies which have given the further idea. Selection of academics of India is based on purposive sampling with non-proportionate data set of the social media pages (*Twitter* and *Facebook*). Transcriptions, coding and analysis techniques have been used for this study and with the interpretation through software like NVivo. Thematic Coding (Themes identified through auto-coding option of NVIVO from FB post analysis of University/Institute FB page).

The researchers have adopted a qualitative method of analysis where NVIVO 12 (1.5.1) Licensed version software tools are used to analyze data and create initial coding themes from the fb post of selected University for admission in 2020. Hashtag #Admission2020 is used to fetch data related to admission from Facebook pages of selected universities and Institute for 2020 period when there was lockdown throughout the country due to Covid-19 pandemic. So, the period of study is from March 2020 to October 2020 and universities are selected on the basis of all India ranking with special reference to media studies. All the posts related to this hashtag are analyzed using NVIVO 12 (1.5.1 version) licensed version software and initial themes are created. Researchers have adopted semantically thematic analysis. The initial themes are based on the percentage of reference code from the posts after analysis on the software. In the next step a broader theme is created which is considered as final code and initial theme code is treated as sub-theme in this stage. This helped us to create a thematic mind map for better understanding of the topic area. Therefore, how Indian Universities and Institutes are using social media especially Facebook for admission promotion is important to be noted.

3. Discussion

In their study of we chat application of academic library usages in China revealed that one third of the libraries in China are using it in ease because of the popularity of social networking sites and advanced marketing promotional tool (Xu et al., 2015).

Discriminative approaches to media study raised two farther problems. First, in fastening so sprucely upon value questions, discriminative approaches tended to pay particularly close attention to textual analysis. Second, held at bay were questions of interpretation and readership (Masterman, 2018).

The dependency of social media application has vehemently increased in various varsities and academic institutions of Indonesia (Rachman, Putri, 2018).

Some researchers (Dudin et al., 2019) study suggested that as a practical result to the thing of adding the overall media knowledge of the population, it's suggested to use inter-network collaboration (social networking collaboration), where Generation Next will transmit applicable knowledge to Generation Last and the social networking administration will support the exchange of knowledge using positive underpinning (for illustration, by assigning special public statuses to active druggies).

The research results (Jian, 2019) showed that the evaluation of classroom teaching learning method and quality was realized through the teaching evaluation system mechanism, thus, the system is of great significance to ameliorate the effectiveness of classroom tutoring.

The study outlines conditions for understanding the digital capability model, which, in the environment of the generally perceived educational process should be holistic. Its support in perpetration is particularly within formal education (Kačínová, 2019).

The dependency of social media among scholars and interpreters has encouraged marketing preceptors to find ways to incorporate social media into their classrooms. Results suggest that actors bettered their professional communication chops while using language that provokes lesser cognitive processes. Counteraccusations for marketing preceptors and unborn directions for the design are also handed (Abney et al., 2019).

This composition presents some reflections as an epigraph of the special issue "Digital learning distraction or dereliction for the future", whose final result has allowed us to group a set of critical exploration and analysis on the addition of digital technologies in educational surrounds (Buckingham, 2020; Gálíková Tolnaiová, 2019; Vrabec, Bôtošová, 2020).

There's a confluence between technologies and media that makes ICTs borrow strategies and forms analogous to traditional media, especially in their hunt to produce influence on citizens. For this reason, curricular objects should include a critical analysis of this new reality in order to train new generations (Galán, 2020).

In their study (Lacka, 2021) findings suggest that scholars are better off without counting on digital technologies. While VL can enhance scholars' HE retentions achievement with fresh inputs, scholars who use SM are the least effective. This encourages farther work to concoct further active use of VL and SM under the HE setting.

The recent research article is done on *Marketing Universities and targeting international students: a comparative analysis of social media data trials* by Bamberger et al., is published in 2020. The researchers analyzed social media data of Facebook posts of two higher education institutes in Israel to explore how they "portray" themselves to appeal to international students. The result showed that there are two types of "Portrayal". One is promoting the brand of the nation and the other one is identified with a divergent approach in crafting these portrayals. Researchers discussed the role of portrayal and approaches in creating students' expectations about the educational experience. The research gives insight into the nexus of international student marketing and recruitment and higher education data (Bamberger et al., 2020).

Hilde A.M. Voorveld published a research article on *Brand communication in social media: A research agenda in 2019*. The researcher through this article proposed an agenda for future research on brand communication through social media. The researcher has analyzed the current situation in research which is stuck in the discussion of conceptual and theoretical challenges in brand communication through social media. The researcher has done a survey of the advertising and media industry to understand their expectations. As a result, the researcher came up with six directions for future research; firstly, social media influencers (SMI); secondly, customized brand content in social media; thirdly, ethical concern about the nature of consumer empowerment and social media content; fourthly, platform characteristics; fifthly, social media included in the media mix and consumer experience; sixthly, real-time data on social media (Voorveld, 2019).

Mason et al., published a research article on social media marketing gains importance after Covid-19 in 2021. Researchers led exploratory research to find out how Covid-19 has changed consumer behavior in the U.S. regarding social media marketing. Researchers performed variance test analysis to understand the difference between consumer use of social media and consumer decision-making tools. Findings revealed that consumers have increased social media usage to identify products, gather information about any product, compare a product, and finally make an

online purchase. As the study is done against the backdrop of covid-19 pandemic scenario so the situation might find similarities in other nations too (Mason et al., 2021).

A recent research article (AlFaris et al., 2018) on the pattern of social media use and its association with academic performance among medical students was published in 2018. Researchers tried to investigate the pattern of usage of social media by students and its association and influence on academic performance. Findings revealed that there is no correlation between the average grade points and the daily frequency of social media usage by students. Results revealed the fact that most students use social media but very few use it for academic purposes (AlFaris et al., 2018).

C. Troussas, A. Krouska, E. Alepis, and M. Virvou published a recent research article on intelligent and adaptive tutoring through a social network for higher education in 2021. The researchers tried to examine the adaptivity of social media as a tool to promote collaboration between students and instructors. To analyze the assessment and adaptivity of pedagogical tools the researchers have presented i-LearnC# (intelligent tutoring application over Facebook, for learning programming).

This Facebook app bridges the gap between students and instructors and provided personalized advice and problem-solving. Further, this application utilized cluster data analysis to suggest the optimal learning group for the students to select. Evaluation is done by this app using statistical hypothesis tests, framework, and system log files. Result showed that i-LearnC# is successful in proving beneficial to students for computing education and its acceptance rate is high and adaptivity in intelligent learning environment (Troussas et al., 2021).

Recent study has taken place on a study on *Impact of Digital Marketing Strategies on Education Sector with reference to Nagpur, India* by (Gondane et al., 2021). The study showed impact of digital marketing on education sector as target group (Gondane et al., 2021).

Further research is also done on assessing (The impact) of advertisement on customer decision making: Evidence from an educational institution by (Ali, 2021). The study focuses on finding out factors that influence student's decision during admission. The sample was taken from fresher students of Komar University. The result showed that advertisement done on social media and television was very effective. Moreover, the advertisement copy produced by production unit of university has more appeal to students compared to advertisement produced by any agency (Ali, 2021).

4. Results

The following Tables depicts the ranking and necessary information regarding Indian academics.

Table 1. Universities and Institutes selected on the basis of 2021 ranking (Outlook, The Week, India Today, Times) with respect to media studies

Zone	Academia (Public)	Ranking	Academia (Private)	Ranking
East/Central	Kushabhau Thakre Journalism And Mass Communication University, Chhatisgarh	29	NSHM Knowledge Campus, Kolkata	29
West	Savitribai Phule Pune University, Pune	4	Symbiosis Institute of Media and Communication (SIMC), Pune	3
North	Indian Institute of Mass Communication (IIMC), New Delhi	1	Apeejay Institute of Mass Communication, Dwarka, Delhi	16
South	University of Hyderabad (UoH)	5	Manipal Institutes of Communication, Udupi, Karnataka	6

Table 2. Thematic Coding (Themes identified through auto-coding option of NVIVO from Fb post analysis of University/Institute FB page)

Themes / University and Institute FB page Reference code in percentage	A : Files\\ Apeejay Institute Of Mass Communication _ Facebook-Page-2 (%)	B : Files\\ Indian Institute of Mass Communication _ Facebook-page-2 (%)	C : Files\\ Manipal Academy of Higher Education _ Facebook(%)	D : Files\\ NSHM Knowledge Campus _ Facebook-Page -2 (%)	E : Files\\ Symbiosis Center for Media & Communication _ Facebook (%)	F : Files\\ University of Hyderabad _ Facebook-page-2 (%)
1 : admission	0	7.01	0	34.16	0	14.45
2 : admission team	0	0	0	14.68	0	0
3 : approved courses	0	0	0	0	0	12.13
4 : comment	17.12	0	0	0	21.37	0
5 : content	0	0	0	0	11.64	0
6 : courses	0	22.92	0	5.9	0	16.84
7 : date	4.2	14.02	0	0	0	6.34
8 : diploma courses	0	15.91	0	5.9	0	0
9 : eligible candidates	0	0	0	0	0	12.13
10 : engaging talk	0	0	0	0	5.07	0
11 : entrance	15.29	0	0	0	0	4.7
12 : fees	0	14.02	0	0	0	0
13 : institution	0	0	24.24	0	9.73	0
14 : lecture	0	0	0	0	16.58	0
15 : live webinar	0	12.08	0	0	0	0
16 : management	0	0	0	13.72	0	0
17 : media	11.3	0	0	0	7.95	0
18 : merit lists	0	0	0	0	20.41	0
19 : message	0	0	51.52	0	7.26	0
20 : payment	0	14.02	0	0	0	0
21 : placement glimpses	48.76	0	0	0	0	0
22 : postgraduate admissions procedure	0	0	0	14.68	0	0
23 : schedule	0	0	0	1.92	0	0
24 : university	0	0	24.24	0	0	3
25 : visit	3.34	0	0	0	0	1.43
26 : year	0	0	0	9.05	0	16.84
27 : year duration	0	0	0	0	0	12.13

Table 3. Thematic Analysis

Initial theme coding	Final Theme
1 : admission, 2 : admission team, 9 : eligible candidates, 11 : entrance, 18 : merit lists, 22 : postgraduate admissions procedure,	Admission
3 : approved courses, 5: content, 6: courses, 8: diploma courses , 14 : lecture, 16: management, 17 : media,	Courses
10 : engaging talk, 15 : live webinar, 19 : message, 21 : placement glimpses, 25. visit	Promotion
13 : institutes, 24 : university,	University and institute
20 : payment, 12 : fees	Cost
7 : date, 26 : year , 23 : schedule,	Date and time
4 : comment	Miscellaneous

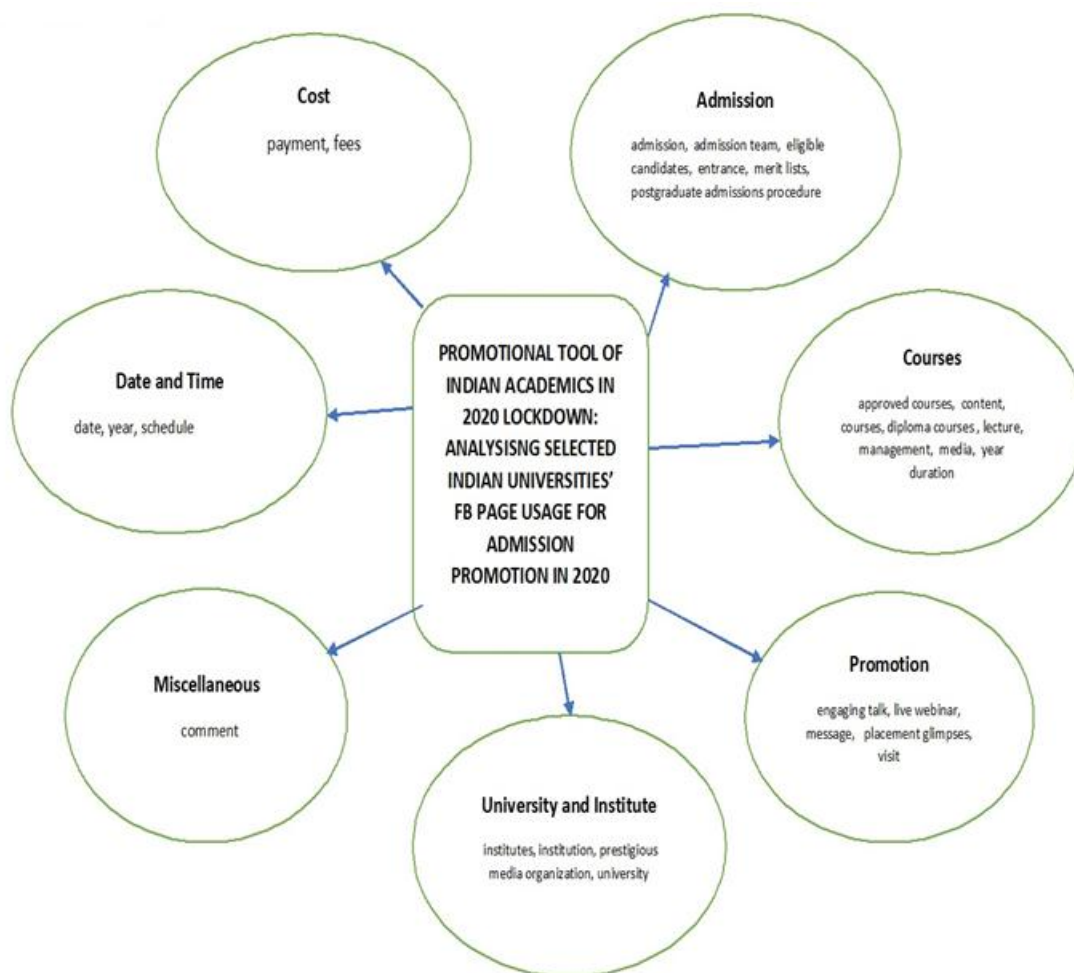
**Fig. 1.** Thematic map of thematic analysis result

Table 3. Content Analysis Report on the basis of themes of Facebook post on official page of Universities and Institutes

Universities and Institute /Theme Used in FB post for admission in 2020	Admission	Courses	Promotion	University and Institute	Cost	Date and time	Miscellaneous
Kushabhau Thakre Journalism And Mass Communication University	NA	NA	NA	NA	NA	NA	NA
NSHM Knowledge Campus, Kolkata	present	present	present	NA	NA	present	NA
Savitribai Phule Pune University	NA	NA	NA	NA	NA	NA	NA
Symbiosis centre for Media and Communication (SIMC)	present	present	present	present	present	present	present
Indian Institute of Mass Communication (IIMC), New Delhi	present	present	present	NA	present	present	NA
Apeejay Institute of Mass Communication, Dwarka	present	NA	present	NA	NA	present	present
University of Hyderabad	present	present	present	NA	NA	present	NA
Manipal Institutes of Higher Education, Udipi	present	present	NA	present	NA	present	NA

NA – Not Applicable

Table 4. Content Analysis report of OFFICIAL Facebook page post of Universities and Institutes

Universities and Institutes	Category	City/Town	Social media page active status (Mainly for Facebook Page)	Last Post Date (to verify active status)	Total post in consideration (on Admission 2020)	Selected Post-date range
Kushabhau Thakre Journalism and Mass Communication University	Public	Raipur, Chattisgarh	Not Active on Facebook	18-08-2017	NA	NA
NSHM Knowledge Campus, Kolkata	Private	Kolkata, West Bengal	Active on Facebook Page	9-10-2021	35	March-November 2020
Savitribai Phule Pune University	Public	Pune, Maharastra	Not Active on Facebook	21-05-2017	NA	NA
Symbiosis centre for Media and Communication (SIMC)	Private	Pune, Maharastra	Active on Facebook Page	05-10-2021	6	June-Oct 2020
Indian Institute of Mass Communication (IIMC), New Delhi	Public	Delhi	Active on Facebook page	09-10-2021	7	Aug-Dec 2020
Apeejay Institute of Mass Communication, Dwarka	Private	New Delhi	Active on Facebook page	04-10-2021	17	March-November 2020
University of Hyderabad	Public	Hyderabad, Andhra Pradesh	Active on Facebook page	08-10-2021	8	February-Sept 2020
Manipal Institutes of Higher Education, Udupi	Private	Udupi, Karnataka	Active on Facebook page	10-10-2021	7	May-Aug 2020

not so sound background to afford steady internet facility or associated device to use it. Though mobile phones are widely available in urban and rural areas but steady network facility is major challenge. This resulted in gap in communication with engaging user on social networking platform. Public universities perhaps also lack the proper manpower to handle the official Facebook or twitter page to update information on regular basis. This resulted in gap of communication with prospective students who seek admission in that university.

5. Conclusion

In conclusion, it can be said that social media usage by Indian academia has shown varied patterns and the platform has revolutionized the traditional approach of academic promotion. The period of study was 2020 from March to November during the lockdown of covid pandemic when every sector tried to work online especially in the education sector which revolutionized their teaching approach to online platforms. The academia transformed to digital education almost overnight and accepted technological innovation as the situation demanded. The user experience is rich and it differs between public universities and private universities. This paper mainly focused on how this academia has utilized this technological innovation during pandemic lockdown to do admission promotion. The result shows that some govt. universities are quite active in social media but not all. Most of the private universities and institutes are equally active in social media for admission promotion. This research shows how public universities and private universities and institutes of higher education are in different stages of s-curve of diffusion of innovation theory. The current research has some limitations. There is not adequate data available for government universities twitter usage. Apart from that they don't regularly update their admission post in Facebook handle. Also, some of the govt. universities hardly have a proper official Facebook page or twitter page which makes it more confusing to get proper and accurate data from there. Not much literature is available on the topic as it is a very current situation. There can be future research possible in the area of twitter hashtag analysis on how Indian academia of different discipline did admission promotion after and on pandemic. Furthermore, empirical and quantitative methodology can be applied to collect user impact and how they accepted technological innovation from a student perspective.

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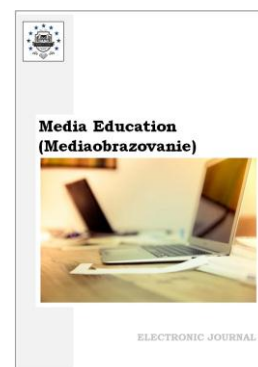
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Racial Discrimination in Western Beauty Product Advertisements

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Abstract

This research analyzes the issue of racial discrimination towards black people that occurs in the advertisement. Discrimination occurs in western beauty product advertisements like skincare, bodycare, and haircare. This research aims to reveal and explain how racial discrimination exists in western beauty product advertisements. The researchers use qualitative descriptive and audio-visual methods to conduct this research. The data in this research derive from some western beauty product advertisements. The research aims to give a perception of racial discrimination through the analysis by linking some advertisements with racial discrimination theory and semiotics theory. Based on the discussion, the researchers conclude that racial discrimination in advertisements, especially beauty product advertisements that should have gone for many years, is still present six years later in a subtle way. The advertisers utilize racial stereotypes to promote their products. Many people still think Whites are better than Blacks. This promotes degrading behavior like black-and-white stereotypes and advertisements that promote white supremacy to grab viewers' attention.

Keywords: global advertisement, racial discrimination, western beauty products.

1. Introduction

An act of discrimination is when someone mistreats another because they belong to a more robust social group (Altman, 2020). Discrimination is the act of mistreating someone because of their gender, color, or religion (Lang, Kahn, 2020). Discrimination has existed since ancient times because it is human instinctive wild nature. Discrimination can happen in many areas. The most common type of discrimination encountered is race discrimination against a person or community. Race discrimination or racism happened a lot since decades ago when the black race was considered inferior and enslaved by the white race. Racism is a different prejudice against each individual due to their race based on the context of beliefs about the superiority and inferiority inherent in other racial groups or who are considered superior, which are emphasized by heredity and history (Chaudhary, Berhe, 2020). Even today, the habit of racism against the black race that occurred decades ago continues.

This racial discrimination has many bad effects on many people. Due to the fast development of the world and technology, racial discrimination can occur anywhere, such as in everyday life, politics, media, or advertising, even through the internet. Because of its easy and fast distribution, it has greatly influenced society. Many cases are about people from the white race being exempt from unfair treatment like discrimination experienced by people of color in America. Blacks are being mistreated because of the color of their skin. Many anarchic behaviors bring black people down and make them always alert and even afraid to leave the house, while whites typically are not

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and are considered superior in all aspects (Jackson, 2019). In these cases, white supremacy is the view that white people and their ideas, thoughts, beliefs, and behaviors are superior to People of Color (Jones, Okun, 2018). This white supremacy causes many people or people of color to feel anxious and inferior.

Women's advertising was no longer relevant to women's beauty products. There are many of them showing racial discrimination and inadequate treatment of women. The globalization of beauty and appearance ideals is gaining popularity in both Western and non-Western nations due to the permeation of Western beauty goods into societies and cultures around the world (Coward, 1984). As a result, there are some standards for beauty or lovely skin, such as the golden ratio (Atalay, 2006; Green, 1995). Beautiful white skin has texture, no visible pores, and no blemishes. People keep arguing about whether beauty is in the eye of the beholder or if there is one standard for all (Riji, 2006). According to one school of thought, everyone has a different definition of what is beautiful (Laeng et al., 2013), so the standard will vary depending on who the beholder is. In the United States, it is commonly thought that attractive people have characteristics such as fair skin, blue eyes, and long, straight, blond hair (Awad et al., 2015).

In this research, the researchers use the racial discrimination theory by Theodorson & Theodorson. Discrimination is the unfair treatment of individuals or groups based on characteristics typically categorical or distinctive, such as race, ethnicity, religion, or socioeconomic class (Fulthoni et al., 2009). Then, in revealing the existence of racism, the researchers use the semiotics theory by Roland Barthes. Semiotics is the study of anything that "stands for" another thing and something typically referred to as "signs" in daily conversation. From a semiotic perspective, signs can be things, actions, sounds, words, and pictures. Modern semioticians investigate signs in isolation and as part of semiotic "sign systems" (such as a medium or genre). They explore how reality is represented and how meanings are created. (Chandler, 2002). In the theory of semiotics by Barthes, he made a map of how signs work. That map continues Saussure's thinking by examining the interaction between the text and its readers' cultural and personal experiences. The interaction of the text's norms with those its readers have come to expect and experience.

In exploring the study on racial discrimination, especially in an advertisement, it is essential to see how other scholars did such a thing. They examine Nike brand posters or advertisements using Charles Sander Pierce's concept of visual semiotics. The researchers discovered that the poster uses a simple font and color to explain the relationship between Nike and the two athletes depicted in the video to educate the audience on the importance of supporting the anti-racism movement and to develop sensitivity to the social issues of racism that exist in our lives (Rafi, Jasifi, 2020).

A. Rybová (Rybová, 2019) focused on using beauty as an intersectional framework to consider beauty's imbrication in gender structural power relations critically. She believes that black girls and women are frequently regarded as less beautiful, feminine, and attractive in American society because of their distinctive hair, skin, and facial features. Furthermore, gendered colorism has become very serious because it places additional pressure on women to be beautiful. White feminine bodies are considered modern, progressive, and light skin tone, allowing women to access better social positions.

S. Shankar (Shankar, 2020) investigates how diversity is portrayed in ads and how white supremacy promotes those advertisements using the semiotic transformation theory to examine how advertising reproduces and spreads white supremacy. The researchers found that in the ontology of racial diversity, race unites rather than divides. Promotions should support this for the heterogeneous mainstream US population to become the idealized harmony.

Racial discrimination against women is depicted in daily life, politics, and media through advertisements, such as beauty products. The study's cases involved western beauty products that are advertised worldwide. This research aims to understand the racial discrimination in western beauty product advertisements, find out about the discrimination behind these advertisements, and find out what the people behind the advertisement mean. Thus, to understand and reveal the racial discrimination in the advertisements, the researchers use the racial discrimination theory by Theodorson & Theodorson and Roland Barthes' semiotics theory which develops the thoughts of Ferdinand De Saussure about *signifier* and *signified*. In addition, this paper is intended for people who want to learn or have a deeper understanding of racial discrimination in advertisements. The researchers hope this study can help people better comprehend racial discrimination,

specifically how it manifests in western beauty product advertisements. The primary goal of this research is to clarify how racial discrimination occurs in western beauty product advertisements.

2. Materials and methods

This study focuses on revealing racial discrimination using the materials of some western beauty products and global advertisements that exist through media worldwide. They are Dove advertisement, Nivea advertisement, L'Oreal advertisement, Wycon Cosmetics advertisement, and TRESemmé advertisement. This research method is a descriptive qualitative method with the visual method by exploring and investigating the beauty product advertisements mentioned above. Data for this research came from some western beauty product global advertisements, which were gathered through a technique of data collection named audiovisual material or documentation because the researchers use the advertisements in the form of pictures and texts as the object of collecting or getting the data (Cresswell, 2012). To analyze, explore and understand more deeply, the researchers used the racial discrimination theory and semiotics theory as the tool that will reveal the existence of racial discrimination in beauty product advertisements.

3. Discussion

Racial discrimination is divided into two types; direct racial discrimination and indirect racial discrimination. When one person treats another person less favorably because of their race, this is known as direct racial discrimination. In contrast, indirect racial discrimination occurs when a rule, law, or other act is administered equally to all races but disadvantages one race (Painter, Holmes, 2017). Racial discrimination in this beauty product advertisement is included in indirect racial discrimination. This research will analyze the racial discrimination in the beauty product advertisements, such as Nivea advertisements, L'Oreal advertisements, Wycon Cosmetics advertisements, TRESemmé advertisements, by using Barthes' theory of Semiotics that is known as the order of signification, which includes primary sense or denotation (actual meaning) and secondary signification or connotation (double meanings from cultural and personal experiences). This connotation then developed into a myth that reveals and justifies the dominant values of something that prevailed in a certain period (Sobur, 2016).

Nivea Campaign Advertisement

On 31st March 2017, Nivea released an ad campaign on Facebook for one of their deodorant products. The advertisement above's denotative meaning is that a woman in a clean white dress sits on a bright yellow blanket facing a pale white window that emits a bright light to her body. The ad also includes the phrase "*White is Purity*" which is placed at the bottom of the ad. Moreover, the caption for the ad campaign written by the Nivea Brand's team is "*Keep it clean, keep bright. Don't let anything ruin it.*"

The connotative meaning of this ad is that by using all-white, clean, and bright properties, as well as writing the phrase "*White is Purity*," the ad demonstrates the existence of color racism by labeling health and beauty in a white, clean, and bright label. It also indicates that black is a color that detracts from the beauty tagged with white.

From those denotation and connotation meanings above, it raises a myth where the ad producer uses white people with clean, bright white and yellow clothing also setting in the advertisement, displaying a racist attitude toward the black race. Here, we can see the existence of white supremacy, which is intended to discriminate against the black race. "White supremacy" refers to the racial characteristics of an international power structure, including white racial superiority and its associated behaviors. It is a standard operating system that consistently disadvantages people of color and tends to favor white people through deeply embedded patterns and practices. Whites' investment in the psychological and material advantages of being White motivates them individually and collectively to portray people of color as unfavorable while simultaneously portraying themselves as positive (Allen, Liou, 2018; Beliso-de Jesus, Pierre, 2020; Embrick, Moore, 2020).

It is seen in this advertisement that there are two fundamental implications of the conceptual association of white with the idea of purity: to establish supremacy on both a physical and an abstract ethical level. The first is the physical level, showing White unsullied by filth or projected impurity. And the second one is abstract ethical, where White is offered to be morally pure and therefore inherently right. In other words, NIVEA's dichotomy is consciously proposed not only to

divide and separate black from white but also to define white itself as having purity, then labeling black as unclean and a direct threat to the purity of whiteness.

The active distinction between white and black is also manifested in the nonexistence of darkness in the ad, unless white clothes, bright yellow sheets, white windows, pale white walls, white sky, light, and so on. This shows racism in one physical characteristic, one of which is black and white skin color that distinguishes one race from another. These differences can attract people to the problem of oppression and injustice. This makes racism mean one group because a racial group is destined to be superior to others (David et al., 2019).

Nivea's New Natural Fairness Moisturizer Advertisement

Omowunmi Akinnifesi, 2005 Miss Nigeria and fashion entrepreneur, appears in an advertisement for Nivea's new Natural Fairness moisturizer, marketed to women in Nigeria, Ghana, Cameroon, and Senegal, with the tagline "*For visibly fairer skin,*" which was posted in October 2017.

The denotative meaning of the ad is a woman with dark skin posing and holding her shoulder, which seems to radiate brighter skin with the words "visibly lightens." Furthermore, the advertisement also contains the phrase "*for visibly fairer skin.*" Nivea no longer disguises itself behind polite terms like 'dull skin' or 'clear skin,' instead emphasizing 'fair' skin as the solution for gaining confidence. Not only that, but they seem to be saying that being fair rather than dark is 'healthy for your skin.' The connotative meaning of the ad image above is the advertisement for Nivea's new Natural Fairness moisturizer for all moisturizer products, which shows that the product can provide a brightening effect on the skin. At the same time, the producer uses a female advertising model with black skin, indicating racial discrimination against the black woman model.

In the advertisement, the producer uses a black female model posing holding her shoulders which seems to radiate brighter skin with the words "visibly lightens". The discrimination against black models is seen in the product article 'for visibly fairer skin,' which creates a prejudice that white skin is better than black. These advertisements only provoke the old belief that being white is somehow better and the stigma of fair skin is cleaner and more beautiful. This concept of ideal beauty is communicated to us through depictions of a range of characteristics, including skin tone, hair texture, body shape, and even fashion (Sugiharti, 2018). Based on the advertisement, it can be concluded that stereotypes that appear in advertising due to cultural influences may have a detrimental effect on the stereotypes that are influenced (Memani, Akinro, 2019). That stereotype is supported by the appearance of a black female model with words that imply racism in one frame.

Wycon Cosmetics Advertisement

Wycon Cosmetics, an Italian brand that seems to be a cheerful, colorful firm selling makeup, nail polish, and beauty accessories, released the deepest shade in Wycon Cosmetics' new gel nail polishes, named "*Thick as a Nigga*" on January 5th, 2018.

The denotation in the ad image is a gel nail polish that is black in color, like charcoal. In addition, the advertisement contained the words Thick as a Nigga. The connotation of the advertisement is a gel nail polish issued by a beauty brand, Wycon Cosmetics, which shows that the black color of gel nail polish is as black as the black race. Such actions can lead to racism against the black race.

The connotation and denotation meanings above contribute to the myth that black gel nail polish is associated with the black race. Based on the advertisement above, the black race is always considered inferior to the white race. This is because the advertisement associates black people with black gel nail polish. This is an example of racism against black people. Many studies have found that skin color predicts perceived discrimination. According to such studies, black people with darker skin are subjected to more excellent discrimination than those with lighter skin. Skin color hierarchies continue to affect Black women. According to research, having more delicate skin in terms of beauty gives women advantages in terms of education, income, and even marital status (Fattore et al., 2020).

L'Oreal Advertisement

On 17th April 2018, a black woman named Clarene Mitchell wrote a tweet on her personal Twitter account which contained her frustration with an advertisement for L'Oreal mask products that she saw in a drugstore one day earlier, precisely on 16th April 2018. In the ad, their mask product covers the black woman's face but not the two white women's.

The denotation in this advertisement is that the advertisement producer uses three models with three different skin colors in the advertisement flyer for a mask product from L’Oreal. Each has a different skin color; fair, medium, and black.

The connotation of L’Oreal face mask advertisement uses three models with three different skin colors: fair, medium, and black. The ads cover the face of the black woman with a mask on but not the two white women, so this is what causes many people to be disappointed and speculate that the producer of this ad is doing racism to the advertising model by covering the faces of black women which is considered to reduce the aesthetics of the advertisement. The marker from this ad flyer is an advertisement from the beauty brand L’Oreal for face mask products which shows that good and healthy skin is white or bright skin.

In the advertisement, the ad producer is seen doing direct discrimination by covering black women's faces and exposing two white women. When individuals or groups are mistreated due to their race, color, country, or ethnicity, this is known as direct discrimination (Fibbi et al., 2020). Discrimination based on skin color is also called “colorism.” It is a form of racism in which people with darker skin tones are mistreated by others (Hall, 2020). Because of colorism, beauty is associated with lighter skin tones, curled or straight hair, and other Eurocentric characteristics (Ladd et al., 2022; Stamps et al., 2022). This flyer ad seems to discriminate against black women, so many other women who have black skin feel angry and disturbed because of this advertisement. This shows a strong correlation between skin tone and the likelihood that black people would experience racial discrimination. Therefore, skin color is a marker of racial discrimination (Landrine, Konoff, 2000). This correlation can occur because the black community often experiences social discrimination because of the color of their skin.

TRESemmé Advertisement

TRESemmé published an advertisement on the drugstore Click group's CLSJ. J website on September 4, 2020. The ad has four collaged photos of four women with different hair types and styles.

The denotative meaning of the advertisement above is that there are four women of two different races and hair types. Those women were asked to pose with showing their hair, and the photographer only took a small part of their faces because they wanted the focus of the image to be only on the hair and their skin. In addition, the ad also contains an inscription of “Dry and Damaged Hair, Frizzy & Dull Hair” next to the picture of women with black and curly hair. Also, “Fine & Flat Hair, Normal Hair” is placed next to the image of women with straight blonde hair.

The connotative meaning of the ad image above is an advertisement from the beauty brand TRESemmé for all shampoo products manufactured by Unilever, which displays white women’s hair as “normal.” In contrast, the coat of African women is described as “frizzy and dull.” That kind of act raises racism toward Black women’s hair.

So, the myth constructed by those meanings above is that there is a binary opposition seen between two different races; the black race and the white race (Table 1).

Table 1. The Binary Opposition of Black and White Women’s Hair

The Hair of Black Women	The Hair of White Women
Ugly	Beautiful
Dry	Normal
Damaged	Healthy
Dull	Clean & Fresh
Frizzy	Flat

A binary opposition concept uses two opposite terms to define and describe the meanings that society has given specific assignments. Derrida developed this concept by arguing that one of these ideas is moreover also labeled as a positive value while the other is labeled as a negative value; to put it in another way, one of these concepts has power over the other because it is viewed as desirable while the other is undesirable (Ross et al., 2014). The existence of black-and-white racial distinction, which will always be controversial for humans, demonstrates the binary opposition to race. This also shows the continuing difference between the black and white races. White will always be superior to black (Gilbert, 2021; Neighbors et al., 2022).

The racial binary opposition depicted in the advertisement's image implies that people, particularly women with black skin, typically have unattractive, curled, damaged, and dull hair. Women of the white race, however, have hair that is normal, flat, healthy, clean, and beautiful. The stereotype that develops racism toward the black race is always seen as a behavior that excludes "racial" or "ethnic" minorities from taking advantage of the full rights, obligations, and responsibilities available to society's majority (Elias, 2021). This causes the myth of the superiority of the white race to spread through mass media, including advertising and word-of-mouth (Crilley, Gillespie, 2019).

4. Results

Using the semiotics in racial discrimination theory, we have examined how racial discrimination occurs in the media, especially in advertisements. The results reveal racial discrimination in a beauty product advertisement with a striking, not-so-striking skin tone difference between white and black. The Nivea marketing campaign, for example, promotes white supremacy by identifying health and beauty as white, clean, and brilliant and black as filthy and a danger to whiteness. The second Nivea campaign, which uses black models, promotes white skin as superior. Third, Wycon Cosmetics' black gel nail polish equates the black race with black, which constitutes discrimination. The fourth L'Oreal ad covers black women's faces and exposes two white women. The last is a TRESemmé ad that says black people, especially ladies, have unsightly, curled, damaged, lifeless hair. White women have normal, flat, healthy, clean, and lovely hair. From that, it's been proven that racial discrimination in advertisements, which should have disappeared, is still there now in a subtle way from 6 years ago.

5. Conclusion

Racial discrimination happens as a result of the numerous prejudices that have ingrained themselves in our culture. Advertisers frequently employ this stereotype to promote their goods, particularly in the case of beauty products. By conducting in-depth observations of several advertisements that are considered to contain racial discrimination against blacks, this study finds that white races are still regarded as superior to people of color to date. Many still think the black race is always depicted as backward and inferior. This creates the belief that one race is superior to another, making the white race believe their biological and intellectual status is unique to the other race. Therefore, degrading practices, such as comparing the stereotypes between Blacks and Whites, become a scene worth watching to gain viewers' attention, one example is advertisements, especially beauty products.

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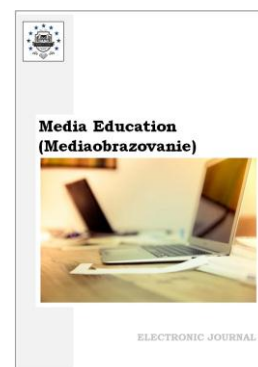
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The Construction of the Network Media as an Ideal model of Public Information Dissemination During the Epidemic of Novel Coronavirus Pneumonia

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Abstract

This article discusses issue of public information dissemination in the context of the epidemic of Novel coronavirus pneumonia. In recent years, human-oriented mass media have become widely popular, which, however, have not become the optimal model for the dissemination of public information. The author focuses on the problem of decentralized dissemination of public information on the Network media in the context of an infodemic, which derived from the epidemic of Novel coronavirus pneumonia, and the main method used in the study is desk research, that is, collecting and analyzing data from publicly available sources. The empirical base used media content from the Internet sources, media discourse from news broadcasts, international sociological surveys, etc. In this regard, from the perspective of the relationship between the Network media platforms and individual Internet users the following suggestions are put forward for the construction of an ideal model of public information dissemination on the Network media: In the period of public emergencies, the Network media should improve the connection between content of public information and individual Internet users. The Network media should also enhance their own professionalism of the media. Centralized and decentralized communication represented by the media must coexist and assist each other.

Keywords: epidemic of novel coronavirus pneumonia (NCP), public information dissemination, the network media, infodemic, centralized communication, decentralized dissemination, information, Information Cocoons.

1. Introduction

The infodemic is a major problem for the dissemination of social public information, especially in the health sector. Educationist J. Dewey said: "Society not only exists because of transmission and communication, but more precisely, it exists in transmission and communication" (Dewey, 1903: 193-204). The changes that are taking place in the information world should arouse our vigilance. The Network media is still the most authoritative human-oriented channel for most people. Network media brings the communication mode of human-centered media, which is based on the connection between people. The development of technology makes the connection between people more convenient. Lars Backstrom also demonstrated in their experiments that new media can shrink the world from the six degrees of separation previously proposed by Harvard psychologist S. Milgram to four degrees of separation (Lars et al., 2012:

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33-42). There is indeed a degree of connectivity between people today that was never before possible in terms of technology (Kačínová, 2019; Vrabec, Bôtošová, 2020).

With more the Network medias and sources of information to choose from, people still see a certain side of the world that they would like to see. This selectivity was especially evident during a pandemic of NCP, when the flow of information is overwhelming. It is becoming easier for the audience of information to lose yourself in an environment created by the Information Cocoons (Sunstein, 2008: 8).

While promoting people's connection, new media is also in some ways causing people to divide. What is technically possible, however, does not mean that people have really broken through the established divisions of social class, values, positions, culture, etc. (Dong et al., 2020: 18-24). In particular, under the pressure of the infodemic, a derivative of the epidemic of NCP – soft contradictions directly evolved into cracks. Therefore, it is difficult for human-oriented media to achieve full, comprehensive and balanced transmission of information in social communication. Under such a premise, equal and rational public communication becomes more difficult.

When solving the problems in the Network media, improving media literacy is usually the primary solution. However, the improvement of media literacy takes time. Even people with relatively high media literacy are difficult to be immune to all the problems of communication in the Network media. Therefore, we try to provide solutions from the aspect of the responsibility of the Network media platforms for public information dissemination during the infodemic.

2. Materials and methods

The main method used in the study was desk research, that is, the collection and analysis of data from open sources. The empirical basis employ media, such as TikTok, bilibili, Weibo, YouTube and Facebook, content of the Internet resources, media discourse of news broadcast, like People's Daily, China News Network, Sanlian Life Weekly and Caixin Weekly, and the nationwide sociological investigative reports: Report on Media User Consumption and Usage Expectations During the epidemic of NCP Period; GWI coronavirus findings April 2020 – Media Consumption (Release 4); Russian periodical press: Status, trends and development prospects. The article traces the dynamics of information materials related to coronavirus infection for the period from January 1st to April 1st, 2020 on the Network media *Weibo*, *Sanlian Life Weekly* and *Caixin Weekly*.

3. Discussion

At the beginning of 2020, the epidemic of NCP spread globally. During the epidemic, surveys data around the world have shown that people's dependence on the media has increased significantly (CSM..., 2020; GWI..., 2020; Rossijskaya..., 2021). Although the way people obtain information has become faster and more convenient, it seems that it has not become easier to understand a more comprehensive world. When people build their own social Networks, homogeneous social information sources will not necessarily expand people's horizons, but will further promote the narrowing of people's horizons and positions, viewpoints, and people's personal preference for information selection will be strengthened. During the epidemic of NCP, when the flood of information comes, this selectivity is particularly prominent.

The author of this article collected nearly 5,000 data from the top 50 hot daily searches on the Network media Weibo from January 1st to April 1st, 2020, and analyzed it. Moreover, the author analyzed the research from the service for publication and analytic in the Network media Mediascope, which analyzed from March 30 to April 12 depersonalized activity data of more than 4.3 thousand of its users in Russia, as well as subscribers of their pages on the Network media (Mediascope, 2020). Through analysis we can see an increase in engagement of users. At the same time, we also see that some people reposted ports from official media accounts, and some preferred to repost energy contents from mainstream media, and some people were constantly sharing articles with various fake news or conspiracy theories, and some people found themselves outside the epidemic. Scientists predicted that in the Networks medias, information will continue to focus on personal preferences and positions.

According to the concept of the information cocoon proposed by Sunstein: the information field that people pay attention to will be habitually guided by their own interests, so as to shackle their lives in a "cocoon room" like a silkworm cocoon. This is the most serious global public health crisis that mankind has encountered since entering the information age. The ubiquitous media directly shape people's judgment and perception of the world.

The information cocoon room is a metaphor for selective psychology and its results, and selective psychology has been confirmed by psychological research. The cognitive dissonance psychology of American psychologist Leon Festinger can partly explain the motivation for this selectivity. People has a consistent or balanced orientation between their views, attitudes, behaviors, etc. If the balance cannot be achieved, disorders will occur (Festinger, 1954: 117-140). Selective psychology is a way to solve disorders, that is, to increase exposure to information that can reduce disorders and avoid exposure to information that may increase disorders (Festinger, 1962: 93-106).

The establishment of a social platform facilitates the connection between people, and when it reaches a certain user scale, it will inevitably become a public information dissemination platform. The connectivity between people and content, as well as the breadth and quality of the connection, depends to a large extent on the communication mechanism of the platform. For example: during this special period, in order to get some key facts, many media members were on the front line in Wuhan, and the editorial team devoted all their energy to tracking and creating countless comprehensive and three-dimensional full reports. These materials focused on ordinary people in the epidemic zone of the NCP, the opinions of medical specialists, and restoring the key nodes of the epidemic. However, the reports produced by many mainstream state media, such as *People's Daily*, *Caixin Weekly*, and *China News Network*, which opened epidemic reports to all users for free during a specific period of time, and at the same time send news about the pandemic on their official accounts of online media, still did not have an advantage for users. Short videos are very popular. On platforms such as TikTok, bilibili, and YouTube, videos that were only a dozen seconds long and had millions or even tens of millions of views. The problem lied not in the report itself, but in the online media dissemination model.

In addition to these reports, there were some key rumor-refuting information, which also could not reach users smoothly. And there were still all sorts of rumors about the coronavirus. The media, spreading information about disasters, excite the public, causing a very wide range of feelings – horror, fear, disgust, panic, sympathy. The media can “turn off” common sense (Melnik et al., 2020).

Fear-driven people would pay more attention to rumors in times of distress, Festinger said. Rumors provide cognition in tune with fear in the sense that people accept and believe them (Festinger, 1999). In addition to finding support for fear, people also need some rumor support to stick to their positions. Therefore, in times of disaster, the spread of rumors will suddenly increase.

Rumors don't have to be fake news. Judging the authenticity of information is a very professional job, and it cannot be completely solved by the media literacy of ordinary users, nor even some power agencies can judge it based on their experience, but depends on professional investigation and verification. However, it is still necessary to refute rumors based on careful investigation and verification, and it is even more necessary to disseminate these rumors widely. In response to the rapid spread of rumors, most of the Network media has adopted a simple and rude method of “deleting posts”.

In fact, on the Network media, it is possible to realize the mandatory connection between content and people, and the wide dissemination of information. For example, advertisements in WeChat's circle of Friends and Facebook can be pushed to all users, and sometimes they can be targeted to different groups of users. In the algorithm recommendation, it can also be adjusted to tilt towards important content (Yu, Qu, 2020: 127-133). It is not difficult to solve the wide coverage of certain information technically. The key is that the Network media needs to make adjustments in the dissemination mechanism to provide such a channel resource for information of important public value.

During the extraordinary period, *Caixin Weekly* took the lead in launching a full-record channel for the new crown pneumonia, and canceled the “paywall” for reading, so as to report the epidemic situation in an all-round way for the public. *Caixin Weekly* also launched nine consecutive issues with heavy coverage on the cover, investigating the development of the epidemic in a panoramic manner. At the same time, the publication gave advice and suggestions on the prevention and control of epidemics, created a system of columns, and offered comments on the hotline. Many articles were widely disseminated, which aroused widespread praise, support and protest in the society. However, some researchers criticized the phenomenon that some of the Network medias only follow the trend of technology, and have not made progress in the professional level of journalism. Du Junfei, professor of Journalism and Communication at

Nanjing University in China, even pointed out: “If it cannot report real news, it is all fake media. If it cannot provide the public with close services, it is all fake innovation” (Du, 2020).

New technologies are greatly changing the communication pattern, the living environment of the media, and the relationship between the media and users. Compared with the epidemic of SARS in 2003, the channels and modes for the public to obtain information have undergone tremendous changes today. Rumors, fake information that in the past could only be spread via text messages on mobile phones, are now pouring from all sides on the Network medias. Although platforms such as Weibo, TikTok and Facebook have brought a lot of false information, it is also because of them that more people knew the real situation of the frontline of the fight against the epidemic in Hubei, where the epidemic of NCP broke out.

P.Q. Fors and D.M. Barch noted an association between electronic media use and both anxiety and depression, with a stronger association with depression than with anxiety (Fors, Barch, 2019: 907-917). Due to the blessing of new technologies, the forms of online media reports are diversified, and the content of reports is difficult to receive reasonable control, which can easily lead to frequent online rumors during the epidemic, and the public is nervous and panic. Therefore, the new technology has not reduced the professional requirements for the media. Especially nowadays self-media people can also participate in content production, and only with a higher professional level can the media have a sense of presence. For example: during the epidemic of NCP period, Sanlian Life Weekly realized content value-added through content IP and knowledge production.

The rise of new medias, especially the popularity of the Network media, has brought about decentralized communication, and the authority of new media, which used to be at the center of communication, has been weakened. However, during the epidemic period, traditional media and their new media platforms have once again attracted attention. According to the Report on Media User Consumption and Usage Expectations During the epidemic of NCP Period conducted by the survey agency CSM, nearly three-quarters of the respondents indicated that they watched more TV than before, and more than half of the respondents believed that traditional media websites can help it obtain more reliable and high-quality epidemical information, ranking first among all options; the second is TV media; while *WeChat* and *Weibo* are ranked third and fourth respectively (CSM..., 2020).

Pushing information of public value through centralized communication also helps to break through the blockade of individual “cocoon rooms”, and promotes individuals’ understanding and attention to society and other groups. Centralized content production and dissemination can guarantee the level of content to a certain extent. When it is necessary to mobilize the whole people, the effect of centralized communication is often immediate, and the non-discriminatory, full-coverage communication mechanism can achieve the wide and efficient arrival of information.

But this centralized communication model is not perfect. After the emergence of social networking media, people migrated to it one after another, and decentralized communication gradually emerged. The benefits of decentralized content production and personalized content distribution are obvious: the threshold for content production is lower, the content supply side has experienced explosive growth, and the growing content needs of users can be met; the content distribution efficiency is higher, and thousands of people face thousands of people (Seong et al., 2010: 1-8).

The advanced algorithm screens out the information that the user is most interested in from the massive amount of information, so that the individual needs of the user can be met. Under the impact of the epidemic, we have seen some new changes in the era of decentralization: on the one hand, high-quality platforms are regaining user trust. These together promote the establishment of a more high-quality content ecology.

The extraordinary period of the epidemic has also concentratedly exposed the problems of decentralized communication, such as insufficient information acquisition, information confusion, emotional communication, etc. Along with this epidemic of NCP, the infodemic also had become explosive on the Network media platforms. Some content industrial practitioners regarded traffic as the only operational goal, created hotspots, actively produced or disseminated false news, front-page content, pseudo-knowledge and other low-quality content. During the epidemic, rumors such as “drinking alcohol can kill bacteria and prevent infection”, “academician Zhong Nanshan suggested gargling with salt water to prevent viruses” and other rumors spread, which had a serious impact on epidemical prevention in society.

To improve the public information environment and public communication environment, and establish an ideal public information dissemination center, one cannot rely solely on a certain mode of communication, centralized or decentralized. Sometimes, they need to coexist.

4. Results

The Network media has brought about a human-oriented communication model, which is based on the connection between people. The development of technology has indeed made the connection between people reach an unprecedented degree today. Even short video platforms with relatively weak social connections are also an important communication platform during this epidemic. However, it does not mean that people have really broken the existing divisions such as social circles. Especially during the epidemic period, people's personal preference for information selection will be strengthened, and the phenomenon of information cocoons on the Internet is particularly prominent. Therefore, we need to rethink the responsibility of social platforms in public information dissemination in public emergencies and their possible solutions.

The infodemic, which was born almost at the same time as the epidemic of NCP, has caused mixed information in the public opinion field at home and abroad. But as we know that rumors are not necessarily rumors or fake news. Some information that we cannot judge as true for the time being cannot be simply classified as "rumors". The spread of some "rumors" may even obscure important facts, resulting in unpredictable consequences (Tang, Sun, 2021: 171-181). However, respecting the user's choice has become a necessity today. Modern social platforms need to rethink their roles in public information dissemination and public communication, and they also need to assume corresponding responsibilities. This responsibility is not only reflected in "deleting posts", but to ensure the diversity of the information environment as much as possible. The completeness of information can maximize the sufficient and smooth communication between public content, high-quality content and users.

Improving professionalism in news production does not conflict with the application of technology. Whether it is an emergency period such as an epidemic, or public communication under normal circumstances, a wider collection, in-depth research and integration of news information, or analysis of the background and forecast trends of news events will help media workers improve their professionalism. New technologies can also affect professionalism. Although the changes in the new media era began with technology, yet the content of the information turned out to be decisive.

Centralized and decentralized communication have their own advantages and complement each other. When mass mobilization is required, the centralized communication effect is efficient and fast. Decentralized communication can bring some satisfaction that centralized communication cannot, but decentralized communication can easily cause infodemic.

5. Conclusion

In the era of mass communication, communication research has already revealed the mechanism of people's selective exposure, understanding, and memory of information. The current communication ecology has brought about the worry of information cocoons. In recent years, the rise of personalized information recommendation algorithms has generally aggravated people's concerns about information cocoons. Especially in the face of a global public health crisis, building an ideal public information dissemination channel is the top priority. Platforms need to improve the connectivity between public content and individual users. In addition to paying attention to technology applications, the media also needs to improve the professionalism of news content production. The centralized communication and decentralized communication of the media will still coexist in the future to deal with the infodemic.

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