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**Evolution of theoretical film
studies concepts in the *Cinema
Art* journal (1931-2021)**

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This monograph * identifies the following main historical stages in the evolution of film theory concepts in the *Cinema Art* journal from its inception (1931, the journal was then called *Proletarian Cinema*) to the present day: 1931-1955 (during the overall totalitarian period of the USSR, editors-in-chief V. Sutyurin, K. Yukov, N. Semenov, A. Mitlin, I. Pyryev, N. Lebedev, V. Grachev, D. Yeregin, V. Zhdan), 1956-1968 (thaw period, editors-in-chief V. Zhdan, V. Grachev, L. Pogozheva), 1969-1985 (stagnation period, editors-in-chief E. Surkov, A. Medvedev, Y. Cherepanov), 1986-1991 (the period of "perestroika," editors-in-chief Y. Cherepanov and K. Shcherbakov), the post-Soviet period 1992-2022 (editors-in-chief K. Shcherbakov, 1992; D. Dondurey, 1993-2017; A. Dolin, 2017-2022).

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Introduction

Actuality and scientific novelty. In most cases, topics related to the film studies concepts of the *Cinema Art* journal were considered by researchers (Alakshin, 2014; Dmitrieva, 2020; Golovskoy, 1984; Hill, 1960; Kovalov, 2009; Shishkin, 2017; 2018; Vasiliev, 2006, etc.) fragmentarily, without any attempt at a full-fledged theoretical content analysis. Consequently, the analysis of the transformation of the theoretical concepts of film studies in the *Cinema Art* journal – from the year of its foundation (1931) to the present day – is very relevant, both in film studies, cultural studies, and in historical, science studies, philosophical, political science, sociological aspects.

Of course, in the Russian period, the print run of the paper version of the *Cinema Art* declined sharply, however, its influence and audience, given that the demand for movies in the modern world remains very high (of course, taking into account its distribution on various media and platforms), have survived, thanks to the online version of this journal.

In recent years, attempts have been made in the scientific world to analyze individual time periods of the *Cinema Art*: the period of perestroika (Dmitrieva, 2020; Shishkin, 2017; 2018), the modern (Russian) stage (Alakshin, 2014; Vasiliev, 2006). This series also includes our articles analyzing the two anniversary years of the *Cinema Art*, 1967 and 1977 (Fedorov, 2017).

However, none of the researchers (neither in Russia nor abroad) has yet set themselves the task of analyzing the transformation of the theoretical aspects of film studies throughout the entire time interval of the existence of the *Cinema Art* (from 1931 to the present).

We see the applied significance of our research in the fact that the results obtained can be used in the scientific activities of film critics, culturologists, art historians, sociologists, historians, science scholars, scientists studying media culture; find application in the field of film studies, cultural studies, history, journalism, art history, film studies, sociological education (teachers, graduate students, students, a wide range of audiences interested in this topic).

The scientific problem the project aims to solve arises from the contradiction between the relatively detailed scientific development of film studies in general (Andrew, 1976; 1984; Aristarco, 1951; Aronson, 2003; 2007; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Demin, 1966; Freilich, 2009; Gibson et al., 2000; Gledhill and Williams, 2000; Hill and Gibson, 1998; Humm, 1997; Khrenov, 2006; 2011; Lipkov, 1990; Lotman, 1973 ; 1992; 1994; Mast and Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982) analysis of the evolution of theoretical film studies concepts in the leading Soviet and Russian film studies journal *Cinema Art* (1931-2021).

It should be noted that the works of scientists of the Soviet period devoted to the subject of film studies (Lebedev, 1974; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982, etc.) were often very strongly influenced by communist ideology, which, in our opinion, interfered with an adequate theoretical film process analysis.

Object of study. The object of our research study is one of the oldest in the world and the most representative in its segment theoretical journals in the field of film studies, *Cinema Art*, which (unlike other Soviet periodical film publications) managed to survive in the post-Soviet era.

Subject of study: the evolution of theoretical film studies concepts in the *Cinema Art* journal – from the year of its foundation (1931) to the present day.

The purpose of the project: through a comprehensive content analysis and comparative interdisciplinary analysis, for the first time in world science, to give a holistic description, reveal features, determine the place, role, significance of the evolution of theoretical film studies concepts in the *Cinema Art* journal (1931-2021), that is, to obtain a new scientific knowledge that reveals patterns, processes, phenomena and dependencies between them in a given thematic field.

Research hypothesis: through a comprehensive content analysis and comparative interdisciplinary analysis, revealing the features, place, role, significance of the evolution of theoretical film studies concepts in the *Cinema Art* journal, it will be possible to synthesize and graphically present the main theoretical models of film studies concepts and predict the future of their development.

Research objectives:

- to study and analyze the scientific literature, to some extent related to the topic of the

declared project;

- to study film studies, historical, cultural studies, sociocultural, political, philosophical, sociological contexts, the main stages of the evolution of theoretical film studies concepts in the *Cinema Art* journal – from the year of its foundation (1931) to the present day.

At the same time, our tasks will include identifying the transformation of such important scientific components as philosophical approaches (patterns and trends of scientific knowledge, taken in their historical development and considered in a changing historical and sociocultural context); historical stages of development; sociological approaches (study and analysis of the relationship and interaction between film studies and society, changes in the social status of this science), scientific ethics (study and analysis of moral problems associated with scientific activities in the field of film studies); features, models of scientific film criticism creativity; aesthetics of scientific activity (study and analysis of the relationship between film science and art, aesthetic consciousness, the influence of art forms on film criticism scientific activity, etc.); economic problems of scientific film studies, problems of scientific policy in the field of film studies;

- carry out a classification, quantitative and qualitative content analysis, a comparative analysis of the content of film studies theoretical texts in the *Cinema Art* journal (taking into account the tasks outlined above); establish and classify, analyze the main theoretical film studies trends and concepts, the specifics inherent in each historical period of the development of the journal in the contexts mentioned above.

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, cultural, hermeneutical, semiotic approaches proposed in the works of leading scientists (Aristarco, 1951; Aronson, 2003; 2007; Bakhtin, 1996; Balázs, 1935; Bazin, 1971; Bessonov, 2012; Bibler, 1990; Buldakov, 2014; Casetti, 1999; Demin, 1966; Eco, 1975; 1976; Eisenstein, 1939; 1940; 1964; Gledhill and Williams, 2000; Hess, 1997; Hill and Gibson, 1998; Khrenov, 2006; 2011; Kuleshov, 1987; Lotman, 1973; 1992; 1994; 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, appeal to facts, analysis and synthesis of theoretical conclusions, etc.), on the historical approach – consideration of the specific historical development of the declared project topics.

Research methods: complex content analysis, comparative interdisciplinary analysis, theoretical research methods: 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.

Many research of scientists (Andrew, 1976; 1984; Aristarco, 1951; Aronson, 2003; 2007; Balázs, 1935; Bazin, 1971; Bergan, 2006; Branigan, Buckland, 2015; Casetti, 1999; Demin, 1966; Eisenstein, 1939; 1940; 1964; Freilich, 2009; Gibson et al., 2000; Gledhill and Williams, 2000; Hill and Gibson, 1998; Humm, 1997; Khrenov, 2006; 2011; Kuleshov, 1987; Lebedev, 1974; Lipkov, 1990; Lotman, 1973; 1992; 1994; Mast and Cohen, 1985; Metz, 1974; Razlogov, 1984; Sokolov, 2010; Stam, 2000; Villarejo, 2007; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982 and others) talking about cinematic concepts. However, so far in world science, an interdisciplinary comparative analysis of the evolution of the theoretical aspects of film studies has not been given in the entire time interval of the existence of the *Cinema Art* journal (from 1931 to the present).

It is known that theoretical concepts in film studies are changeable and are often subject to fluctuations in the course of political regimes. From this it is clear that in Soviet scientific film studies literature (Lebedev, 1974; Weisfeld, 1983; Weizman, 1978; Zhdan, 1982, etc.), as a rule, communist-oriented ideological approaches were manifested.

As for foreign scientists (Kenez, 1992; Lawton, 2004; Shaw, Youngblood, 2010; Shlapentokh, 1993; Strada, Troper, 1997, etc.), in their works on Soviet and Russian cinematography, they mainly turned to political and artistic aspects of cinema, and quite rarely touched upon the subject of theoretical film studies in the USSR and Russia (one of the few exceptions: Hill, 1960).

In the course of the study and analysis, we have identified a working version (which will be

refined in the course of further research) of the main historical stages in the evolution of film studies theoretical concepts in the *Cinema Art* journal from the moment it was founded (1931, the journal was then called *Proletarian Cinema*) to our days: 1931-1955 (during the generally totalitarian period of the development of the USSR, chief editors: V. Sutyurin, K. Yukov, N. Semenov, A. Mitlin, I. Pyriev, N. Lebedev, V. Grachev, D. Eremin, V. Zhdan), 1956-1968 (period of the "thaw", chief editors: V. Zhdan, V. Grachev, L. Pogozheva), 1969-1985 (period of "stagnation", chief editors: E. Surkov, A. Medvedev, Y. Cherepanov), 1986-1991 (perestroika period, chief editors: Y. Cherepanov, K. Shcherbakov), post-Soviet period 1992-2022 (chief editors: K. Shcherbakov, 1992; D. Dondurei, 1993-2017; A. Dolin, 2017-2022).

Theoretical Concepts of Film Studies in the *Cinema Art* Journal in the First Decade (1931-1941) of Its Existence

In this chapter, we will focus on the analysis of the theoretical concepts of film studies in the *Cinema Art* journal in the first decade (1931-1941) of its existence, when its chief editors were: Vladimir Sutyurin (1902-1985): 1931-1933; Konstantin Yukov (1902-1938): 1934-1937; Nikolai Semionov (1902-1982): 1937 and Aron Mitlin(1902-1941): 1938-1941.

Based on the changing political and socio-cultural contexts (see main political and socio-cultural developments in the Appendix), this ten-year period for the *Cinema Art* journal can be divided into a period of relative creative freedom within the general commitment to "Marxism-Leninism" (1931-1934) and the time of almost complete communist ideological socialistic realism unification (1935-1941).

And although tendencies towards ideological unitarity emerged as early as 1932-1933 (the dissolution of the central council of the society "For Proletarian Cinema and Photo" (February 1932), the the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution..., 1932), publication of an article sharply criticizing the Society "For Proletarian Cinema and Photo" (Evgenov, 1932), Decree of the All-Russian Central Executive Committee on the liquidation of the Society "For Proletarian Cinema and Photo" (1932); renaming the journal *Proletarian Cinema* in *Soviet Cinema*), in the journal *Proletarian Cinema/Soviet Cinema* in 1931-1934, to some extent, the debatable spirit of the 1920s was still preserved.

In the Table 1 presents statistical data reflecting changes (from 1931 to 1941) in the names of the journal, organizations, whose organ was the journal, its circulation, periodicity. The names of the chief editors are indicated, as well as the number of articles on film theory for each year of publication of the journal.

Table 1. Journal *Proletarian cinema/Soviet cinema/Cinema Art* (1931-1941): statistical data

Year of issue of the journal	Name of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1931	<i>Proletarian Cinema</i>	Association of Revolutionary Cinematographers	14 – 28	12	V. Sutyurin	13
1932	<i>Proletarian Cinema</i>	Association of Revolutionary Cinematographers	6 – 15	22	V. Sutyurin	24
1933	<i>Soviet Cinema</i>	Association of Revolutionary Cinematographers	2,7 – 5	12	V. Sutyurin K. Yukov	23
1934	<i>Soviet Cinema</i>	Association of Revolutionary Cinematographers	4 – 7	12	K. Yukov	7
1935	<i>Soviet Cinema</i>	Association of Revolutionary Cinematographers (№1). Central Committee of the Cinema Union	5 – 6	12	K. Yukov	3
1936	<i>Cinema Art</i>	Main Directorate of the Film and Photo Film Industry of the All-Union Committee for Arts	4,2 – 6	12	K. Yukov (№№ 1-5). N. Semionov (№№ 6-11) Editorial	11

		under the Council of People's Commissars of the USSR			board (№12)	
1937	<i>Cinema Art</i>	All-Union Committee for Arts under the Council of People's Commissars of the USSR	4,5 – 5	12	Editorial board (№№ 1-9), A. Mitlin (№№ 10-12)	9
1938	<i>Cinema Art</i>	All-Union Committee for Arts under the Council of People's Commissars of the USSR (№№ 1-2). Committee for Cinematography under the Council of People's Commissars of the USSR	4,5 – 6	12	A. Mitlin	7
1939	<i>Cinema Art</i>	Committee for Cinematography under the Council of People's Commissars of the USSR	6	12	A. Mitlin	16
1940	<i>Cinema Art</i>	Committee for Cinematography under the Council of People's Commissars of the USSR	5 – 5,2	12	A. Mitlin	23
1941	<i>Cinema Art</i>	Committee for Cinematography under the Council of People's Commissars of the USSR	5	6	A. Mitlin	7

The first issue of *Proletarian Cinema* for 1931 was, in fact, devoted to the political manifesto of the journal, in full accordance with the directives of its body, the Association of Revolutionary Cinematographers, attracting the audience to the slogans of the dominant communist-oriented proletariat in cinema (let's not forget that at that time an active process of collectivization was still going on in the USSR, causing resistance from the peasant masses). The very titles of the articles speak eloquently about this: "What does "proletarian cinema" mean, "On the socialist reconstruction of cinematography", "For the cinema of the Bolshevik offensive", "In the struggle for proletarian cinema".

In particular, one of the Association of Revolutionary Cinematographers' ideologists, K. Yukov (1902-1938), wrote that "the next most serious work of the proletarian public, Marxist criticism, proletarian cadres and advanced revolutionary filmmakers is to reveal class hostile attacks, their mistakes and shortcomings, on the basis of consolidation proletarian-revolutionary forces, armed with the methods of dialectical materialism, to forge the right ideological weapon – proletarian cinema" (Yukov, 1931: 29).

Already from the next issue, a theoretical attack began on formalistic phenomena in

cinema and culture, which in the USSR of the 1920s still felt quite free.

The editorial of *Proletarian Cinema* emphasized that “the main danger that quite realistically confronts us is attempts, one way or another, to emasculate the political, philosophical meaning of the discussion. These attempts, expressed either in the form of “practicality” (calls to “earthly”, narrow production issues, refusal to discuss large or general problems of cinema), or in the form of reducing the discussion to any one side of the issue (most often reducing it only to the creative questions of one of the areas of cinematic art cinematography) have only one objective meaning – the meaning of class hostility. They come either directly from elements of cinema that are class hostile to us, or from people who capitulate to bourgeois experience in the field of cinematography.

The main form of manifestation of bourgeois theory in cinema is the so-called formalist concept. Formalism is the most complete concept, which dominated the cinema almost completely for a number of years, cultivating significant and, moreover, qualified production personnel. Very often, formalism, merging with the businesslike intelligentsia, with the most up-to-date “theories” that grow on this soil, dresses up in ultra-left garb. The fight against formalism, which began not so long ago, proceeded without due activity. All this makes formalism the main danger on the theoretical front in cinema. ... What is new in the tactics of the Formalists is the desire to extend the concept of formalism to everything possible, and especially to the most outstanding phenomena of cinematography, in order thereby to depersonalize the concept of formalism and deflect the blow from it. What is new in the tactics of the formalists, given the declarative refusal of some of them to defend the formalist theory, is also the spread of the version that formalism is only a theory, that it cannot exist at all in the practice of creative work. In accordance with this tactic, the task of fighting formalism should be to intensify the fight against formalist practice” (Main..., 1931: 2).

The theoretical article of the literary critic M. Grigoriev (1890-1980) “Literature and Cinema” was largely devoted to the fight against formalism, where it was argued that “a weak script inevitably pushes a talented director to formalistic exercises. Insufficient penetration of the director into the script, into his creative method, viewing the script as a pretext for a purely formal game of directorial and camera techniques inevitably leads to an ideological distortion of the script” (Grigoryev, 1931: 15, 17).

In the third theoretical article of this issue of the journal, the formalistic views of S. Eisenstein, L. Kuleshov and V. Pudovkin on the role of montage in filmmaking were sharply criticized: “Eclecticism in film theory and film criticism is a widespread phenomenon. The mission of the eclecticists is to smuggle idealistic, bourgeois theories under the outer cover of sociology, Marxism, dialectics. ... It is known that just in the field of these general questions we have a dominance of eclectic and formalist definitions. For example, the formula that montage as a method of combining cinematographic material is the essence and basis of cinematography is unusually common: from Kuleshov to Eisenstein and Pudovkin, everyone resorts to this formula. But such a point of view is built on the denial of meaning, content in the film image, frame, and, according to its supporters, the meaning and content depend solely on the nature of the combination of montage pieces, i.e. from installation. There is no need to expand on the fact that such a position is anti-Marxist, for it reduces art to a system of techniques, to a form, throwing out the idea, the content. ... In the first place, Marxists put the content of a film work, and this content, expressed in images, is, of course, not located between the frames, not in the methods of combining them, but in the frames. Any attempt to replace this content with montage essentially means formalism” (Mikhailov, 1931: 26).

In the next issue, the *Proletarian Cinema* dealt a theoretical blow to another prominent formalist, this time the well-known literary critic and screenwriter V. Shklovsky (1893-1984) was subjected to an ideological scolding. In a review of his book on screenwriting (Shklovsky, 1931), it was noted that “Shklovsky very subtly pursues a certain tactic that characterizes the “obsolete” of formalism in practice. Having hidden their theory, but not recognizing that it has been beaten by Marxism, the formalists proclaim the absence of any theory as an indisputable fact that forces them to engage in bare empiricism without methodology. But “where it is thin, it breaks there”. There is no empiricism without methodology, however inferior, however meager. So in this case, the ears of formalism stretch out from Shklovsky's empiricism. ... It turns out that, going to “dirty work”, Shklovsky did not abandon the tools of formalism and, denying methodology in general, in the name of pure empiricism, he impregnated the latter with

formalism. Therefore, his manual for novice screenwriters gives a harmful methodological and creative orientation and does not help to educate the necessary screenwriting personnel" (Mikhailov, 1931: 52, 55).

The article of the film critic N. Lebedev (1897-1978) "For proletarian film journalism" (Lebedev, 1931) was also oversaturated with ideological passages and the struggle against formalism and "aestheticism". In it, he once again reminded readers that "the only correct theory, such the only true scientific method, valid in any field of knowledge, ... [is] the method of Marx-Engels-Lenin – the method of dialectical materialism. ... that proletarian newsreels cannot and must not set themselves any other tasks than those set by the working class and its party at this stage. ... that every newsreel film, every issue of a journal, every department within it should be based on a certain idea, concretizing the line of the party on one or another sector of the class struggle and the construction of socialism. A film of the unprincipled, a film that puts extraneous tasks at the forefront (self-sufficient aestheticism, experimentation in the name of experimentation, biological entertainment, etc.), proletarian newsreels cannot be produced" (Lebedev, 1931: 20-21).

Politics also permeated the articles of the film critic N. Iezuitov (1899-1941) devoted to the theory of educational cinema. First, N. Iezuitov ideologically sharply reminded that "Marxist film studies are a young science. There are many obstacles in the way of its development. ... There are many enemies. Nowhere, perhaps in any of the related fields of the science of art (literary criticism, art history) do so shamelessly and so unveiledly eclecticism, formalism, metaphysics still dominate in theory" (Iezuitov, 1931a: 5). And then he emphasized that "an educational film ... must be an instrument of political education. There is no place for apolitical films in our education system. ... an educational film should be a class film. But not in the liberal-opportunist interpretation, but in the Marxist-Leninist understanding of the class struggle. ... an educational film should be a party film, because our philosophy of dialectical materialism is a party philosophy, and our science is also essentially a party one. Educational films must educate communists, they must have a politically effective character, they must be connected in this way with the tasks of the proletariat and the party in the struggle for socialism and communism" (Iezuitov, 1931a: 7).

In his second article, N. Iezuitov again assured the readers of the journal that "the biggest shortcomings of individual theories of educational cinema are: empiricism, physiology and formalism. The Marxist methodology of educational cinematography will have to thoroughly work out these theories in the near future, because further movement cannot develop without criticism of everything that has been done so far" (Iezuitov, 1931b: 9).

Reflecting on the theory of educational cinema, L. Katsnelson (1895-1938), then a member of the central bureau of the Association of Revolutionary Cinematographers, emphasized that "educational and technical cinematography is not an art, but a field of science. ... entertainment is in the content itself, and no additions, no flavors, no "entertainment" and "artistic" need to be added here" (Katsnelson, 1932: 27-28).

In defiance of the formalists and aesthetes, the editor of *Proletarian Cinema* V. Sutyurin (1902-1985) praised the work of the director-satirist A. Medvedkin (1900-1989): "Comrade Medvedkin takes a different path. For him, the search for a genre is not a formalist experiment. The very need for these searches arises for him not for formal reasons: he proceeds from certain political tasks ... Thus, Comrade Medvedkin's work fundamentally resolutely contradicts formalist practice. ... How much we, building socialism in the USSR, still need to overcome inertia, conservatism, how much more needs to be used to end the struggle against capitalism! ... Before the proletarian satirist – the world of capitalism, the world of colossal, complex exploitative culture; the world is perishing, but still very strong; a world that plunges the working people into hitherto unheard-of hardships, a world of obscurantism, a world that has stumbled into a hopeless (within capitalism) dead end. Burning, furious hatred must boil up in the mind of a proletarian artist at the sight of this world, which still holds hundreds of millions of working people in its paws and strives to destroy socialist construction in the USSR. And, driven by this feeling, the proletarian artist can raise his satire to such heights that the satire of previous eras has never reached" (Sutyurin, 1931: 5, 7).

Inheriting the tradition of harsh, backhanded phrases from the press of the 1920s, *Proletarian Cinema* did not spare the "temperature" for discussions.

It was in this spirit that a discussion about film genres took place on the pages of the

journal in 1931.

First, V. Grigoryev published an article "On the Methodology for Determining Film Genres" (Grigoryev, 1931: 16-20), where he argued that "we are on the verge of creating a theory of cinema. In essence, one has to start from the basics, because the currently existing (both here and abroad) theories of style, genre, montage, rhythm, etc., etc., most often built on the basis of formalistic methodology, do not withstand more or less serious criticism. Therefore, the immediate task of film theorists is to work on the main problems of cinematography, to cleanse the theory of cinema from all formalistic layers and to revise all methodological principles from the point of view of Marxist art criticism" (Grigoryev, 1931: 16).

And then the following definition of film genre was proposed: "A film genre is a type of cinematic structure: 1) being one of the sides of style, 2) reflecting through this style one or another side of the class psyche at a certain stage of its historical development, 3) characterized by the organic nature of all components that form a poetic unity, and purposefulness, conditioned by the systems to which this genre is subordinate, 4) being typical of mass film production. Style and genre are in constant dialectical unity with each other. Film style characterizes the main tone of film production, taken in the historical and class context, and the genre is a specific and particular form of style. The unity of style and genre is inseparable, because the genre is determined by the style, and the style takes shape through the genre" (Grigoryev, 1931: 17).

In his article on the theory of film genres, the film critic G. Avenarius (1903-1958) first agreed that "we still do not have a Marxist theory of cinema. The problem of creating this theory is complicated, on the one hand, by the extreme youth of the science of cinema in general, and, on the other hand, by the formalistic confusion that is full of numerous pamphlets and articles written on the main issues of cinema theory (montage, genre, style, creative method)" (Avenarius, 1931: 27). And then he accused V. Grigoriev of formalism, since he "denies the genre as a dialectical category – developing – and comes to the recognition of the genre as" a side of this style". ... Such a "methodology" of genre differentiation is fundamentally mechanistic and anti-dialectical, since it leads to the fragmentation of the general category into many separate existing particulars" (Avenarius, 1931: 30), and therefore it is "just an arrangement of the formalist theory of the genre, as a set of devices" (Avenarius, 1931: 30).

In fact, in 1931, only three theoretical articles in the journal *Proletarian Cinema* escaped the stamps of communist ideology.

For example, in his article, the screenwriter and writer I. Popov (1886-1957) insisted that "the introduction of the creative method, as a conscious method of regulating the internal creative process, marks a new stage for art. ... it is not for nothing that in our time people started talking about the creative method in art and, in particular, about the dialectical method, as a method of artistic creativity; ... the reform of creative consciousness in its essence comes down to the artist's awareness of the peculiarities and originality of his style, i.e. that, being individual, single, ... at the same time, is called upon to express the social and general. ... How is the method put into action? In three directions: firstly, through the ultimate understanding of the idea, the creative goal; secondly, through an exhaustive knowledge of the material, and, thirdly, through the comprehension of formal means" (Popov, 1931: 26).

And the artist and director-animator M. Tsekhanovsky (1889-1965) in his articles "Cinema and Painting" and "The Specifics of Ton Films" wrote that "knowledge of the laws of painting (and, of course, not only futuristic painting) is necessary for filmmakers, but to the same extent as it is necessary to know these laws for both the sculptor and the architect. Therefore, it will be equally true to speak about the laws of sculpture and architecture in the problems of cinema" (Tsechanovsky, 1931a: 7).

Reflecting further on sound cinema, M. Tsekhanovsky wrote in a polemical fervor that "cinema is thoroughly saturated with technology, it contains 99 % technology and 1 % art. There is still not even one percent of art in sound cinema ... by the material of sound film art one should understand: visual and sound objects of filming and the result of filming – montage shots. But these elements become the material of art only when they are organized by the artist into sound-visual images expressing a certain content (idea). The idea gives impetus and direction to the whole process of melting the material into an art form. ... The material overcome in the process of "remelting" solidifies in a synthetically fused art form, which is, as it were, an "imprint" of an idea, a materialized idea" (Tsechanovsky, 1931b: 12-13).

A few months later, these views of M. Tsekhanovsky were sharply criticized in the same journal and were accused of formalism: "Based on certain facts, it must be assumed that those who consider themselves besieged in some fortifications formalists. One of these facts should be recognized as M. Tsekhanovsky's article "The Specifics of Tonfilms" (Plonsky, 1932: 4).

Further, catching on to M. Tsekhanovsky's reckless assertion that "cinema is thoroughly saturated with technology, it contains 99 % technology and 1 % art" (Tsekhanovsky, 1931b: 12), V. Plonsky wrote that "if his positions are true, then this means that all our sound films... are 100 % technique, only technique. ... So, in fact, there is still no cinematography, Soviet cinematography, there is only some one percent" (Plonsky, 1932: 4). On this basis, M. Tsekhanovsky was accused of a "formalist sortie" and other anti-Marxist sins (Plonsky, 1932: 6).

The current discussion was continued by S. Skrytev, who rather pessimistically assessed the state of sound cinema in the USSR in 1932: "By the time the technique of sounding from the screen was mastered, silent cinematography had mastered a great culture ... it was the synthetic nature of cinematography that determined the features of the further development of cinematography. The exceptional attraction of synthetic education, which turned towards the greatest achievement of technology – sound recording – unexpectedly placed the further development of cinematography in front of incredible difficulties. ... Sound turned out to be a direct negation of silent cinematography. And it will be an irreparable mistake if, in future cinematographic practice, the fetishization of sound from anti-cinematographic positions continues, if the understanding of the place and role of sound in cinematography is not based on the principle that allows cinematic art to rise to higher levels of development. Unfortunately, even the great masters of Soviet cinematography in their latest works are engaged in cinematic disarmament. This determines the current state of sound cinema, which to a certain extent resembles the state of silent "illusion" at the moment of its inception" (Skrytev, 1932: 20).

The playwright and theater expert N. Volkov (1894-1965) clearly and quite reasonably disagreed with the position of S. Skrytev: "The appearance of sound cinema for some reason terribly worried filmmakers: would a tone film suddenly turn out to be a theater filmed on film? For some reason, it seemed that if a human voice suddenly sounded from the screen, then this voice would turn a cinematographic actor into a theater actor, and each frame almost into a stage setting. It was also frightening that the sound, which in many cases required long montage pieces, would provide an excuse to use this length to equip films with theatrical conversation of people who feel the ramp in front of them. These fears are undoubtedly imaginary, because they stem from a misunderstanding of the cinematic image. The film image is never only a filmed reality, but represents the result of the interaction between the phenomenon that is in front of the lens and the creative direction of the artist. The film image is optical, and this optical quality should be taken not as a technical, but as a creative moment. This is why a sound tape can look like a filmed theater only when the director reduces the role of the movie camera to a simple recorder of phenomena, and does not see it as an instrument of his volitional impulse and creative intention" (Volkov, 1933a: 65).

In fact, S. Skrytev's denial of the achievements of "talking cinema" sharply contradicted the state policy on the intensive development of sound cinematography in the USSR, since sound (among other things) could significantly help the propaganda and agitation functions of the Power. But, in 1931-1933, the publication of such articles in the journal was still possible, as well as controversy on this topic.

The main event of 1932 in the field of ideology and culture was the April Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932), many of the provisions of which became a direct threat to the existence of the Association of Revolutionary Cinematographers.

This resolution, in particular, stated that "at the present time, when the cadres of proletarian literature and art have already grown up, new writers and artists have come forward from factories, factories, collective farms, the framework of the existing proletarian literary and artistic organizations... are already narrow and hinder the serious scope of artistic creativity. This circumstance creates the danger that these organizations will turn from the means of mobilizing Soviet writers and artists to the greatest possible extent around the tasks of socialist construction into a means of cultivating circle closure, detachment from the political tasks of our time and from significant groups of writers and artists who sympathize with socialist construction. Hence the need for a corresponding restructuring of literary and artistic

organizations and the expansion of the base of their work. Proceeding from this, the Central Committee of the All-Union Communist Party of Bolsheviks decides: to liquidate the association of proletarian writers...; unite all writers who support the platform of Soviet power and strive to participate in socialist construction into a single union of Soviet writers with a communist faction in it: to carry out a similar change in the line of other forms of art; instruct the Organizing Bureau to develop practical measures to implement this decision" (Resolution..., 1932).

Thus, the Central Committee of the All-Union Communist Party of Bolsheviks made it clear that the time of the dominant "truly proletarian fighters of the cultural front" in the USSR was over, and the time had come for the unification of all literary and artistic movements under the control of the authorities.

In the same April 1932, an article was published sharply criticizing the Society "For Proletarian Cinema and Photo" (Evgenov, 1932: 11-15), which, in the spirit of the recommendations of the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932) was liquidated in July 1932.

It is clear that under these conditions, the main task of the Association of Revolutionary Cinematographers and, consequently, the journal *Proletarian Cinema* was to survive by proving their loyalty to the "communist party line".

In an editorial published even before the Resolution... (Resolution ..., 1932), the leading editorial article of the *Proletarian Cinema* (For ..., 1932), emphasized the need to "strengthen the attack on hostile theories, on formalism in the first place, as the main form of manifestation of bourgeois theory in the field of cinematography ... to subject the theory of "montage as the basis of cinema" to devastating criticism. ... to criticize the vulgar-materialistic, mechanistic theory of "montage of Attractions" by Eisenstein, as well as his other statements alien to Marxism. The task of the offensive on the theoretical front also consists in the fight against conciliation towards bourgeois and petty-bourgeois theories, in the fight against "rotten liberalism" (For..., 1932: 2-3).

As we can see, the "theoretical" blow was dealt not only to S. Eisenstein, but also to L. Kuleshov, D. Vertov, V. Shklovsky and many other "formalists", whose work was generally positively perceived in the 1920s.

Moreover, recognizing that "the release of the magazine once a month, despite the unacceptable slowness of its publication. ... deprived the editors of the opportunity to respond in any timely manner to current topics" (For ..., 1932: 4), the editors of the *Proletarian Cinema* (of course, after agreeing this with the Association of Revolutionary Cinematographers) decided it was necessary to switch to a two-week period, while simultaneously reducing the timing of publishing work on the release numbers" (For..., 1932: 4), making the publication less academic and more accessible in language to a wide audience.

In reality, in 1932, 22 issues of the magazine were published, of which seven were double. At the same time, it was not possible to significantly expand the readership of the *Proletarian Cinema* editors (circulation ranged from 6 to 15 thousand copies), so in 1933 the publication again returned to the monthly issue (with a new drop in circulation – up to 2.7 – 5 thousand copies).

One of the most important theoretical articles in *Proletarian Cinema* in 1932 was "Time in Close-up", where the director V. Pudovkin (1893-1953) substantiated his theory of cinematic slowing down and speeding up time, which he put into practice in the film *A Simple Case* (1932): "Why not put forward for a moment any detail of the movement, slowing it down on the screen and making it in this way especially prominent and unprecedentedly clear? ... I am deeply convinced of the necessity and validity of the new technique. It is extremely important to understand with all depth the essence of filming the "zeit-loop" and use it not as a trick, but as an opportunity to consciously, in the right places, to any extent, slow down or speed up the movement. One must be able to use all possible speeds, from the largest, which gives extreme slowness of movement on the screen, to the smallest, which gives incredible speed on the screen. ... Shooting with a "zeit magnifying glass" has been practiced for a long time. ... But all the directors who used slow motion did not do one, from my point of view, the most important thing. They did not include slow motion in the montage – in the overall rhythmic flow of the picture. ... I'm talking about the varying degrees of slowing down the speed of movement

included in the construction of the cut phrase. A short piece shot with a "zeit-loop" can be placed between two long normal pieces, focusing the viewer's attention at the right place for the moment. "Zeit-loop" in montage does not distort the actual process. She shows it in depth and accurately, consciously directing the viewer's attention. ... Long-term processes, shown on the screen by editing pieces shot at different speeds, get a kind of rhythm, some kind of special breath. ... The "time close-up" has a huge future. Especially in the tone film, where the rhythm, refined and complicated by the combination with the sound, is especially important" (Pudovkin, 1932: 31-32).

It is surprising that, as if not noticing the calls for experiments with form in this article by V. Pudovkin, the *Proletarian Cinema* continued its active attack on film formalists.

This time the target was the book of the screenwriter and director A. Andrievsky (1899-1983) "Construction of a Tone Film" (Andrievsky, 1931).

Literary critic L. Voytlovskaya (1908-1984), in her article entitled "The Program of Militant Formalism" (Voytlovskaya, 1932: 5-9), argued that Andrievsky acted here "as a follower of ... the most reactionary theories, as a faithful student and successor of Kuleshov. ... It is quite natural that A. Andrievsky, proceeding from these formalistic provisions, cannot look for anything else in sound cinema, except for the "montage of sound frames" (Voytlovskaya, 1932: 7).

Further, L. Voytlovskaya spoke out even more sharply, revealing a whole group of the most active "film formalists": "On the example of A. Andrievsky, his scripts and books, we see that formalism is starting to become more active again. The "third stage" in the history of formalism has now arrived. The first stage was characterized by open speeches by such militant formalists as Kuleshov, Shklovsky, Piotrovsky, and others. This was a period of open speeches in the press, declarations, a period of "flourishing" of formalism in cinema. Then came the period of "renunciation" of their mistakes (with Shklovsky), leaving "into practice" (with Kuleshov). It was a stage of "silence", waiting. Now the third period has come, the most dangerous, the most malicious period of pushing through your formalistic worldview under the flag of working "only in the field of film technology." A. Andrievsky's book is not the first to try to push through formalism under the brand name of "innocent" technique. ... It is characteristic that he quotes exclusively formalists: M. Levidov, Glazychev, Shklovsky, Kuleshov, and again Shklovsky, Kuleshov, M. Levidov. This kind of "ring film" convincingly proves that A. Andrievsky appears in the book as a selfless follower, successor and student of the "luminaries" of formalism. And precisely because now their "teaching" has begun to become more active, precisely because formalism is crawling out of the holes of practical affairs – this is precisely why it is necessary to treat with particular ruthlessness such books as "Construction of a Tonfilm", both clearly and smuggling formalist rubbish" (Voytlovskaya, 1932: 9).

As part of the expression of various creative views in the discussion, which was still permissible in 1932, and taking into account the extreme seriousness of the accusations from L. Voytlovskaya, which in the future threaten to "take measures", A. Andrievsky (1899-1983) soon sent a penitential letter in which he acknowledged that his book "The Construction of a Tonfilm" "not only contains a number of formalistic errors, but is also formalistic in its general concept and in its main principles" (Andrievsky, 1932: 52).

Trying to distance himself from further accusations of formalism, A. Andrievsky wrote: "At one time I entered cinematography under the strong influence of the works of Eisenstein and Kuleshev, who, despite great differences in methods, had common formalistic errors. The writing of my book coincides with the period when this influence still weighed heavily on me. This does not mean that I was a supporter of formalism and did not wage a struggle against formalist methodology as a whole, but this struggle was flawed and half-hearted, because at that time I developed a special "theory", which, unfortunately, still spontaneously arises in many film practitioners. The essence of this "theory" is reduced to the division (and practically – to the opposition) of the creative method and the "technology" of art. ... Being taken in abstraction, the "technology" of cinema turns from "technology" into methodology, and, moreover, inevitably into a formalist methodology. This is the depravity of the theory, which considers the abstract "technology" of art as a science auxiliary to Marxist-Leninist art history, and in this place there is a "junction", but not with the frame, but with Trotsky's anti-Marxist and eclectic attitudes in matters of art" (Andrievsky, 1932: 52-53).

The editorial leading article "A decisive change is needed" (A decisive ... 1932: 1-4),

published in the April issue of *Proletarian Cinema* for 1932, was a reaction to a letter from I. Stalin to the editors of the journal *Proletarian Revolution* (Stalin, 1931), in which he criticized Trotskyist and other opposition "sally" in the Soviet press.

The Association of Revolutionary Cinematographers, struggling to prove their necessity and loyalty to the authorities, of course, could not ignore this Stalinist article, which became "a signal for a decisive offensive against hostile theories about cinema, for the struggle to strengthen the positions of proletarian cinematography" (A decisive ... 1932: 1).

Further, the journal *Proletarian Cinema* drew attention to the fact that "there is no renunciation of their mistakes in the formalist camp, that Kuleshov's statement in the Association of Revolutionary Cinematographers, Shklovsky's speech (at the scenario meeting) were only clever maneuvers in order to hide the hostile Marxist-Leninist theory is the essence of formalism, to disguise itself most subtly and cunningly in order to continue in practice to push through formalist theories and thereby counteract the growth of proletarian cinematography, to oppose Marxist-Leninist theory in cinema ... The communist and Komsomol part of the Association of Revolutionary Cinematographers, having exposed all these tendencies of formalism, declared formalism a theory, with which it is necessary not to discuss, but to brand from beginning to end, as a theory hostile to the interests of proletarian cinematography. ... On the basis of extensive self-criticism, Association of Revolutionary Cinematographers can and must achieve a decisive turning point in its work. For a real restructuring of the Association of Revolutionary Cinematographer to face production, its needs, its tasks! Comrade Stalin's instructions must permeate the entire theory, the entire creative and artistic practice of Soviet cinema. For the Marxist-Leninist theory in cinema! For Leninist cinematography!" (A decisive... 1932: 1, 4).

In the same issue of *Proletarian Cinema*, the cameraman V. Nielsen (1906-1938) (Nielsen, 1932: 18-24) joined in exposing the enemies of Marxism-Leninism in cinematographic theoretical concepts, who spoke out categorically against L. Kuleshov's "formalist" theory of montage: "It should not be forgotten that it is precisely the feature film with its specificity, in the absence of a developed Marxist methodology, that is the most fertile ground for the work of the formalist or other bourgeois school. The theoretical struggle against class-alien trends in cinematography, the ideological disarmament of formalist and mechanistic constructions – all this requires the greatest consolidation ... The first definitions of the frame as an element of film are given to us by L. Kuleshov, who can rightfully be called the father of theoretical vulgarization in cinematography" (Nielsen, 1932: 19).

Rejecting the theory of montage by L. Kuleshov (1899-1970), V. Nielsen emphasized that "the main force of cinematic influence, first of all, is the social content of films; her class orientation. Depending on the extent to which the film reveals and displays this social content, we can judge its expressive qualities. Editing is not a self-contained factor in cinematography. Editing is one of the main means of cinematography, which enables the film director, with the help of specific montage methods, to reveal and display the dialectics of reality. ... The montage leads the spectator to those final conclusions that are conditioned by the social task of the script" (Nielsen, 1932: 23-24).

V. Sutyurin, the editor-in-chief of *Proletarian Cinema*, could not stay away from the fight against the malicious film formalists – he chose "documentary filmmakers", that is, director D. Vertov (1896-1954) and his supporters, as the main target of his article. V. Sutyurin believed that Vertov's "movie eyes" – for tactical reasons and for a certain period of time – were ready to allow a small percentage of "feature films", although, in their opinion, "genuinely Soviet, i.e. proletarian cinematography was to consist of "non-fiction", "documentary" films. ... [Now] they no longer talk about the bourgeois nature of any "fiction" film. They are ready to legitimize a certain percentage of this film production for a classless society as well. But, firstly, the percentage is small and possibly smaller, and secondly, they put them in the background in terms of social significance, believing that in the reconstruction period, the primacy should belong to a documentary, non-fiction film" (Sutyurin, 1932: 15). However, "documentalism, like formalism, being an anti-Marxist system of views, is just as hostile, although at this stage it is less dangerous for the young, just emerging Leninist theory of Soviet cinema. It is necessary to wage a decisive struggle against him" (Sutyurin, 1932: 11).

Film director B. Altshuler (1904-1994) focused his theoretical attack on "cinema aestheticism", arguing that "aestheticism is equally alien to both proletarian artistic

cinematography and proletarian instructive cinematography. Is it a transfer of the creative method of artistic cinematography? Yes, but someone else's, non-proletarian creative method. Therefore, perhaps this method is bad, not because it is borrowed from artistic cinematography, but because it is alien, not proletarian" (Altshuler, 1932: 38).

Since in 1932 a real and sharp discussion was still possible (within certain ideological limits, of course) on the pages of the Soviet press, in the next issue the *Proletarian Cinema* gave the floor to the director D. Vertov (1896-1954), who, in response to the attacks tried to justify the accusations against him and, in turn, he himself accused one of the Association of Revolutionary Cinematographers' members, film critic N. Lebedev (1897-1978), of Trotskyism (Vertov, 1932: 14).

N. Lebedev did not feel sorry for another documentary filmmaker, V. Erofeev (1898-1940): "So, the newsreel according to Lebedev in 1930 should only deal with "fixing events", should turn into a means of apolitical information, and "actual topics will be the property of "Publicist Film Factory". What political illiteracy, what ignorance! ... N. Lebedev cannot understand that, despite the difference in the degree of generalization of the material (resulting from the difference in the nature of the newsreel publication, subject matter and footage), both periodical chronicle and non-periodic newsreel films fulfill the same political tasks, are made on the same documentary material with the help of the same means of production" (Erofeev, 1932: 20-21, 23).

Realizing that serious accusations were made against him (one "Trotskyism" was worth something!) film critic N. Lebedev hastened to answer D. Vertov and V. Erofeev on the pages of the same *Proletarian Cinema*, angrily attacking his "documentary" opponents: "Now "documentalism" – as a creative trend – is no longer there – it has decomposed alive from ideological decay. It is a corpse. But this corpse has not yet been thrown into the dustbin of history. And the "aroma" of his reader had the opportunity to feel on the previous pages, in the articles of D. Vertov and V. Erofeev. There is no one to discuss the former "documentaryism" with. But it still needs to be exposed. This is necessary in order to fight for the purity of the Marxist-Leninist theory of cinema, it is necessary to re-educate those rank-and-file members of this group who are beginning to understand where the former theories of the former "documentary" were leading (Lebedev, 1932: 24).

At the same time, the Soviet film theorist N. Lebedev, not embarrassed by phrases far from academicism, argued that V. Erofeev falsely concluded that he was "a supporter of newsreel," as a means of apolitical information. Where did Erofeev get this nonsense from? What finger did he suck it out of? (Lebedev, 1932: 28). As we can see, even in theoretical articles of that time it was possible to use, in fact, "bazaar" vocabulary...

The most theoretically important article in *Proletarian Cinema* in 1932 was the work of S. Eisenstein (1898-1948), who had returned from a long trip abroad. In an article titled "Lend!" S. Eisenstein wrote: "I am very upset by the talk about "entertainment" and "entertainment"... something opposite, alien and hostile. ... To capture, not to entertain, to supply the audience with exercise, and not to squander the energy brought by the viewer with them. ... As long as we had exciting pictures, we didn't talk about entertaining. Didn't get bored. But then the "capture" was lost somewhere. The ability to build exciting things was lost, and they started talking about entertaining things. Meanwhile, one cannot realize the second without mastering the method of the first. ... To build cinematography on the basis of the "idea of cinematography" and abstract principles is wild and absurd. Only from a critical comparison with more staged early spectacular forms will it be possible to critically master the methodological specifics of cinema" (Eisenstein, 1932: 19-29).

Thus, S. Eisenstein tried (largely contrary to the ideological dominance imposed "from above") to pay attention to the spectacular nature of cinema and the need to "catch" the attention of the masses.

Criticism of superficial sociological approaches to the study of the audience was at the center of L. Skorodumov's article "The Spectator and Cinema" (Skorodumov, 1932: 49-61). Several theoretical articles in *Proletarian Cinema* in 1932 were devoted to the professional aspects of the work of screenwriters (Kapustin, 1932: 26-31), animators (Khodataev, 1932: 44-49) and film actors (Mogendovich, 1932: 32-39).

In 1932, *Proletarian Cinema* attacked the theories of bourgeois cinematography, bringing in for this film critic and writer B. Balázs (1884-1949), who at that time worked in Moscow, and

film critic E. Arnoldi (1898-1972).

B. Balázs in his article "The Ideology of Bourgeois Cinema" reminded readers that "capitalist film production naturally requires maximum sales. It must go towards the ideology of the broadest masses, while at the same time not abandoning its own. In pursuit of profitability, it is compelled to address itself to the "lower" strata, but only to those whose intellectual and emotional needs it can satisfy without harming the interests of the ruling class. Consequently, we can talk about the masses, which are least aware of their own interests. First of all, philistinism is the widest market for sales also because its thinking is not inherent in one social stratum. Petty-bourgeois psychology is still alive in a section of the proletariat, in a very large section of the intelligentsia and the big bourgeoisie. In cinema, they are all united by one feeling. And that is why European and American cinematography is ideologically wholly oriented towards philistinism, and not only because the philistine, the petty bourgeois, can afford cheap pleasure. The tradesman is deprived of a clear class consciousness. He, therefore, will not reject everything that is contrary to his economic and social interests" (Balázs, 1932: 32-33).

In a similar vein, he appeared on the pages of *Proletarian Cinema* and E. Arnoldi. In his article "Sound Cinema in the Theories of Western Formalists," he emphasized that "in America, bourgeois cinematography relies on broad sections of the philistine audience. For the most part, the film acts fairly straightforward. Theoretical and critical shots are guided by the same philistine audience and are grouped around yellow magazines with frank sensational tabloid and advertising installations. The attention of the moviegoer is directed towards unhealthy interests; the ruling class lulls his critical thought, educates him in terms of a superficially sensational attitude towards cinematography. Due to general conditions, revolutionary Marxist theory and criticism of art in general, and cinematography in particular, are in the period of formation and initial deployment of forces, in the conditions of a difficult struggle with the ideologists of the ruling class and representatives of the interests of the petty bourgeoisie of various shades. As a result, the cinematographic theoretical sector in America is distinguished by its quantitative insignificance and low qualitative level. There is a distinct utilitarianism in the approach to cinema art, a desire not to evade the problems of an applied technological order and a tendency to "entertainment" of presentation in order to attract the top of the mass audience" (Arnoldi, 1932: 40-41).

Further, E. Arnoldi extended the ideological thread from Western film studies to Soviet formalism: "We do not know Western cinema well. Even worse we know his theories. Meanwhile, they are of considerable interest. Of course, they are in no way suitable for transplanting onto Soviet soil. But a critical study of them, an acquaintance with the enormous material collected by bourgeois theoreticians, problems that were incorrectly resolved but curiously posed, could be of some use. But the most significant interest of these works is that there, to them, beyond the Soviet border, the roots of the theoretical constructions of our Formalists and other theorists, who are trying to smuggle bourgeois smuggling into Soviet film criticism, go. Knowing enemy positions is the best weapon to fight. Unfortunately, given our current conditions of acquaintance with Western cinema and the established attitude towards it, such arming of our theoretical thought is rather difficult" (Arnoldi, 1932: 41).

Taking into account the trends identified by the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932), already in the first issue of 1933, the journal *Proletarian Cinema* changed its name to a more generalized and "nationwide" one: *Soviet cinema*, having regained its monthly periodicity. At the same time, it remained for the time being an organ of the Association of Revolutionary Cinematographers. The responsible editor V. Sutyryn (1902-1985) also kept his post (also for the time being).

In 1933, the journal continued its line of harsh criticism of formalist approaches in cinema.

Director S. Yutkevich (1904-1985) chose as his target the work of the "malicious formalist" L. Kuleshov (1899-1970), emphasizing that montage was once called the "philosopher's stone" of cinema, and it was fiercely defended both in theory and in practice as a dominant moment in the specifics of the new art. At first it was a healthy and progressive phenomenon, but in the later stages of the growth of Soviet cinema, this theory of the "dominant montage" turned into a ballast that dragged cinematography into a quagmire of bourgeois theories. ... Indeed, was it worth making a "revolution" in order to return in practice to the imitation of American detective

stories (*Ray of Death*), borrowing everything from this genre except for its most important and obligatory feature — entertaining” (Yutkevich, 1933: 8).

Further, S. Yutkevich, from the standpoint of the the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) “On the restructuring of literary and artistic organizations” (Resolution ..., 1932) and socialist realism, very negatively assessed the so-called “poetic cinema”, the supporter of which, as you know, was director A. Dovzhenko (1894-1956): “Soviet cinema lost its audience for a while. The notorious "language of cinema", for the purity of which zealous innovators fought so hard, was defined as the language of poetry, painting, etc. Frames were turned into rhymes, chanted like poems, defined as easel movies, the rhythm of montage was defined as the only "free" possibility of their purely compositional cohesion. The "abstruse" cinematography was created. The “self-made” frame, like the “self-made” word in its time, is what the last of formalism tried to defend themselves with. Mistakes, slips of the tongue by great masters, inevitable in any genuine creative work, in any search for new ways of expressing socialist art, were immediately introduced into a dogma, a rule, a recipe. Materialism, non-objectivity, the denial of man, the reduction of the actor's role to a "typical" puppet or "sitter" — everything was woven into a crazy tangle, which with barbed wire "specificity" protected from the onset of reality" (Yutkevich, 1933: 12).

No less menacingly accused L. Kuleshov of formalism and Americanism by screenwriter and film critic M. Bleiman (Bleiman, 1933: 48-57; 51-60).

The theater expert N. Volkov (1894-1965) criticized L. Kuleshov on two theoretical positions at once: “on the functions of editing and work with the actor: the head could be borrowed from one actor, the hand from another, and the figure from a third, and all this, thanks to the dexterity of editing, could create the impression of one and the same person, that is, the viewer was not aware of this arithmetic of the parts of the human body. Kuleshov came to erroneous conclusions. However, while remaining on healthy creative ground, it is quite correct to interpret the actor's film image as a combination of a game actually taking place in front of a movie camera with those imaging techniques that the director and cameraman apply to the actor not only to document him, but in order to elevate the image of the actor to a new, more important artistic height” (Volkov, 1933b: 59-60).

A voluminous theoretical article by the film critic N. Lebedev (1897-1978) “On the specifics of cinema” (Lebedev, 1933: 71-80; 67-73; 48-62) was also devoted to the irreconcilable struggle against formalism: “It is precisely in the identification of ideological production with material production that one must seek an explanation for the fact that for many years we have tried to direct the production of film according to the principles used in the production of matches, furniture and dishes. And this led the "film factories" to "incomprehensible" (for their leadership) breakthroughs and production defeats. It is here that one of the main reasons for the vitality of formalist theories in our cinematography, identifying the screenplay with "raw materials" and "semi-finished products", and the film actor with scenery, accessories and other "materials" "recycled by the factory." For if films are produced in factories, then there must be "raw materials", there must be "semi-finished products", there must be "material", and so on. ... So, the question of what kind of social phenomena — ideological or material should cinema be attributed to, can only have one answer — ideological” (Lebedev, 1933: 74, 76).

Film critic N. Iezuitov (1899-1941) was quite in solidarity with such an ideological and class approach to cinematography: “What are the general conclusions reached by Soviet art science in the doctrine of style? First of all, style is the unity of content and form of art. In contrast to bourgeois art history, which defined style formally, either as the sum of artistic techniques or as the sum of formal features, Soviet science sees class content as formalized in style. Not the content is simple, but precisely the content is formalized, not the content is indifferent and abstract, but the content that has become the product of artistic creativity. Style, therefore, is not what artists and poets want to say about themselves in the language of broadcast declarations, but what is obtained objectively, in practice. ... The complete identification of style with the worldview or creative method of the artist, which is often found among us, obscures the real connections between art and philosophy. Style is a product of a worldview, it is the ideological and artistic result of applying a creative method to the material of reality, the content of style is determined by a class worldview, but the worldview itself is not style. ... style content is class content. This means that the method of cognizing reality in a given stylistic system expresses the ideology of a certain class” (Iezuitov, 1933: 40-41).

Being under strong pressure of criticism accusing him of formalism, S. Eisenstein in his article also emphasized that “the basis of the director’s activity is to reveal, reveal and build images and phenomena of class reflected reality in contradiction. It defines the entire method. And in the method of teaching, we kind of reproduce the evolution of the very method of consideration in contradictions, which at the first stages arises from contradictions in consideration” (Eisenstein, 1933: 60).

In his article “The New Quality of Dramaturgy”, director A. Medvedkin (1900-1989), contrary to the film theorists who were fond of form, argued that “the art of socialist realism is the art of the greatest truthfulness. It does not tolerate random, unreasonable positions, unmotivated actions, unlawfully developing characters. Only subject art can satisfy all these aesthetic needs. The plot of cinema also contains a creative solution to the problem of entertainment. The film, captivating the viewer with sharp and exciting plot situations, will enjoy success and love from our viewers. However, the requirement of a plot in itself does not yet determine the new quality of Soviet dramaturgy into which it must develop. The demand for the veracity of Soviet art sets before the Soviet screenwriter the task of a detailed and deep knowledge of the issue that he solves by means of art. This knowledge cannot be limited only to the knowledge of the terminology of certain production processes. It should be based on a comprehensive study of human behavior in the most diverse conditions of reality” (Medvedkin, 1933: 15).

The main theoretical work published in the *Soviet Cinema* in 1933 was, in our opinion, the article by B. Balázs “Sound Cinema” (Balázs, 1933: 62-74).

Reflecting on the nature of sound cinematography, B. Balázs dwelled in some detail on such aspects of it as “auditory performance”, sound space, silence, noise, sound angle, close-up, influx, montage, etc., and eventually suggested (and, as it turned out just a few years later, he assumed incorrectly) some further parallel coexistence of silent and sound cinema: “Will sound cinema completely supplant silent cinema? Will color-sound cinematography be and remain the last and final achievement? ... One thing seems to me, in any case, logically necessary: silent cinema, as long as it is possible, will be relegated to its original, purely visual realm. Displaced from the field of human relationships, dramatic conversational plots and actions to subjective-associative, to absolute cinema. Only when the silent film differentiates itself into an essentially distinct art form can it again be resurrected next to the sound film. There is no turning back to silent cinema, but I believe in a forward direction, to a new, even more developed silent cinema” (Balázs, 1933: 74).

In November 1933, the *Soviet Cinema* changed its editor: instead of V. Sutyurin (1902-1985), a former party functionary came to this post: K. Yukov (1902-1938). He was the Secretary of the Association of Revolutionary Cinematographers, editor of the magazine *Cinema Front*, head of the scenario workshop *Sovkino*, deputy chairman of the board of the Society of Friends of Soviet Cinematography, member of the bureau of the film section of the Russian Association of Proletarian Writers, executive editor of the newspaper *Cinema*. Contrary to the editorial policy of his predecessor, K. Yukov took a course towards simpler language and understandable to the general readership of film reviews, communist party propaganda materials (including those actively citing I. Stalin) and sharply reduced the share of theoretical articles about cinema.

The most theoretically significant article of the *Soviet Cinema* in 1934 was the work of S. Eisenstein “E! On the Purity of Cinematic Language” (Eisenstein, 1934: 25-31), where he attempted to give a conclusive answer to many “proletarian” critics of his theory of montage: “For many, montage and the left-wing bend of formalism are still synonymous. ... Montage is not like that at all. For those who know how, editing is the strongest compositional tool for embodying a plot. For those who do not know about composition, montage is the syntax for the correct construction of each particular fragment of the picture. Finally, montage is simply the elementary rules of film orthography for those who mistakenly compose pieces of a picture ... In films, there are separate good shots, but under these conditions, the independent pictorial qualities and dignity of the shot become their own opposite. Uncoordinated by montage thought and composition, they become an aesthetic toy and an end in itself. ... We are by no means for the “hegemony” of montage. The time has passed when, for pedagogical and educational purposes, it was necessary to make some tactical and polemical excesses, in order to widely master montage as an expressive means of cinema. But we must and must raise the question of the literacy of film writing. To demand not only that the quality of montage, cinematographic

syntax and cinematic speech should not be inferior to the quality of previous works, but that it should exceed and surpass them – this is what the cause of struggle for the high quality of film culture requires of us. ... It's time to raise the problem of the culture of film language again in all its sharpness. It is important that all film workers speak out about this. And above all, the language of editing and shots of his films” (Eisenstein, 1934: 26, 31).

The second most important theoretical article of the Soviet Cinema magazine in 1934 was the work of B. Balázs "The Dramaturgy of Sound" (Balázs, 1934: 15-24). In it, B. Balázs came to the conclusion that “sound became an organic element of the film only when it received a dramatic function. ... At first, sound received a dramatic function as a material for films in general. Then he received a dramatic function in the plot, in the plot of films. After some time, they understood and began to apply the dramatic function of sound in a separate scene. And finally, the significance of which has not yet been sufficiently appreciated – in a separate frame. True, these four forms merge in montage into one organic whole of form, but still they are different forms with different laws of construction, with completely different principles of composition. And just because of the appearance of a new element – sound – the special character of each form became completely clear” (Balázs, 1934: 16).

The rest of the theoretical articles of the *Soviet Cinema* in 1934 were no longer so significant.

For example, the fight against formalism, now in film studies, was continued by N. Lebedev (1897-1978) in his program article “On Research Work in Cinema” (Lebedev, 1934: 43-49): “What are the most relevant scientific research problems today? First of all, the problems of film dramaturgy, the problem of the specifics of the script and its texture, the problem of the plot and composition of films in general, the problem of film genres, the problem of staging literary works. ... There is a lot of work to be done here to clean up the film-theoretical stables from the *Left Front of Art* formalist manure, on the one hand, and from the husks of *Russian Association of Proletarian Writers*'s bends, on the other. Serious work is to be done here to expose the mistakes of plotless intellectuals, supporters of "montage of attractions", and so on. ... The leadership of cinematography must resolutely turn its face to scientific work and help it materially and organizationally” (Lebedev, 1934: 49).

Literary critic S. Dinamov (1901-1939), in the spirit of a simplified interpretation of the foundations of socialist realism, argued that “showing a happy life of cheerfulness and confidence of the builders of socialism is a necessary condition for a good and strong plot on the topics of our reality. This raises the question of the ending. We do not need the false and false "happy ending" of contemporary bourgeois writings. Of course, there are catastrophes, failures, difficulties, personal hardships, but the future belongs only to the working class. ... We need plot art, in which the depth of ideas, the perfection of form, the relevance of the subject, the artistry of the language would merge into one with a clear and intense development of the action” (Dinamov, 1934: 8).

And the film critic N. Iezuitov (1899-1941) wrote that “external brilliance, cinematic pyrotechnics, witty writing will never be able to breathe true entertainment into the film. The true entertainment of a film can be found only in the dramatic integrity of the work, in the high artistic unity of the elements that make up the dramaturgy, in ideological tension” (Iezuitov, 1934: 120).

The last issue of *Soviet Cinema* in 1934 opened with a photo portrait of I. Stalin, and ended with a portrait of S. Kirov (1886-1934), who was killed on December 1, symbolically marking the end of another stage in the history of the USSR and the beginning of the era of "great terror".

The first issue of the *Soviet Cinema* for 1935 was the last in which it was designated as the organ of the Association of Revolutionary Cinematographers. Apparently still hoping to maintain the status quo, K. Yukov once again assured the "party and government" of devotion to the new course outlined by the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) “On the restructuring of literary and artistic organizations” (Resolution ..., 1932), drawing attention to the fact that “the Soviet film critic must be first and foremost a theoretician of cinematography. A theoretician not in the sense of the ability to build complex logical formulas, but a theoretician in the sense of a deep knowledge of the entire practice of cinematic art, the ability to generalize experience, the ability to disassemble a work of cinematic art in its specific images, technological manifestations. The Soviet film critic is a type

of art theorist who, knowing his job deeply, must be ahead of the creative processes that are emerging in Soviet cinema art. The Soviet film critic must be able to foresee hostile tendencies in the development of art and mobilize the attention of creative forces to eliminate these tendencies" (Yukov, 1935: 13-14).

But it was already too late: it was decided to put an end to the too "left" Association of Revolutionary Cinematographers (albeit with some delay): in January 1935, at the First All-Union Conference of Creative Workers of Soviet Cinematography, it was decided to dissolve the Association of Revolutionary Cinematographers, and already in the second issue of the *Soviet Cinema* it was indicated that he became the organ of the Central Committee of the section of Creative Workers of the Central Committee of the Cinema Union (later – the Central Committee of the Cinema Union).

In the third issue of *Soviet Cinema* for 1935, a theoretical article by E. Zilber and I. Krinkin "Overcoming Empiricism" (Zilber, Krinkin, 1935: 6-10) was published, in which they tried to prove the need for an ideological struggle not only against formalism, but also naturalism in cinematography: "The irreconcilable position of socialist realism in relation to naturalism is one of its fundamental differences from bourgeois realism, within which naturalism had its firm and legalized place. The path to the style of socialist realism lies through overcoming the remnants of capitalism in the minds of people, through overcoming empiricist-naturalistic ideas about reality, about people's destinies. ... The deadly one-sidedness of empiricism is in its straight forwardness and unambiguity, in the fact that the development of the vicissitudes of individual destiny appears as a continuous "necessity", as an exact and only possible replica of the objective course of things. The result is not a unity of the general and the individual, but an identity, a complete coincidence, impoverishing both reality and the individual. As a result, not a typical character rich in content is born ... but an outwardly characterized type (jealous, ambitious), which degrades to a stamp. This is how the types (and clichés) of the wrecker, the enthusiast, the elderly conscientious worker, etc., were born in our time, to which we can now oppose typical individuals: Chapaev, Maxim" (Zilber, Krinkin, 1935: 7-8).

In his next article, I. Krinkin continued this topic, but in combination with sharp criticism of "groupism", "leftism" and "agitprop", recalling that "at one time, as a reaction to formalism, our cinematography appeared theory of the so-called agitpropfilm. This theory actually abolished or, in any case, reduced the role of cinema as an art to a minimum. Representatives of this theory saw the main task of cinema in popularizing various campaigns by cinema, in filming the political slogans of the day. Along with this theory, the ideas of the *Left Front of Art* were inculcated in the cinema, who preached an immediate response to any events of the day, requiring a one-day work. ... In the practice of artistic cinematography, these theories were expressed in a deliberate disregard for form, in a frontal display of any life phenomena, in a schematic opposition of "positive" and "negative". This is how the images of "100 %" virtues and "100 %" villains were born. ... The resolution of the Central Committee of the Communist party of April 23, 1932 put an end to both the theory and practice of "propaganda". But echoes of it are heard in many movies. ... The main trouble with this kind of movies is that they contain extremely few observations of life and even fewer thoughts about what is being observed. They skim the surface of phenomena" (Krinkin, 1936: 17).

But, of course, the journal did not forget the criticism of formalism in cinema and film studies. So A. Mikhailov argued that "the few works on general issues of cinematography that appeared in previous years were largely created under the sign of formalism. Whether we take the collection of Leningrad art historians "The Poetics of Cinema" (1927) and Kuleshov's book "The Art of Cinema", or turn to Western publications, we can equally establish their dependence on the formalist school of art theory. A characteristic feature of these works was the desire to consider cinema only from the point of view of its formal methods, ignoring its ideological and cognitive significance. The doctrine of montage as the essence of cinema and the subordination of content to montage, the doctrine of "estrangement", of a special perspective on the presentation of material as the main task of the director, the consideration of cinema as a new formal artistic language of gestures and the absolutization of the laws of silent cinema (hence the struggle of formalists against sound cinema and in particular against the word in the film), the denial of the role of the plot, the plot in the film – all this was unusually characteristic of the Formalists" (Mikhailov, 1935: 34-35).

A. Mikhailov also criticized the theoretical concepts of B. Balázs (Balázs, 1935), emphasizing that his “philosophical basis lies, first of all, in the fact that he considers art not as a reflection of the real world, processed by the creative consciousness of the artist, but as an organization really unorganized by the categories of art form. In other words, he stands on this issue not on the positions of Marxism, but on the positions of the formal sociological school and the subjective “organizational theory”. ... The theory of cinema ... must rise to the level of a new stage of practice and get rid of the tendencies of formalism” (Mikhailov, 1935: 46-50).

At the same time, A. Mikhailov generally assessed the work of B. Balázs, rather positively: “Bela Balázs is undoubtedly one of the most interesting theorists and critics of cinema. Saturated with great material, replete with sharp characteristics of films, inquisitively seeking knowledge of the essence and methods of cinema, his works, for all their mistakes, were a significant and positive contribution to the creation of the science of cinematography. Let's hope that in the future this contribution from the point of view of Marxist aesthetics and the history of cinema will turn out to be even more significant and indisputable” (Mikhailov, 1935: 50).

In one of the following issues of the journal, B. Balázs published a theoretical article entitled “An answer to my critics” (Balázs, 1936: 39-45), where, admitting his mistakes, he resolutely dissociated himself from the reproaches of formalism that were very dangerous for him: “My the point of view is directed against the formalism of the Avangard, against the subjectivism of the surrealists, against the bourgeois realism of trifles, and entirely for the socialist realism of Soviet arts. If it seemed to some of my critics that they found unconscious elements of formalism or subjectivism in some of the formulations of the book, then one could still argue with them. But if it is coolly asserted that the whole book is a polemical (hence conscious) program and declaration of the former Formalist group and therefore not needed, then this is more than a mistake. ... The main mistake of my book [“The Spirit of Film”] is its too aphoristic style. It gives rise to misunderstood formulations, insufficiently clear-cut conclusions, which therefore seem unconvincing and unsystematic. ... Having lost the scientific style, my work has lost scientific precision, the power of persuasiveness” (Balázs, 1936: 40-42).

At the same time, B. Balázs wrote that “on the whole, a detailed and conscientious article by Comrade Mikhailov (Mikhailov, 1935) put me at ease. I realized that the essential errors of the book did not stem from thoughts, but from imprecise formulations and partly from a wrong perspective, the result of my preoccupation with the problem of form. But I think that because of this I should not be enrolled as a formalist. We must not forget that form and style remain important elements in socialist realism as well. To reveal their real function is the task of my next theoretical work. But they should not only have meaning for the theorist, they should also give impetus to the artist. They stem from my practice of my art. At a higher level, they must again become art. ... I continue to work and will always be grateful to those comrades who, really working in the Marxist-Leninist way, will help me with their criticism” (Balázs, 1936: 45).

The film critic I. Weisfeld (1909-2003) (Weisfeld, 1936: 46-51) summed up the discussion on the theoretical concepts of B. Balázs in the journal, noting that from his statements “the conclusion naturally arises that socialist realism is a symbolic-abstract art, valuable not by the ideological and cognitive significance expressed in images, but by the semantic-metaphorical, propaganda-poster load of each individual frame. ... While arguing with the Symbolists and citing a number of indisputable thoughts about socialist realism, Balázs nevertheless ultimately asserts principles that are far from socialist realism” (Weisfeld, 1936: 50).

Further, I. Weisfeld recalled that “formalism saw in art only a hieroglyph, a symbol, a sign, “an attitude to the method of expression”, and not a living knowledge of reality in vivid images. Here are the roots of the theory of type and expressive material, and the negation of the actor associated with this; hence the exaltation of montage as the alpha and omega of cinema; definition of the plot as motivation for the reception; the fetishization of technological-handicraft techniques as the root cause of the style and figurative structure of cinema; the canonization of silent cinema and the rejection of sound, color, stereoscopic. All these foundations of “shaping” turned out to be wrong and harmful. But the traditions of formalism still live on among creative workers. They find their reflection, as we see, in cinema theory. The overcoming of these traditions, the further development of the Marxist theory of film art remains an urgent task” (Weisfeld, 1936: 50).

However, in the end, I. Weisfeld, on the whole, positively assessed the work of B. Balázs: “In an article about criticizing “The Spirit of Film”, Balázs clarifies his true positions and admits

a number of erroneous provisions in his book (for example, an uncritical attitude towards intellectual cinema). The reason why we once again stopped at an analysis of a number of errors in *The Spirit of Film* is that Balázs does not criticize his errors decisively and consistently enough and strives to explain too much by the "aphoristic" style of literary presentation. The point is not at all to create some new scheme of interaction between form and content in art, as Balázs is trying to do. No wonder his scheme strongly smacks of scholasticism. It is much more important to establish the true errors arising from the underestimation of the figurative-cognitive essence of art in order to get rid of them more quickly. All criticism unanimously noted the significance and interest of "The Spirit of Film", the sharp powers of observation of its author, and Balázs's noticeable desire to free himself from the traditions and errors of the formalist persuasion. But Balázs is characterized by another feature, which is important for a researcher, for a Marxist. Balázs knows and, most importantly, loves the art of cinema, seeks to strengthen its authority, to promote the development of the style of socialist realism. This distinguishes Balázs from many Formalist theorists who treat cinema in an artisanal way, with false objectivism and skepticism. This is once again encouraging that Balázs will create the work that Marxist-Leninist theory expects from him" (Weisfeld, 1936: 51).

In January 1936, the *Soviet Cinema* journal, unexpectedly for many, was renamed *Cinema Art*. O. Kovalov believes that this renaming was due to the fact that "the authorities gradually took a course towards" sovereignty "and nationalism, which at first camouflaged under" people "and loyalty to traditions – the Soviet "avant-garde" with its spiritual cosmos, the cult of individualism and internationalism was she has nothing to do. The convulsive change of names seems to reflect the instability of the time in which the magazine began to live – the transition from the relative freedom of the 1920s to the stronghold of the totalitarian system" (Kovalov, 2009).

Let's not forget that in the same January 1936, in the editorial of the *Pravda* newspaper entitled "Muddle instead of music" (Confusion ..., 1936), D. Shostakovich's opera *Lady Macbeth of the Mtsensk District* was sharply criticized, in which a course was clearly set on classical examples of art, and not on artistic experiments.

In 1936, the *Cinema Art* became an organ of the Main Directorate of the Film and Photo Film Industry of the All-Union Committee for Arts under the Council of People's Commissars of the USSR and, therefore, for many years acquired not an "association-public", but directly state status.

In this regard, the editor of *Cinema Art* K. Yukov (1902-1938) published an article in which he "shot" at several targets at once (on the *Left Front*, formalism and naturalism in art and cinema): "In the struggle for the place of cinema among the arts, the first theoreticians of cinema tried in every possible way to flaunt all the advantages of cinema, stroke it, lubricate it, keep silent about its weaknesses. In different voices, they sang the incomparable possibilities and advantages of cinema. Formalism in cinema saw a mechanical means of fabricating art. *Left Front* saw cinema as a means of factography of reality. Naturalists and artisans of art saw in cinema the means of the easiest and outwardly complete reflection of reality. The imaginary lightness and simplicity of "work" in cinematography turned many heads. As a result, statements harmful to art have arisen that cinema does not need dramaturgy. The principle of shooting a picture without a script was proclaimed as a virtue and feature of the new revolutionary art. The theory of making films without an actor was asserted. The type replaced the actor, the actor turned into a type" (Yukov, 1936: 32).

However, further K. Yukov undoubtedly made a significant, from the point of view of canonical socialist realism, ideological mistake, recklessly approving the publication on the pages of the *Cinema Art* of an article (Zilver, 1936: 12-15), positively evaluating the script by A. Rzheshesky (1903-1967) *Bezhin Meadow*. According to this scenario, in 1935 S. Eisenstein staged a film of the same name, which on November 25 of the same year was sharply criticized by the Main Directorate of the Film and Photo Industry. But officially in 1936, *Bezhin Meadow* was not yet banned (it happened in 1937), so a sharp blow to this film and an article about it was dealt the following year, when screenwriter and film critic N. Otten (1907-1983) reacted very negatively to the position of E. Zilver, "glorifying the script by A. Rzheshesky *Bezhin Meadow* and trying to reinforce the "theory" of the "emotional scenario" on a new basis and with new terminology (Otten: 1937: 30).

The most significant theoretical article in the *Cinema Art* in 1936 was the work of

screenwriter and film critic N. Turkin (1887-1958) "Fabula and Characters" (Turkin, 1936: 37-52). It was practically out of ideology and did not contain an iota of "exposure" that was fashionable at that time. N. Turkin argued that "the driving force behind the events that make up the plot is a contradiction, a discrepancy between some interests, feelings, outlook on life, political ideals, etc. other interests, feelings, dominant morality, way of life, social order, political system, etc. – at the same time, a contradiction, reaching a conflict (collision), that is, a collision of contradictory acting forces. The development of such a contradiction or conflict in a dramatic struggle, in a progressive series of events, constitutes the event content of a dramatic work, its plot, its single action. Thus, the plot of a dramatic work (hence, a film play) is a single and complete action, representing the development of a conflict about a dramatic struggle – in a series of successive events – from an event that starts this struggle to an event that ends it in a happy or tragic way" (Turkin, 1936: 37).

Further, he reasonably argued that "the images of people (characters, characters of the play) are called characters in dramaturgy. Without a full-fledged, vivid depiction of characters, there can be no significant dramatic work. ... Thus, when creating a character, it is always important to determine: 1) what a person does (what he wants, what decisions he makes, what he implements); 2) how he does it (deliberately or impulsively, hesitantly or resolutely, enthusiastically or indifferently, cheerfully or grumblingly, etc., etc.); 3) how he differs from other characters in the play – in what he does and how he does it (a matter of clearly distinguishing characters, opposing them to each other)" (Turkin, 1936: 44).

From the typology of character characters, N. Turkin extended a thread to the genre system of a work of art, since "a particular method of characterization is usually associated with certain genres, is their feature. Ready-made simple images, sometimes very schematic, built on one line, are characteristic of comedy ..., for melodrama ("drama of positions"), for adventurous drama. Complex images characterize realistic drama and realistic comedy of manners. Of course, the boundaries between genres are very often extremely conditional, therefore it is not only conceivable, but also happens in practice, that the images, for example, of an adventurous drama are psychologically complex (let us recall the complex images of Dostoevsky's "detective" novels); or melodrama ("drama of positions"), enriching its images with vivid realistic details, perhaps only with a brighter and more spectacular event fabric will differ from strict realistic drama" (Turkin, 1936: 52).

However, the film critic and screenwriter N. Klado (1909-1990), in his theoretical article "Around the Plot" (Klado, 1936: 40-46), reminded readers that the basis of "every film work is the script. Errors in his design often determine the failure of the picture. The call to build a plot on the principle of theatrical dramaturgy is wrong. Cinematography has its own means of expression. The basic principles of the composition of movie differ sharply from theatrical dramaturgy, the possibilities of which are determined in many respects by the stage, etc." (Klado, 1936: 40).

In August 1936, the trial of the "Anti-Soviet United Trotskyist-Zinoviev Center" took place in Moscow, the main defendants in which were former rivals and frequent opponents of I. Stalin – G. Zinoviev (1883-1936) and L. Kamenev (1883-1936), sentenced on August 24 to an exceptional measure of punishment and literally a few hours after that they were shot.

On January 23-30, 1937, the process of the "Parallel Anti-Soviet Trotskyist Center" took place in Moscow, at which the former prominent Soviet Communist party and government figures were convicted by the Military Collegium of the Supreme Court of the USSR: N. Muralov (1877-1937), G. Pyatakov (1890-1937), K. Radek (1885-1939), L. Serebryakov (1888-1937), G. Sokolnikov (1888-1939) and others. On February 27, 1937, other prominent party and government figures were arrested: N. Bukharin (1888-1938) and A. Rykov (1881-1938). The former People's Commissar of Internal Affairs G. Yagoda (1891-1938) was also arrested.

As it turned out a little later, I. Stalin decided not to limit himself to the destruction of the civilian communist elite, which to one degree or another interfered with his sole unlimited power. On June 11, 1937, a trial took place on the "Case of the Anti-Soviet Trotskyist Military Organization" against former prominent military leaders of the Red Army: A. Kork (1887-1937), V. Primakov (1897-1937), V. Putna (1893-1937), M. Tukhachevsky (1893-1937), B. Feldman (1890-1937), I. Uborevich (1896-1937), R. Eideman (1895-1937), I. Yakir (1896-1937). All of them were shot on the night of June 12.

If in the late 1920s – early 1930s the victims of the authorities were mainly peasants who

rebelled against collectivization, then in the second half of the 1930s the most resonant blow of repression fell on the Soviet (and not only the opposition) ruling elite, accompanied by much less well-known, but much more massive repressions against hundreds of thousands of citizens of the USSR who occupied less prominent positions.

Among them were many filmmakers. For example, in 1937-1940, many leaders of *Mosfilm* and *Lenfilm*, screenwriters, directors, cameramen, film actors became victims of the Power (see Appendix).

On October 29, 1937, the newspaper *Soviet Art* published a devastating article entitled "Clean up the *Mosfilm* studio" (Zverina, 1937: 6), the text of which gives an idea of the atmosphere that prevailed in the era of the "Great Terror": "Quite recently, the main reason was revealed that the largest film factory of the Union is not fulfilling its production and artistic plan. It turns out that the now exposed enemies of the people, including the former director of the studio, were operating in the studio for a long time, systematically preparing the collapse of this largest film enterprise of ours. As a result of the ongoing system of wrecking actions, the *Mosfilm* studio came to the anniversary year of 1937 in a state close to complete collapse. The pests "planned" the production of 15 movies a year and stated that this was the limit of the factory's capabilities. But even this wreckingly low plan has been fulfilled this year by less than half. The leading directors of the factory were doomed to idleness all this year. ... Studio executives screamed heart-rendingly about script hunger. By this, apparently, they hoped to justify the gigantic "scenario expenses", which amounted to 744 thousand rubles for 10 months of this year. ... 11 million rubles were spent on the technical reconstruction of the studio. It is easy to imagine the quality of this "reconstruction" if it was led by the vile wrecker Slivkin. ... The activity of Sokolovskaya [she was the director of *Mosfilm* in 1937] was frankly aimed at slandering and slandering Soviet reality in films. Sokolovskaya did not act alone. She relied in her practice on people like Darevsky – a swindler and a clever filmmaker. Ignoring the camera staff, Sokolovskaya chose her vile enemy Nielsen as her adviser. ... Such is the sad picture of the current state of the *Mosfilm* studios. We must resolutely, in a Bolshevik way, take up clearing and rehabilitating this largest of our film production bases" (Zverina, 1937: 6).

From this it is quite clear that K. Yukov (1902-1938), editor of the *Cinema Art*, struggled to prove (as it turned out soon – unsuccessfully) his devotion to the authorities.

In the second issue of the *Cinema Art* for 1937, K. Yukov wrote: "Renegades against Marxism-Leninism, against the heroic Soviet people who have defeated the capitalist system in their country, against victorious socialism flourishing in the Soviet country, against Lenin's party, against Lenin's best disciple, best friend and leader of all peoples, Comrade Stalin and his faithful comrades-in-arms. ... An eclectic mishmash instead of philosophy, empty phraseology instead of revolutionary theory, a deceitful "spectacular" pose instead of revolutionary actions – this is what always characterized the enemy of the people – Trotsky at all stages. These features of their "teacher" were fully accepted by Trotsky's henchmen, the organizers and participants of the anti-Soviet Trotskyist parallel center Pyatakov, Serebryakov, Sokolnikov, Radek ... – people whose malicious intent was directed against everything that the socialist country lives and will live in its historical development. They have lost their humanity. These are vile and poisonous reptiles. The human is just a mask for them. ... They stabbed in the back a country that was successfully building socialism. But, despite the cunning and deceit, the enemy is caught red-handed, convicted, exposed. The trial of the counter-revolutionary Trotskyist gang, as well as the fair verdict of the court that followed, were a call to quickly eliminate the consequences of sabotage and the misfortunes caused by the enemies of the people. ... The process of the anti-Soviet Trotskyist center obliges the creative workers of Soviet cinematography to take a closer look at the people around them. Greater vigilance is needed. Bolshevik vigilance must be imbued with organizational, creative and scientific work in the cinema. The theme of Bolshevik vigilance should resound in every image of every work of cinematographic art. ... The creative workers of Soviet cinematography with even greater perseverance, even greater energy, will create canvases worthy of a great people, its great party, beloved teacher, leader and friend of Comrade Stalin" (Yukov, 1937: 5-6).

K. Yukov emphasized his complete and unconditional loyalty to the authorities in his "theoretical" article "The Historical Decision", published in the fifth issue of the journal *Art of Cinema*: "Five years have passed since the Central Committee of the All-Union Communist Party of Bolsheviks made a historic decision to restructure the literary and artistic organizations.

Five years is not only an anniversary date, but such a historical period in the development of Soviet art, when you need to think again about the meaning and significance of the historical decision of the Party, test yourself, people and those areas of work that this decision concerns, fully reveal and expose criminal mistakes and perversions of the party line in the field of art, committed by the *Russian Association of Proletarian Writers* and its leaders. The victory of socialism in our country, the Stalinist Constitution, the growth of socialist culture during the frenzied struggle against socialism by the Trotskyist-fascist gang of murderers, the German-Japanese mercenaries, reveal in a new way the meaning and significance of the decision of the Central Committee of the All-Union Communist Party of Bolsheviks on the restructuring of literary and artistic organizations. The past five years have shown that in the leadership of the Russian Association of Proletarian Writers there were not only people who were mistaken, who made frequent mistakes on certain issues in the development of Soviet literature and art, but also people who were hostile to the party and Soviet power with all their behavior. ... Instead of fighting for an active study of reality, for showing the truth of life and concrete reality, the "creative method of dialectical materialism" was put forward, leading away from these tasks. All this led to the fact that the artistic image, as the main property of every art, was ignored, reduced by Russian Association of Proletarian Writers's "theoreticians" to an empty abstract art criticism category. This eclecticism and "theoretical" hodgepodge confused many artists, knocked them off the right creative path, prevented the creation of bright, sincere, exciting canvases. Instead of rallying the creative forces around the tasks put forward by the party, gang action took root. All this led to the historic decision of the Central Committee of the All-Union Communist Party of Bolsheviks to liquidate the Russian Association of Proletarian Writers. The influence of the Russian Association of Proletarian Writers and its "theory" also affected cinematography" (Yukov, 1937: 20).

Further, K. Yukov stressed how harmful "the course to unite in the Russian Association of Proletarian Writers only representatives of the so-called proletarian cinematography and the so-called "allies" approaching it turned out to be. ... Instead of expanding its membership, instead of deepening its political and educational tasks, instead of uniting all the creative forces that stand on the platform of Soviet power, the Russian Association of Proletarian Writers embarked on the path of group and circle movement" (Yukov, 1937: 23).

K. Yukov also got it from his predecessor as the editor of the journal: "Sutyurin, being a kind of "plenipotentiary representative" of the Russian Association of Proletarian Writers in the cinema, asserted the most harmful theory of political enlightenment film. This "theory", on the one hand, and formalism, on the other, hindered the creative development of Soviet cinema. Under the patronage of Sutyurin and under his direct influence, the "theory" of the political enlightenment of the film not only led to a genre impoverishment of cinema art, but to some extent determined the working methods of some directors, screenwriters and critics. Often the script was created not according to the laws of the figurative development of the plot, not on the basis of the creation of typical characters in typical circumstances, not on the basis of a deep creative study of reality, but according to given schemes and theses. This characterizes the artistic direction of Sutyurin in the cinema. Being an opponent of clear organizational forms of work, Sutyurin opposed the director to the director, declaring the director the leading figure in film production. Sutyurin divided the single creative process of filmmaking into two processes: creative and technical. The organizational coherence and unity of the creative team were broken by the gap between the creative and technical process. Creativity, as the main and leading principle of the entire production process in cinema, was ignored by Sutyurin. Russian Association of Proletarian Writers did not discern in this whole line a tendency harmful to cinematography as an art, and was unable to offer decisive resistance to this whole line" (Yukov, 1937: 23).

It would seem that after such a defeat and taking into account the general situation in the country, V. Sutyurin was waiting for an inevitable arrest, but in reality it turned out differently. V. Sutyurin – with all the vicissitudes of his fate – lived until 1985. But K. Yukov was arrested on February 3, 1938 on charges of participating in a counter-revolutionary organization and sentenced to death, which took place on November 7 of the same year. The authorities at that time did not spare the "waste material": a similar "execution" fate, as you know, befell, for example, the former People's Commissars of Internal Affairs of the USSR G. Yagoda (1891-1938) and N. Yezhov (1895-1940), for the time being until the time they ruthlessly performed the

repressive functions of the state.

In 1937, in connection with the prohibition of the film *Bezhin Meadow*, a serious threat hung over its authors: screenwriter A. Rzheshesky (1903-1967) and director S. Eisenstein (1898-1948).

And here the editors of the journal *Cinema Art* (still under the leadership of K. Yukov) showed a complete understanding of the position of the authorities.

In the fifth issue of the journal *Art of Cinema*, an article was published by screenwriter and film critic N. Otten (1907-1983), where he lamented with ostentatious regret: "We have to return once again to the "theory" and practice of the "emotional script." It seemed that the dead end into which this "theory" led became obvious to everyone. The loud words, the hype raised by the leaders of this "direction", were consistently accompanied by the conservation of the works of the screenwriters of this group or the failure on the screen and the prohibition of films staged according to their scripts (*Ocean, Storm, The Way of Enthusiasts, Very Good Life, Five Dawns, By the Blue Sea* and, finally, *Bezhin Meadow*). There is an exactly repeating pattern in the fate of these scenarios, and the history of the two most loud-sounding scenarios by A. Rzheshesky – *Ocean* and *Bezhin Meadow*, as we will see below, is almost identical. This fate of all the works of the "emotionalists" without any additional analysis gave the right to the practical conclusion that the "emotionalists" are creatively fruitless. But along with this, from time to time there were serious, theoretically substantiated speeches, each of which was a complete defeat of both the general provisions and the practice of the "emotionalists". ... the "emotionalists" themselves limited their functions to the obligation, in the terminology of A. Rzheshesky, to "emotionally infect" the director to work on the material. At the same time, the script ceased to exist as a fact of social significance beyond the indication of the material and the emotion evoked by the material in the screenwriter. The script became a personal affair of the author and director, understood only by the two of them, and therefore not subject to anyone's control" (Otten, 1937: 30, 33).

Further, N. Otten emphasized that "the decision to ban the film *Bezhin Meadow* is very significant for cinematography. It mobilizes for the elimination of the remnants of the "theory" and practice of the "emotional script". Organizationally, this means: firstly, putting into production only those scenarios that are finished works of art; secondly, the need for an urgent organization of works on the history and theory of cinema, comprehending the past and thereby eliminating the possibility of endless "repetitions of the past"; and thirdly, the organization of the public to raise the quality of the script and to discuss it widely before putting it into production" (Otten, 1937: 35).

If N. Otten sharply criticized screenwriter A. Rzheshesky, then film critic I. Weisfeld (1909-2003) in his voluminous theoretical article attacked a much larger figure in Soviet cinema – S. Eisenstein: "*Bezhin Meadow* was created in an atmosphere of praise, a responsible film about the great battles for the socialist remake of the countryside, a film that, in the opinion of its apologists, was supposed to embody the pinnacle of socialist realism. The cinematic environment, criticism and film leadership showed in relation to S.M. Eisenstein and A. Rzheshesky a rare indifference and superficiality that lulled the vigilant, critical approach to the artist's creative work. It turned out that S.M. Eisenstein told lies about our collective-farm reality, about the movement of millions towards socialism under the leadership of the Communist Party. The film does not contain passionate hatred for the class enemy and genuine love for the hero of collective farm construction, which inspire the creation of great images. S.M. Eisenstein showed in his film an abstract clash of good and evil, endowed the class enemy with such features that make him an objectively noble bearer of his wrong but consistent philosophy, portrayed the goodies in terms of sacrifice. All this turned the film *Bezhin Meadow* into someone else's, cold, obviously politically untenable work. In addition, Eisenstein, who at one time was a standard-bearer in the struggle for Soviet art, whose films not only overthrew the traditions of Khanzhonkov's cinematography, but also affirmed the principles of the new art born of the October Revolution, in *Bezhin Meadow* demonstrated a regression in relation to the means of artistic influence by which he operates, and in combination with the ideological content of things and anti-artism" (Weisfeld, 1937: 25).

Having thus demonstrated his complete adherence to the point of view of the Power, I. Weisfeld further reminded the readers of the journal *Cinema Art* that "Eisenstein, as a director, is distinguished by the fact that he always theoretically comprehends his actions, that

in his work he acts as an art historian, critic, who not only stages the film, but also checks the great art history positions that arise in the course of his theoretical work. Eisenstein the director and Eisenstein the theoretician are inseparable. We know that Eisenstein created *October* and *Old and New* on the basis of an outdated incorrect theory of intellectual cinema. And having become convinced of the failures of these films, Eisenstein was also convinced of the fallacy of his theory, which he now condemns with the stern verdict of a theoretician who has realized the falsity of his initial positions. Now the question arises, did Eisenstein accidentally break away from reality, from the living life of socialist society, or did he, as a theoretician, create for himself some kind of illusion, some kind of philosophical mirage that determined his wrong approach to making a film? (Weisfeld, 1937: 26).

Arguing with S. Eisenstein, who was disgraced at that time, I. Weisfeld emphasized that "the theory of intellectual cinema was based on the denial of figurativeness and imagery, on ignoring the sphere of living human experiences, which were replaced by a productive set of editing combinations that arose after shooting on the editing table, outside and regardless of the scenario. This theory inevitably entailed not only a denial of the emotionality of artistic creativity and a work of art, but also devalued their ideological content, political tendentiousness, and a clear semantic orientation. Now Eisenstein, apparently, realized this, although he recognized intellectual cinema as a "one-sided theory", which, with one side of its own, can continue to positively influence the creative process, just like, say, in his opinion, poetics that arose from detective stories works of Fenimore Cooper, influenced writers such as Balzac, Hugo and Eugène Sue. Despite these unsuccessful attempts to justify to some extent the vitality of the theory of intellectual cinema in our day, it remains a theory that is incorrect, erroneous, and in its decisive points rejected by its author" (Weisfeld, 1937: 26).

At the end of his article, I. Weisfeld gave a kind of communist recommendations/instructions to the famous director: "The work of socialist realism arises not on the basis of a contemplative acquaintance with the facts of reality, but as a result of the active participation of the artist in building a socialist society. This combat function of the artist in the Soviet country contains the source of the great wisdom of his works, artistic expressiveness and that emotional strength that rests on hatred for the enemy, on love for his homeland, for his party. Eisenstein's theoretical scheme, which ignores reality, contradicts the true nature of artistic creativity. ... If Eisenstein wants to honestly and completely draw lessons from the failure of *Bezhin Meadow*, he must first of all reconsider his theoretical views, understand the viciousness of these views set forth in the program of the directing department, where an extremely insignificant place is occupied by the problem of the image is the decisive and central problem of art. ... The prohibition of *Bezhin Meadow*, just like *Bogatyr*s, politically untenable and anti-artistic works, poses the problem of completely destroying and uprooting all remnants of formalism in artistic practice and theory. ... And since Eisenstein's "theory" is one of the sources of the failure of the production of *Bezhin Meadow*, Soviet art criticism and criticism, Eisenstein himself is obliged to expose it to the end in a combative way. ... Eisenstein will only then be able to truly reorganize if, in his next work, he shows the victories of the Bolshevik Party, its Leninist-Stalinist cadres over all the forces of the old society, and if this work is not carried out on the basis of "his" philosophical concept, excluding the figurative expression of a living reality, but on the basis of a truly partisan understanding of art, its combat role in the struggle for communism" (Weisfeld, 1937: 27-28).

One of the most active authors of the journal *Cinema Art*, S. Eisenstein, undoubtedly read this article, and, perhaps quite logically, suggested that this was not just criticism, but a signal for "taking the most stringent measures", with which 1937 was so rich ... But, most likely, the legendary *Battleship Potemkin*, which by that time had become the banner of revolutionary cinema, became the director's "protective certificate" in this case ...

However, the attack on S. Eisenstein continued further: in the seventh issue of the journal *Cinema Art*, the film critic G. Avenarius (1903-1958) took up arms against S. Eisenstein's theoretical views, arguing that "Eisenstein developed his theory, however, not on the basis of study of concrete reality, but in complete isolation from it. Therefore, all the formulations and provisions that he came up with could not give him the power of orientation and understanding of the internal connection of the surrounding events. Theorizing, Eisenstein did not at all seek to know the objective regularity of creative processes, moreover, very often he needed methodological calculations to explain, approve and motivate his own formalistic creative

practice, in order, as he himself said, to “give clarity to the formal arbitrariness of the ideological formulation”. (In addition, both in his articles and in the program of his course read at Institute of Cinematography, Eisenstein extremely uncritically used a number of modern “fashionable” theories and theories (Freudianism, Husserlianism, the philosophy of Bergson, etc.). As a result, contradictory theoretical positions and fragments of “fashionable” border of theories predetermined the political failure of his last film. Eisenstein the theoretician carried away the master Eisenstein. This is the great tragedy of the creative path of this undoubtedly very talented artist” (Avenarius, 1937: 40).

According to G. Avenarius, “Eisenstein understood the image not as a result of a complex process of cognition and reproduction of reality, but as a result of subjective selection, as a result of influencing frames and their comparison of some kind of “cinematic” conditions. ... Eisenstein's contradictory statements on various issues of the theory of the frame, arising on the basis of a confused, eclectic philosophical concept of it – statements that evolve from recognizing the frame as a "montage cell" to the assertion that "the frame as such does not exist at all", do not lead him to the correct one, dialectical understanding of the film frame, which, of course, cannot but affect his own theory of framing (i.e., montage proper)” (Avenarius, 1937: 42-43).

Further, following N. Otten and I. Weisfeld, G. Avenarius sharply criticized the banned *Bezhin Meadow*, while supporting the “correct” socialist realist films: “From the point of view of Eisenstein, the best episodes of *Chapaev* and *The Baltic Deputy* should be considered primitive, and the episode of "gods" in *October*, the episode of "wedding" in *Old and New*, the episode of "destruction of the church" in *Bezhin Meadow* – edited "truly associative combinations" ... All this abstruse philosophy of editing, built by Eisenstein, is an eclectic mixture of various terry idealistic theories. Eisenstein's montage theory is undeniably politically harmful and fallacious. This theory was the basis of his work on the script of Rzhesheshevsky's *Bezhin Meadow*. Guided by this theory, Eisenstein distorted the images of the people of our homeland, drawing colors for their image not from modern reality, but from mythology (Pan, Baba Yaga) and the Bible (Samson, a youth). Soviet cinematography now faces a serious and urgent task – to create a truly scientific theory of montage on the basis of an analysis of the best Soviet realistic films” (Avenarius, 1937: 47).

Against this background, criticism of the theoretical views of the writer and screenwriter V. Volkenstein (1883-1974) and his book “Dramaturgy of Cinema” (Volkenstein, 1937) in an article by film critic S. Ginzburg (1907-1974) seems to be quite moderate: “The desire to create a new cinematic terminology based on theatrical terminology is a very big drawback of V. Volkenstein. By comparing the dramaturgy of the theater with the dramaturgy of the cinema, one cannot establish all the richness and all the specific visual possibilities of each of these arts. V. Volkenstein completely discards the basic cinematographic concepts. As we have already pointed out, he refused to consider the frame as an element of dramaturgy. Later in his book, when speaking about the composition and elements of the composition of a cinematographic work, about the construction of a plot, Wolkenstein in every possible way bypasses another, no less important concept of cinematic theory – he does not say a single word about montage. And after all, montage is a specific form of constructing the plot of a cinematographic work unfamiliar to the theater” (Ginzburg, 1937: 59).

The most distanced article from the ideological conjuncture in the *Cinema Art* in 1937 was the work of the film critic and writer B. Balázs “On the problem of cinema style” (Balázs, 1937: 33-36). B. Balázs first gave an original definition of the key term of his article, arguing that “style is that special character of works of art, which reflects the individuality of the artist, class, nation and historical era. And all these features are reflected synthetically as a single style in each individual work of art, i.e. every work of art simultaneously expresses the style of the artist, the style of his class, the style of his nation and his era. At the same time, it is important to note that each work of art (if it only deserves this name) has its own style, in which its content is formally expressed. There is no such work of art in which the character of the artist, the ideology of his class, the peculiarities of his nation and era would not receive a more or less distinct (if not even immediate) formal expression. It is important to note that this style may not arise on the basis of preliminary theoretical considerations and even in most cases arises independently from them and is often investigated theoretically only “in hindsight”, as a fact” (Balázs, 1937: 33). And then he made a relevant conclusion to this day that “1) style and stylization are different principles of

figurative transmission, but they can pass into each other; 2) stylization and realism in art are not mutually exclusive. An artist can stylize very strongly and still be a realist; 3) "natural" is not the same as "naturalistic". Consequently, this is not an almost unformed copy of reality, but only a certain similarity in the image; 4) naturalness and stylization are two different artistic principles that can be combined in the same work of art. But the more stylized the work of art, the less natural it is" (Balázs, 1937: 34).

The first issue of the *Cinema Art* was ready for the print at January 1938. However, the real publication of this journal was delayed until 3 March, 1938.

During this time, the following events took place: on January 9, the *Pravda* newspaper published an article entitled "What hinders the development of Soviet cinema" (Ermolaev, 1938: 4), on January 18, Boris Shumyatsky (1886-1938), head of the Main Directorate of Cinematography, was arrested (he was shot five months later – 29.07.1938), on February 3, K. Yukov (1902-1938), the former editor-in-chief of the *Soviet Cinema* and *Cinema Art* were arrested (a number of filmmakers were also shot a little later) (see Appendix).

It is clear that the January article in *Pravda*, which mercilessly accused the leadership of the cinematography of crimes, could not have appeared without the knowledge of the authorities. Here are just the main excerpts from its text: "...the work of the film industry continues to be extremely unsatisfactory and causes fair sharp criticism from our public. The plan for the release of films from year to year is not fulfilled. ... The leadership of the cinematography management is not waging any struggle against the corruption that has taken on unprecedented proportions. ... It is absolutely shameful that the leadership of the cinematography management in the person of Comrade Shumyatsky brought cinematography to such a state that there are almost no feature films on the Soviet screen on such important topics vital to the country as the modern Red Army, the Stakhanov movement, socialist construction in the national republics, the Soviet woman, youth. ... A situation has arisen when there are ready-made scripts, unloaded studios, inactive directors, and the plan is not being fulfilled, and the viewer does not receive new films in the required quantity and on relevant topics. ... These results clearly show that B. Shumyatsky, head of the State cinematography management, was captured by the wreckers who made their way to the leadership of cinematography. ... Soviet cinematography can work better and produce many more pictures than it can now. We need a radical restructuring of the entire system of work, the immediate elimination of all the consequences of sabotage, which has taken deep roots in film organizations" (Ermolaev, 1938: 4).

The new management of the journal *Cinema Art* responded to these events with an editorial article, "Tasks of the Journal" (Tasks..., 1938: 12), in which they accused both the top of Soviet cinematography and the editorial course of the publication under the direction of N. Yukov (1902-1938) of wrecking activities.

The article "The Tasks of the Journal" informed readers that "the exposed wrecking leadership of the State cinematography management did a lot to slow down the development of Soviet cinema. Along with the fraudulent projects of "Soviet Hollywood", it propagated the theory of "the limits of the capacity of the existing production base, artificially lowered production plans and put the masters of Soviet cinema in such conditions that even this underestimated program was not carried out; it fought in every possible way against the creation of a healthy creative environment and in every possible way planted unprincipled groupism, sycophancy and protectionism; it wiped out young creative cadres; it destroyed screenwriting to such an extent that a screenwriting "hunger" was artificially created, and our best screenwriters were forced to move to work in other areas of artistic creativity; it suppressed any healthy criticism, opposing it with its group assessments of the creativity of individual masters and specific works. In theory, it cultivated bourgeois restorationism.

How did our cinematographic press, and in particular the *Cinema Art*, fight these hostile influences? I must answer honestly and directly: The journal didn't fight enough, fought badly. The film press, and in particular the *Cinema Art*, cannot boast that it helped to expose sabotage in Soviet cinema, that it exposed bourgeois theories openly and brazenly promoted by B. Shumyatsky and his associates, that it helped to improve the creative environment, that she fought for the Bolshevik organization of film production. The *Cinema Art* preferred to keep silent than to evaluate the numerous books of B. Shumyatsky, in which he openly preached his bourgeois theories. ... The journal has moved away from these immediate political tasks and

preferred to them the often toothless and belated review of individual films. The journal struggled insufficiently and badly for the improvement of film production – and this is another and very significant shortcoming of the journal. Cinematography is not only an art, but also a complex and highly specialized production. It is unthinkable to solve a single creative task of Soviet cinema in isolation from production tasks. And the system of a sharp separation of the creative and production process, the system of a kind of “functionality”, carried out by B. Shumyatsky both in his “theoretical” speeches, and in practice, was actually promoted by the journal, which almost abandoned the setting of production tasks.

These were the log errors. Poor "academicism", detachment from the urgent tasks of Soviet cinematography and fear of sensitive issues led to the fact that the journal was deprived of Bolshevik passion, became apolitical, toothless, passed by the most acute political tasks and naturally broke away from the cinematographic community and did not have sufficient authority” (Tasks ..., 1938: 12).

After such sharp criticism and self-criticism, the editors emphasized that “this year the journal faces the most important task of resolutely restructuring all its work. Of course, the *Cinema Art* should by no means renounce the deep development of theoretical and creative problems. But precisely this deep development is possible only if they are studied in their entirety in connection with the solution of production problems. The journal must ruthlessly combat bourgeois restorationism in cinematic theory, resolutely expose the attempts to propagate bourgeois and bourgeois-nationalist views that took place in individual films and scripts. Relying in its work on the active workers of cinema, the journal must fight for the Bolshevik order in film production, for the final defeat of the limiters, for a sharp increase in the release of new films, for the complete mastery of cinematographic technology. The journal should fight for the Stakhanovist movement in cinematography, widely popularizing the successes we have of individual film crews (for example, work on the film *Lenin in October*). The journal must fight for the improvement of the creative environment and the wide promotion of new young cadres, both for creative work and for production, technical and organizational work. The journal should rally all workers of Soviet cinematography around the task set before it by Comrade Stalin of creating new films that “glorify, like *Chapaev*, the greatness of the historical deeds of the struggle for power of the workers and peasants of the Soviet Union, mobilize them to fulfill new tasks and remind both of achievements and of difficulties of socialist construction”(Stalin)” (Tasks..., 1938: 12).

This editorial article was supplemented by the article "On the 'limits' and possibilities of Soviet cinematography", which noted that "from year to year, Soviet cinematography has not fulfilled its production plans for the release of films, despite the fact that these plans, undoubtedly, were underestimated by the State cinematography management and far from did not exhaust the production capacity of the studios. But even the understated plans still turned out to be "overwhelming" for the State cinematography management. ... The disclosure of sabotage in cinematography really suggests that the main goal of the saboteurs who made their way into Soviet film organizations and in particular into the central apparatus of the State cinematography management was precisely to reduce the number of Soviet films and thereby undermine the role and significance of our cinema both at home and abroad” (Dubrovsky, 1938: 23).

Cinema Art published and the Resolution of the Council of People's Commissars of the USSR "On improving the organization of the production of motion pictures" dated March 23, 1938 (Resolution ..., 1938: 7-8), which stated that “in the organization of the production of feature films, there are major shortcomings leading to systematic non-fulfillment of the film release program, mismanagement, squandering of public funds, the production of a large number of defects, the rise in cost and delay in the production of films” (Resolution ..., 1938: 7), and therefore it is necessary “to limit the functions of directors according to scripts mainly to the development of directorial scripts . Film studios should start releasing directors from their unusual functions as screenwriters and switching them to work in their specialty. ... to compact the working day in film studios, with the loading of pavilions in three shifts, using the 3rd shift to install the scenery” (Resolution ..., 1938: 8).

But the main event in the USSR in the first quarter of 1938, of course, was the trial of the anti-Soviet "bloc of Rights and Trotskyism" held on March 2-13, conducted by the Military Collegium of the Supreme Court of the USSR. The main defendants in this case were former

prominent party and government figures: N. Bukharin (1888-1938), A. Rykov (1881-1938), N. Krestinsky (1883-1938), H. Rakovsky (1873-1941), former People's Commissar Internal Affairs G. Yagoda (1891-1938) and others. Almost all of them were shot.

The editors of the *Cinema Art* journal, like practically the rest of the Soviet press, responded to this process with an angry editorial titled "The Fascist Reptile Destroyed": "With a feeling of immeasurable anger, the peoples of the Soviet country and the working people of the whole world learned about the monstrous and disgusting crimes of the eternally damned, a bloodthirsty gang of conspirators, fascist dogs – Trotsky, Bukharin, Rykov, Yagoda and their henchmen, plotting to turn back the history of mankind, take away from the 170 million Soviet people all their conquests, a happy, prosperous and joyful life and give it to be torn to pieces by capitalists and fascist bandits. Having absolutely no grounds for counter-revolutionary anti-Soviet activities in our country, these bastards from the "Bloc of Rights and Trotskyites", who are in the service of foreign intelligence services – the Gestapo, Intelligence Service, etc., carried out the will of the latter, prepared sabotage, espionage, wrecking and by terrorist acts, the overthrow of the Soviet system and the dismemberment of the great and mighty Soviet Union, setting itself the goal of wresting Ukraine, Primorye, Belarus, the Central Asian republics, Georgia, Armenia and Azerbaijan from the USSR in favor of the fascist states, and restoring capitalism in our country. Their atrocities are monstrous and unheard of. The heart beats faster, the fists clench when you read the indictment and the testimony of the bandits at the trial.

It was they – the chief bandits from the fascist gang – Trotsky, Bukharin and their company back in the spring of 1918, together with the "left" and right Socialist revolutionaries, organized a secret conspiracy to overthrow the Soviet government, arrest and kill V.I. Lenin, I.V. Stalin and J.M. Sverdlov – the closest, dearest and most beloved leaders of our people and all working people. On August 30, 1918, they organized the villainous attempt on the life of V.I. Lenin. ... It was they – these fascist spies, bandits and murderers Trotsky, Bukharin, Rykov, Yagoda and other participants in the anti-Soviet conspiracy – who killed the favorites of the people S.M. Kirov, V.R. Menzhinsky, V.V. Kuibyshev and A.M. Gorky. They killed the beloved son of A.M. Gorky M.A. Peshkov. It was they, these vile vile dogs from the "Bloc of Rights and Trotskyites", beasts in which there is nothing human, who organized and prepared the murder of our wise, great and beloved I.V. Stalin and his best associates V.M. Molotov, K.E. Voroshilov, L.M. Kaganovich, N.I. Yezhov and others. A shiver runs through the body when you learn about the insidious, terrible and gravest crimes that these bandits committed together with the tsarist guards, provocateurs, "Left" and Right Socialist-Revolutionaries, Mensheviks and bourgeois nationalists. ... But their insidious plans failed, they failed to enslave the free Soviet people. Our glorious intelligence, led by the faithful son of the people, the best Stalinist – N.I. Yezhov, uncovered this conspiratorial gang in a timely manner and presented it to Soviet people's justice in all their bestial guise. The Supreme Court fulfilled the will of the 170 million people – the fascist gang was wiped off the face of a happy, joyful Soviet land. The same fate will befall all those who will still try to sharpen their swords against our mighty socialist motherland. The defeat of the Trotsky-Bukharin-Rykov fascist gang is the greatest victory of our people, of our great party of Lenin and Stalin. It mobilizes us again and again to increase Bolshevik vigilance, to master Bolshevism, to the final uprooting and extermination of all enemies of socialism, under whatever guise they hide. Having wiped out a gang of fascist reptiles from the face of the earth, the Soviet people, rallied around the great, invincible party of Lenin-Stalin, around their beloved leader and teacher Comrade Stalin, confidently and firmly continue their glorious path of struggle and victories – forward and forward to communism! (Fascist..., 1938: 5-6).

At the same time, in 1938, the *Cinema Art* published articles more familiar to its specialized status.

S. Yutkevich (1904-1985) once again spoke out in support of social realism, emphasizing that "if directorial cinematography created only individual works, then the task of cinematography at a new stage is to create such a base for a broad realistic style that would allow pictures to be counted not by units, but dozens, which would create a school of Soviet cinema, a school of art of socialist realism. This requires both creative disputes, and the reorganization of production, and much greater attention to theoretical issues, and, finally, an obligatory critical study of the historical heritage. Disregard for theory has affected us in a kind of nihilism with which we approach everything that has been done in the history of world cinematography. ... The real creativity of the director, from my point of view, is not in inventing staged effects, it can

be realized and tested only at a live meeting with the actors. The most difficult thing is here, in this room, without scenery or any other effects, just to set up a stage" (Yutkevich, 1938: 50, 56).

S. Yutkevich was echoed by S. Gerasimov (1906-1985): "Now the director's task is to find ways to create a large acting team in the cinema, such a team that could fully satisfy the lawfully grown demands of our art, help our Soviet film actor take a leading place in world cinema. The Soviet film actor must concentrate in himself, with the nobility and clarity of the task, such a wealth of performing qualities, such a versatility of the pictorial scale, that any actor of the West, who to this day captivates us with the ease of acting and the elegance of the drawing, would recede into second place. ... the education of an actor not from the outside, but from the inside has become the main principle of all our work. The theory of photogenicity has logically fallen away, the theory that held back, deadened, entangled cinematography. The actor becomes freer, and there is no need to be limited by what has been achieved, because realism is unlimited from our point of view, it provides unlimited possibilities" (Gerasimov, 1938: 47, 52).

Film expert N. Klado (1909-1990) wrote approvingly that "The Government Resolution puts creative workers of cinematography in the places characteristic of their profession. Long dispute resolved. The film director will direct the films, and the film writers will write the scripts. There is no diminution of the director's rights in this. This does not mean that all directors have written bad scripts. On the contrary, many beautiful films were created according to scripts written by directors. It only means that people who consider directing their calling, who have chosen this particular path of life, should receive opportunities for maximum creative disclosure in this particular profession. This means that the director must be so busy with work in his main specialty that he will have no time to write a script, just as a screenwriter should have no time to stage films. The ruling does not deny the authorial participation of the director in the creation of the film, but this participation is limited to the directing work itself" (Klado, 1938: 53).

However, the most significant theoretical work published in the journal *Cinema Art* in 1938 was an article by screenwriter and film critic V. Turkin (1887-1958), practically devoid of ideologization, entitled "On the Film Plot and Screenplay" (Turkin, 1938: 28-31).

In it, V. Turkin, in our opinion, reasonably emphasized that "the plot for cinema in terms of its volume and structure is closest to a dramatic short story and a theatrical play. It should be based on a dramatic conflict that is serious enough in its content and tense enough in terms of the degree of its expression. This conflict should be revealed primarily in the behavior, in the actions of the actors. But there is a rather significant difference between stage action and cinematographic action. In cinema, thanks to its technique of close-up photography, the possibilities of action are richer and more varied. Small gestures, the smallest movements of the face, a barely perceptible sigh, a quietly thrown word, which from the stage would hardly have made an impression, would have gone unnoticed" (Turkin, 1938: 28).

As a result, V. Turkin gave a reasonable definition of the main elements of the film's plot: "In its simplest form, the scheme for unfolding a dramatic plot is as follows: the outbreak of a conflict - a catastrophe - a denouement. In a more expanded form: exposition (introduction into action, initial display, setting, actions, first acquaintance with the characters and their preliminary characterization, preparation of the plot) - the setting of the action (i.e. conflict relationships between the characters) - the ascending growing action of the culmination, if it is in the script, - the culmination (i.e. the moment of the highest tension of the action in the middle of the action, the decisive turning point in the action) - the subsequent increasing movement of the action towards the catastrophe (i.e. the last decisive clash of the acting forces at the end of the action) and, finally, the denouement (in which the results of the dramatic struggle that took place are briefly shown, their dramatic relationship is "unleashed")" (Turkin, 1938: 30).

From January to September 1938, the journal *Cinema Art* was published without indicating the name of the editor; only the editorial board appears in the imprint of this period (without listing any names). In October, the journalist A. Mitlin (1902-1941) was appointed editor-in-chief of the journal.

At the end of 1938, another important state event took place, which significantly influenced a new round of ideologization of the press. The Resolution of the Central Committee of the All-Union Communist Party of Bolsheviks "On the organization of party propaganda in connection with the release of the Short Course in the History of the All-Union Communist

Party of Bolsheviks" of November 14, 1938 noted that "in the propaganda of Marxism-Leninism, the main, decisive weapon should be the press – magazines, newspapers, pamphlets, and oral propaganda should occupy a secondary, auxiliary place. The press makes it possible to immediately make this or that truth the property of all; therefore, it is stronger than oral propaganda. The splitting of the leadership of propaganda between the two departments led to a belittling of the role of the press in the propaganda of Marxism-Leninism and, thereby, to a narrowing of the scope of Bolshevik propaganda, to amateurism and disorganization. ... To note the isolation of our theoretical journals from the pressing issues of life and the struggle of our party, their self-closure and tendencies towards academicism. Oblige editorial boards of theoretical journals to restructure their work" (Resolution..., 1938: 9, 11). Propaganda work was considered in a similar vein during the XVIII Congress of the Communist Party held on March 10-21, 1939.

The editors of the *Cinema Art* duly responded to the "communist party call" to intensify the ideologization of the press with the editorial "The Tasks of Soviet Film Criticism" (Tasks..., 1939: 5-6): "The main drawback of our criticism is that it did not become the leader of Soviet cinema artists that it does not help them well (and sometimes does not help at all) to comprehend their own experience, to understand achievements and shortcomings. Criticism often passively registers ("this is bad, but this is good"), and does not generalize. She views films as isolated phenomena at best in connection with the general development of this or that artist, but she almost never sees behind them the expression of those deep processes that determine the path of all Soviet socialist art. Therefore, the significance of such criticism turns out to be unimportant for the artist. A playwright, director, actor can still find in critical articles correct assessments of individual elements of their work, but they will not find an analysis of the ideological and thematic task they have set for themselves, they will not find out to what extent the style of the work corresponds to this task. ... The second drawback of criticism – not all, of course, but part of it, and, moreover, the least – is timidity, fear of direct and clear assessments, a tendency to reasoning built according to the scheme "on the one hand, one cannot help but confess, on the other hand, one must admit". Such, so to speak, "creative method" of criticism "leads to the fact that other critical articles are perceived by the reader as a kind of rebus. The reader can never find out how the author relates to this or that work, whether he likes it or not. The fear of direct and clear assessments is essentially a consequence of the inability to analyze the work, its theme, the consequence of ignorance of the material of the work. ... Unfortunately, our criticism is characterized by excessive good nature. It sometimes justifies the ideological and artistic weakness of a work by the importance of the (sometimes purely external, formal) theme posed in it, the novelty of the genre, the youth of the artist, etc." (Tasks..., 1939: 5).

The editors of the *Cinema Art* were convinced that the Soviet "critic should be the leader of the artist. He must have more knowledge than the artist, his logical thinking must not be lower than the emotional thinking of the artist, he must see farther and wider. Therefore, the struggle to raise the ideological and theoretical level of Soviet film criticism, which will allow it to overcome its shortcomings and rise to the level of the best achievements of our art, is of such importance" (Tasks..., 1939: 5-6).

But the communist party ideological peak of the 1939 in the *Cinema Art* journal was a "theoretical" article by the film critic N. Lebedev (1897-1978) entitled "Stalin and Cinema" (Lebedev, 1939: 18-21). N. Lebedev, who did not get tired of fighting the "film opposition" reminded that "everyone remembers the theories of the formalists who denied the importance of an entertaining plot in the cinema, neglected to work with the actor, called for the construction of films according to the method of "installation of attractions", for the replacement of the actor "typical" and "sitter". Comrade Stalin gave instructions on the need to create highly ideological films with a strong entertaining plot and talented acting. Only under these conditions will the viewer be captured by what is happening on the screen, only then will the ideological essence of the work reach him" (Lebedev, 1939: 20).

But the main thing is that in his article N. Lebedev proclaimed that "Stalin's definitions of the high role of masters of art as "engineers of human souls", the style of our era as "the style of socialist realism", which includes elements of revolutionary romance, the need for a dialectical combination in our art national forms with a socialist content are not only a huge contribution to the aesthetic theory of Marxism-Leninism, but also practical instructions to artists for the most correct movement forward. ... The greatest thinker and brilliant strategist of progressive

mankind, Comrade Stalin, is at the same time the best friend of art, the best teacher and educator of film masters" (Lebedev, 1939: 18, 21).

The scale of mass repressions began to gradually subside after N. Yezhov (1895-1940), the former People's Commissar of Internal Affairs of the USSR, was arrested on April 10, 1939.

In the same year, the most important events of the decade took place on the international arena: on August 23, 1939, the "Non-Aggression Pact between Germany and the Soviet Union" was concluded, and on September 1, the Second World War began with the German invasion of Poland.

The first issue of the journal *Cinema Art* for 1939 opened with a fundamental theoretical article by S. Eisenstein (1898-1948) "Montage 1938" (Eisenstein, 1939: 37-49). Her appearance was due to the fact that the director completely rehabilitated himself in the eyes of the authorities by staging the military-patriotic film *Alexander Nevsky*, the successful premiere of which took place on December 1, 1938.

As fate would have it, *Alexander Nevsky* became the only film by Sergei Eisenstein to be released in theaters in the 1930s. The reliance on the actor's type, "vertical montage" and "montage of attractions", characteristic of Eisenstein's silent cinema, gave way here to a frank film opera, in which, however, there were no arias, but Sergei Prokofiev's music sounded powerfully.

At the same time, N. Cherkasov, who played the role of Prince Alexander Nevsky, believed that Eisenstein wanted to stage a picture "military-defense in content, heroic in spirit, party in direction and epic in style" (Cherkasov, 1953: 124). It is no coincidence that the film was perceived in those years as a hint of an impending military clash with Germany, which was to give a fitting rebuff...

However, neither the costume theatricality, nor the conventionality of texture (due to production necessity, many winter scenes of the picture had to be shot in the summer) did not prevent Sergei Eisenstein from deploying impressive battle scenes on the screen. The famous massacre on Lake Peipsi was filmed especially effectively, which carried heavy-weight dog knights under the treacherous ice ... And Nevsky's famous phrase: "Whoever comes to us with a sword, he will die by the sword" in the 1940s turned into a battle slogan...

In the article "Montage 1938", S. Eisenstein clearly and conclusively responded to the sharp criticism that had been leveled at him in previous years: "There was a period in our wine when montage was proclaimed "everyone". Now the period when editing is considered "nothing" is coming to an end. And, not considering montage to be neither "nothing" nor "everything", we consider it necessary now to remember that montage is just as much a necessary component of a film work as are all other elements of cinematographic impact. After the pro-montage storm and the anti-montage onslaught, we need to revisit and revisit his problems. This is all the more necessary because the period of "denial" of montage destroyed even its most indisputable side, the one that could never and never be attacked. The fact is that the authors of a number of films of recent years have so completely "dealt" with montage that they even forgot its main goal and task, which is inseparable from the cognitive role that every work of art sets itself – the task of a coherently consistent presentation of a theme, plot, action, actions, movements within the film episode and within the film drama as a whole. Not to mention the excited story, even a logically coherent, simply coherent story in many cases is lost in the works of even very outstanding filmmakers and across the most diverse film genres. This requires, of course, not so much criticism of these masters as, above all, a struggle for the culture of montage, which has been lost by many. Moreover, our films are faced with the task of not only logically coherent, but precisely the most excited emotional story. Installation is a powerful help in solving this problem. ... One extreme was the fascination with the questions of the technique of combining (montage methods), the other – the elements to be combined (the content of the frame). More attention should be paid to the very nature of this unifying principle. That very beginning, which for each thing will equally give birth to both the content of the frame, and the content that is revealed through this or that comparison of these frames" (Eisenstein, 1939a: 37-38).

In the same year, the *Cinema Art* published another important theoretical article by S. Eisenstein – "On the Structure of Things", where he again defended his creative principles and argued that "composition in the sense that we understand it here is a construction that primarily serves to embody the attitude of the author to the content and at the same time make the viewer relate to this content in the same way. ... the connection of my eccentric theater with

my pathetic cinema is deeply consistent and organic, no matter how unexpected it may look at first glance!" (Eisenstein, 1939: 14, 16).

Against this background, the theoretical article of another famous director – V. Pudovkin – looked like a kind of "work on the mistakes." V. Pudovkin (1893-1953) wrote that "the leading and basic style of our Soviet art is socialist realism. The best weapon in the fight against alien formalistic and naturalistic tendencies in art is the living practice of realism. This living practice is just the Stanislavsky system" (Pudovkin, 1939: 35).

An attempt to combine the experimental Soviet cinema of the 1920s with the socialist realist cinema of the 1930s was contained in the article "Dramaturgy of the Historical Revolutionary Film" (Nesterovich, 1939: 22-25): "The skill of the screenwriter is mainly expressed in the following: 1) the idea; 2) the plot organically develops from the main idea of the work: nothing should be introduced from outside in the form of journalistic annotations; 3) the idea of the work is visually concretized in images; 4) the idea of the work should be revealed not in words, but in situations, and the dialogue should become their organic manifestation; 5) clear, precise, impactful dialogue develops the action and moves it; 6) each image is developed to the extent required by the development of the main idea of the work. No matter how interesting an individual image may be in itself, a screenwriter who wants to create an integral, complete work must subordinate it to the main idea, otherwise he risks creating a portrait gallery, and not a work of art. The form of a work in all its minor details must be determined by the idea of the work. Philosophically speaking, the form must be adequate to the content. ... Soviet cinematography has in its arsenal two types of original Soviet dramaturgy. The first completed type is the *Battleship Potemkin* and *We are from Kronstadt* with the development of a collective mass psychology, which is revealed against the backdrop of major historical events. The second type of Soviet dramaturgy, initiated by *Chapaev*, either approaches the historical chronicle or constitutes a complete historical genre, like *Lenin in 1918*, with its inherent development of images of individuals and their worldview against the backdrop of major social phenomena" (Nesterovich, 1939: 22, 25).

Quite recently, the film critic I. Weisfeld, who spoke sharply about the work of S. Eisenstein, in 1939 appeared on the pages of the *Cinema Art* with a theoretical article devoid of polemics, in which it was argued that "a detail in its dramatic function is one of the strong expressive means that leaves deep impression on the viewer. But not only this function is limited by its value. The ability to master the detail is the ability to see the world at close range, in all its unique concreteness. The more vigilant, the sharper the eye of the artist, the more observant he is, the brighter the image he created, capable of impressing the viewer (reader). ... The development of a culture of detail is the problem of overcoming schematism, because schematism is, first of all, the absence of nuances and details that make up an integral artistic image" (Weisfeld, 1939: 37, 45).

The articles, modest in their theoretical contribution, were not oversaturated with ideology: "Construction of an Episode and a Scene" (Sokolov, 1939: 50-55), "Hyperbole in the Cinema" (Luchansky, 1939: 26-30), "Film Music and Its Theorists" (Volkov-Lanit, 1939: 39-43).

With the appointment in the summer of 1939 of the former party functionary I. Bolshakov (1902-1980) to the post of chairman of the Committee for Cinematography under the Council of People's Commissars of the USSR, a tendency was outlined in the Soviet cinema to increase the number of feature films produced (57 in 1939 against 44 in 1938). At the same time, the film directorate, in accordance with government directives, once again turned to filmmakers with a demand to create "correct films".

An editorial article by the *Cinema Art* titled "Let's improve the quality of Soviet films!" (Let's..., 1940: 3-4) proclaimed: "Our cinematographic community, our film critics, who are indebted to the art of cinema, should have pointed out to these artists the true cause of their mistakes. Analyze these errors. When evaluating films, proceed from the only criterion of criticism – reality, from a comparison of the content of the films with the life of our country. But this only true criterion has been largely lost by criticism, it has been replaced by narrowly professional assessments. Critics often judged films only by how cleverly they built the plot or portrayed characters that were unusual in character. Of course, the skill of building an intrigue, the ability to present the characters in all their individual characteristics is extremely important. But it decides, determines the value of a work of art, first of all, the political purposefulness and significance of the ideas invested in the work, the fidelity of the artist's eye, his observation, the

ability to see and reflect reality in its development. Each of our films must have a precise political focus. He must mercilessly smash the enemy and passionately propagate the new that is growing, winning and has already won in our country. This must be understood by those unfortunate "critics" who are trying to push our artists onto the path of superficial originality, imitation of false and meaningless bourgeois films. Such aesthetic critics must be given a resolute rebuff" (Let's..., 1940: 3).

The points contained in this editorial were developed in full in an article titled "Let's Raise Film Criticism to the Heights of Cinematography" (Nesterovich, 1940: 44-46).

This article began polemically pointed: "A critic is a more qualified spectator". This view of the role of the critic is so ingrained in cinematography that not only creatives, but critics themselves are beginning to view their profession in this way. There is nothing more false, more harmful both to the growth of criticism and to the cause of cinematography than such a view. In the critic, it generates a sense of irresponsibility. Indeed, if the critic is only a spectator, although he is "more qualified" (this does not change the essence of the matter), then what demands can be made of him and what can he give? After all, critical work for him is not a profession, not a serious occupation that requires great knowledge and relevant skills, but "inspirational", free digressions and the field of cinema. But, apparently, a critic-spectator with the same sense of responsibility can make his critical excursions into other areas of art. What a serious person, accustomed to respecting his judgments, would talk about color, color, light, and so on in movie, if he does not feel competent in these matters? In order not to be ridiculous, this person will not call himself a critic and will not judge the pictorial merits of the work, but at best will express judgments about the general idea of the work, leaving the rest to be judged by a specialist. But the complexity of critical activity lies not only in understanding specific expressive means and evaluating their use by the artist. The main task of the critic is to analyze the idea of the work, to parse it, in a kind of verification of the correctness of the picture that the artist has created. The analysis of a cinematographic work is therefore even more difficult than the analysis of works of other arts, because of the synthetic character of cinematography. But when it comes to cinema, it turns out that everyone can consider themselves competent, ready to sign up for criticism and "authoritatively" evaluate the work on the film. There is nothing surprising in the fact that such tastefulness, which characterizes a number of articles about films, is often covered up by the surprising and strange "scientific" nature of their construction, juggling with scientific terminology, giving the appearance of analysis to the most superficial and hasty assessments. This lightweight, incorrect point of view on the tasks of film criticism, unfortunately, was also reflected in the works of the critics themselves. This point of view determined the taste in many articles devoted to cinema, substitutions for serious analysis, ideological analysis of the work, i.e. the most important decisive task of criticism is peremptory and by no means conclusive assessments" (Nesterovich, 1940: 44).

As a result, the conclusion followed that "the main task of criticism is to educate the artist ideologically, to awaken his theoretical thought, helping him to understand the people and events depicted by him. We have pointed to one side of the activity of criticism, which is directed to the needs of the artist. The other side should face the viewer. The ideas of the film need to be conveyed to the viewer, you need to help him understand the work of art in a deeper and more versatile way. This is an important cultural and educational task of criticism. ... The critic must penetrate the figurative structure of the work and analyze the idea in its complex cinematic form. ... Critical articles are a responsible political matter. They must creatively help the artist and educate the taste of the mass audience. We need to raise film criticism to the level of the heights of our cinematic art" (Nesterovich, 1940: 46).

In this context, the theater critic B. Reich (1894-1972) emphasized that "I know only one unconditional law in the art: truthfully depicted reality must be rich in inner dynamic life. If this indisputable condition is met, then the work has a certain artistry, and even without strict observance of all the laws of dramaturgy or cinematography, it makes an impression on the reader or viewer. ... The form of dramatic art is obvious. In the drama, people are given who act directly; therefore, the character of a dramatic representation can be imagined as if the events, thoughts, inner motives, actions – with their consequences – of all the actors (and not just one person) were instantly sketched in the process of their development. ... in *Chapaev, Great Citizen, Deputy of the Baltic*. Why did the creators of these films manage to create such images? One of the reasons is the understanding that participation in the great conflicts of our age leads

to the identification and formation of characters, that where strong characters are at work, conflicts reach greater intensity” (Reich, 1940: 5, 8).

In connection with the state directive to shoot for the audience not only ideologically verified films, but also tapes of entertainment genres, four theoretical articles on the comedy genre were published in the *Cinema Art* in 1940.

Director S. Yutkevich (1904-1985) drew the attention of readers that “the comic film is fraught with a huge variety of creative techniques, is, as it were, a laboratory of inventiveness, expressiveness and cinematic skill. We have every opportunity to create this laboratory. We have splendid comic actors, inventive directors, inventors of funny tricks who will help at first the collective of comic actors, and, finally, we will also find poets of the funny, who later, having become infected with the charm of these comic images, will create for them a worthy support, thereby pushing the boundaries of the genre, and will create that high comedy, the appearance of which we so long for. And, most importantly, we have many millions of cheerful and happy Soviet people who have created their own heroes and insistently demand that the folk cinema reflect their aspirations in the great art of the funny. What are we missing? What is missing is continuous practice, which is the only way a comic film can grow. We lack confidence in the masters of the funny, who not only need to be allowed, but need to be pushed, helped, directed their talent, invention, will and mind to uninterrupted experimental work” (Yutkevich, 1940: 18).

Film expert I. Sokolov (1902-1974) recalled that “in a comedy, characters can be positive or negative. They should evoke sympathy and antipathy in the viewer. It is impossible to say dogmatically that only positive characters should be shown in Soviet comedy. Both the layman and the real hero can equally be characters in the Soviet comedy. The good character in comedy is an extremely important and difficult problem. Showing a negative character is easier than showing a positive character. A positive character in a comedy must be a real and charming person” (Sokolov, 1940: 24).

Further, I. Sokolov presented a typology of comic techniques for constructing an episode, a scene and a detail, which is absolutely not outdated today: “the discrepancy between reality and illusion violates our ideas about real things; the discrepancy between the object and its purpose shifts and breaks the usual relationships of things and causes laughter; the discrepancy between reason and effect will create ridiculous exaggerations and distortions; the discrepancy between cause and effect breaks and turns upside down the real relations of things; the discrepancy between the goal and the means will create unjustification, alogism and even idiocy in the behavior of the characters; the discrepancy between the figure of a person and his act creates the most unexpected characteristics of the character; mixing big and small is one of the most common comic devices; the combination of the incompatible creates the possibility of playing with concepts” (Sokolov, 1940: 21-23).

Film critic I. Weisfeld (1909-2003) in his article focused on the construction of a comedic intrigue, denoting that “under intrigue is generally understood to mean the mainspring of the action, such a way of organizing it, which is expressed in the struggle of one character or group of characters against another character or groups of actors. Moreover, the intrigue gives the action continuity and dynamism, which arouse the viewer's interest in it throughout the film. ... The comedic intrigue will be the more interesting and vital, the deeper and brighter the conflict between the characters is planned. By working out the expressive means of film comedy, the artists of the Soviet cinema will be able to discover, first of all, the breadth of outlook, the brightness of philosophical generalizations, observation, accuracy and fidelity of intonation – the intonation with which they talk about the remarkable properties of a person of the era of socialism” (Weisfeld, 1940: 38, 40).

Literary critic and film critic E. Dobin (1901-1977) devoted his article to the problems of eccentricity, believing that “it would seem that an eccentric has the ability to sharply and strongly reveal deviation from the norm, the comic or tragicomic nature of this deviation. The extraordinary strength of Chaplin's eccentricity lies in the fact that the artist, with bitter laughter, stigmatizes the abnormality of the norm of the capitalist world order. An eccentric can have both philosophical vigilance and psychological depth and generalizing thought – this is what Chaplin teaches” (Dobin, 1940: 51).

It would seem that in his theoretical article “Typical and Exceptional,” F. Karen completely insured himself against any attacks, arguing that “the most typical characters that can most

deeply and comprehensively reveal the most typical features of our time, our people, our spirit, are images of such exceptional and extraordinary people like Lenin and Stalin. In the same way, the images of Kirov, Chapaev, Shchors, Sverdlov, Dzerzhinsky created in our art are typical to a high degree" (Karen, 1940: 34).

However, the philosopher I. Astakhov (1906-1970) in his article "On typical characters and speculative theories" accused F. Karen of "operating with a speculative method: he takes as a starting point not real life, the artistic reflection of which is a typical image, but something exactly the opposite. The starting point for him is the "type", constructed by him "logically and speculatively". Further, he suggests that the artists of the word and cinematography "clothe this type in the flesh and blood of a specific image ... endow it with features", etc. In other words, F. Karen first takes a clean, i.e. speculative abstraction, and then offers to fill this abstraction with life. This is the method of speculative idealistic philosophy, which takes "pure nothing" as its starting point, i.e. speculative representation, and then fills it with known content. "Pure nothing" as a result of "becoming" turns into a speculative "something", in turn, "something" becomes "being". ... F. Karen does not understand that the creative process can proceed from the individual to the general and vice versa, and denies both. He does not understand that a typical character is an artistic generalization of the essential phenomena of life, and not a logically speculative category. He adjusts the most diverse epochs under the same standard of "extraordinary and exceptional", he does not understand that the great theory of Marxism-Leninism teaches us to approach the phenomena of life and art not abstractly, scholastically, not speculatively, but concretely historically" (Astakhov, 1940: 31 , 33).

Another theoretical article by I. Astakhov was devoted to the aesthetic subject and feeling. Here, in full accordance with the then ideological guidelines, it was stated that "capitalism, which has reached the present level of development, poses the most terrible threat not only to the material, but also to the spiritual impoverishment of the masses. Having become a gigantic brake on the spiritual development of the masses, capitalism turns its side deeply hostile to the development of the artistic demands and aesthetic abilities of the masses. Only the proletarian revolution is capable of destroying the gloomy prison of the people's spiritual vegetation, only it can bring the titanic possibilities of human rebirth out of captivity, only its victory ensures the unlimited improvement of aesthetic tastes, needs and the objects corresponding to them" (Astakhov, 1940: 14).

In 1940, a discussion about the theory of the educational film also passed in the *Cinema Art* journal: about the characteristic and indispensable for the artistic image, and just the opposite of this – with the most complete elimination of everything that distinguishes a given specimen of the studied species from other specimens, all those random individual strokes and dashes, without which the artistic image is unthinkable (Toll, 1940: 62) .

These views of B. Toll were sharply criticized by N. Zhinkin (1893-1979), who also specialized in popular science and educational cinema: "B. Toll not only explains why scientific cinema is not an art, but also explains where the harmful, in his opinion, idea that scientific cinema is an art came from. She finds, according to Toll, ground in the hidden traditions of our directors, who, like wolves – no matter how you feed them, all look into the forest – into artistic cinematography. ...

A popular educational film sets itself not only educational tasks. He achieves their resolution through the use of plastic expressive means of cinema, i.e. means of art, giving a single fusion of thoughts and feelings. The situation is not that, comrade directors, if you like, use the means of art, but if you want, do not use them in scientific cinema. No. We quite consciously put forward the task of using these means: only their use allows you to create a film that leaves a complete impression. ... And what does B. Toll offer us? Prohibit the directors of a scientific film from using the means of art. This, they say, is none of their business – every cricket know your hearth. With the slogan "Down with the art from the educational film", B. Toll is trying to reverse the educational cinematography, to force it to abandon the correct paths it has outlined. You have to be yourself either very cold, a person who understands nothing about art, or very far from scientific cinematography, in order to put forward such an at least inhibiting thesis – away from art. ...

By this we emphasize that we also do not believe that every film should be a work of art or be created by means of art. The fact is that a film, including a scientific one, can be art. It depends on the task set before the film" (Zhinkin, 1940: 52-53).

Literally in the next issue of the *Cinema Art*, B. Toll no less sharply replied to N. Zhinkin

that he “misleads the reader, saying that Toll proposes to “prohibit the directors of a scientific film from using the means of art.” Equally wrong is the attempt to attribute to me the slogan “Down with the art from the educational film” (Toll, 1940: 63).

In this dispute, the editors of the *Cinema Art* took a conciliatory position, emphasizing in the final article that “for the true masters of scientific cinematography, who work in this field in principle and with love, it is not the name that is important, but the essence of the work and the struggle for quality. And when the pedagogical quality of educational films reaches the level of the best works of artistic cinematography, then the dispute about the term will lose all expediency” (To..., 1940: 59).

The most significant theoretical works in the journal *Cinema Art* in 1940-1941 were again articles by S. Eisenstein (1898-1948).

In his article “Once again about the structure of things”, it was emphasized how important “it is exactly how the general dialectical position about the unity of opposites finds its application in the field of composition. It finds its expression in the circumstance that, under any given compositional conditions, both the direct solution and its direct opposite are equally true and impressive. This phenomenon takes place in the very treasury of human expressive manifestations – in nature itself. So, for example, in a moment of horror, a person not only retreats from what inspires him with horror, but just as often, as if spellbound, reaches out and approaches the one who instilled this horror. So “pulls” to itself the edge of the cliff. So “pulls” the criminal to the scene of the crime, instead of rushing away from him, etc. In a composition that draws its experience from the material of reality, these circumstances can be immediately detected even in the most trivial examples. If, for example, it is decided that a certain moment of the role should be spent on a frenzied scream, then it can be said with confidence that a barely audible whisper will act just as strongly in this place. If fury is resolved at maximum movement, then complete “petrified” immobility will be no less impressive” (Eisenstein, 1940: 27).

And in the article “Vertical Montage”, which is significant in volume, S. Eisenstein reminded readers that he wrote “in the article “Montage 1938”, giving the final wording about montage: “Piece A, taken from the elements of the theme being developed, and piece B, taken from there. However, in comparison, they give rise to an image in which the content of the topic is most clearly embodied ..., i.e. “Image A and image B must be chosen from all the possible features within the theme being developed, they must be so sought out that their comparison – precisely them, and “from other elements – evokes in the perception and feelings of the viewer the most exhaustive image of the theme itself...”. In this formulation, we did not at all limit ourselves to determining to which qualitative series A or B belonged, and whether they belonged to the same category of measurements or to different ones” (Eisenstein, 1940: 16).

And then S. Eisenstein compared cinematographic montage with an orchestral score: “So many lines of a musical scale, and each is given to the part of a certain instrument. Each partita develops by progressive movement along the horizontal. But no less important and decisive factor here is the vertical: the musical interconnection of the elements of the orchestra with each other in each given unit of time. Thus, by the progressive movement of the vertical, penetrating the entire orchestra and moving horizontally, the complex, harmonic musical movement of the orchestra as a whole is carried out. Passing from the image of such a page of a musical score to a sound-visual score, one would have to say that at this new stage one more line is added to the musical score. This is a line of visual frames successively passing into each other, which correspond plastically in their own way to the movement of music and vice versa” (Eisenstein, 1940: 17).

Among the few theoretical articles that the *Cinema Art* published in 1941, one can single out the work of film critic I. Sokolov (1902-1974), where it was proved that “dramatic conflict (internal contradiction) does not consist in the fact that one opposite is mechanically passes into the other, not in the fact that, for example, victory (happiness) is on one side, and defeat (unhappiness) on the other, and that defeat (unhappiness) will be mechanically replaced by victory (happiness), but that one and the same moment is both a positive and a negative moment (for example, both victory and the possibility of defeat...), that opposites arise from within and pass into their opposite (for example, happiness arises from misfortune, victory is born from defeat, or vice versa). ... Dramatic conflict is a contradiction of opposites. Dramatic conflict is not an external contradiction, but an internal one. The bifurcation of the one (the divergence of two close principles) or the transition to the opposite (the convergence of two

opposite principles) creates a dramatic conflict. A dramatic conflict (plot) is an internal contradiction of opposites, an internal emergence of opposites; the source of the dramatic conflict lies within the action, within itself" (Sokolov, 1941: 44, 48).

A certain surprise for the readers of the *Cinema Art* was the appearance in the March issue of an article by the recently persecuted and sharply criticized "formalist" L. Kuleshov (1899-1970) entitled "Culture of Director's Creativity". In it, the famous director and cinema theorist rightly drew attention to the fact that "the form of directorial scripts adopted at the studios is very outdated. The sound part of the picture is developed extremely approximately and primitively, no sketches of frames are made. The footage for all frames is usually set underestimated. There are no serious, thoughtful explications on the thing and its individual components. ... Most directors consider the use of new, more advanced scenario forms of directorial development and explication to be shameful, almost degrading to creative dignity, permissible only for students of the Institute of Cinematography. Attempts to use them are considered formalistic inventions or nonsense of dry, uncreative people. At best, a carefully crafted director's script and explications are welcome, but... for others, but for me, my creative individuality, this is not the case" (Kuleshov, 1941: 11).

In 1941, instead of the planned 12, only six issues of *Cinema Art* were published. The sixth issue was signed for printing on June 11, 1941, and on June 22 the Great Patriotic War began, interrupting the publication of this journal for four years...

Conclusion. Our analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the first decade of the existence of the journal *Cinema Art* (1931-1941) showed that theoretical works on cinematographic topics during this period can be divided into the following types:

- ideologized articles by Association of Revolutionary Cinematographers' activists (1931-1932), emphasizing the dominant of "truly revolutionary proletarian cinema" and an uncompromising struggle against the views of any opponents (at that time, an active process of collectivization was still underway, causing resistance from the peasant masses) (V. Sutyurin, K. Yukov, N. Lebedev and others);

- ideologically reoriented articles (1932-1934), written as a positive reaction to the Resolution of the Central Committee of the All-Union Communist Party (of Bolsheviks) "On the restructuring of literary and artistic organizations" (Resolution ..., 1932), many provisions of which (in particular, a clear indication that that the framework of the proletarian literary and artistic organizations... – narrow and hinder artistic creativity) have become a direct threat to the existence of the Association of Revolutionary Cinematographers; in their articles, the activists of the Association of Revolutionary Cinematographers V. Sutyurin, K. Yukov, and others) – right up to the liquidation of this organization in early 1935 – tried to prove their necessity and loyalty to the "general line of the Communist party";

- articles containing sharp criticism of "groupism" (including among the Association of Revolutionary Cinematographers), "leftism" and "agitprop", "enemies of the people" (1935-1938) (K. Yukov, A. Dubrovsky, I. Krinkin and others), although many prominent writers and cinematographers, including S. Eisenstein, joined the call to severely punish the "enemies of the people" in 1937-1938 outside the *Cinema Art* – on the pages of central newspapers);

- theoretical articles attacking various types of formalistic phenomena (primarily in the field of montage) in cinema and culture (1931-1941) (G. Avenarius, E. Arnoldi, M. Bleiman, M. Grigoriev, N. Iezuitov, N. Lebedev, A. Mikhailov, V. Nielsen, V. Plonsky, V. Sutyurin, I. Weisfeld, L. Voitlovskaya, N. Volkov, K. Yukov, S. Yutkevich and others); these attacks were not accidental, since as a kind of "islands" of creative freedom, experiments with form were alien and even dangerous for the spread of the ideology of social realism by the Power in the USSR, as a unified method that leveled the individuality of artists;

- theoretical articles opposing empiricism, "documentaryism", naturalism and physiology, vulgar materialism, aestheticism, "emotionalism", defending Marxist-Leninist ideological and class approaches (1931-1941) (B. Altshuler, N. Iezuitov, I. Krinkin, N. Lebedev, N. Otten, V. Sutyurin, K. Yukov, and others);

- theoretical articles defending the principles of socialist realism in cinema (1933-1941) (G. Avenarius, S. Gerasimov, N. Lebedev, V. Pudovkin, I. Weisfeld, S. Yutkevich and others);

- theoretical articles criticizing bourgeois film theories and Western influence on Soviet cinema (1931-1941) (E. Arnoldi, G. Avenarius, B. Balázs, and others); to a large extent, they were

close to the fight against the above "...isms";

- theoretical articles aimed primarily at professional problems of mastering sound in cinema (in particular, the dramaturgy of sound, music), editing, image, film image, film language (for example, the cinematic possibilities of the "zeit-loop" effect), cinema style, genre, entertainment, construction script (plot, plot, composition, conflict, typology of characters, typology of comic devices, etc.), acting, etc. (1931-1941) (B. Balázs, S. Eisenstein, N. Turkin, V. Pudovkin, N. Volkov, I. Popov, S. Skrytev, I. Sokolov, M. Tsekhanovsky and others);

- theoretical articles balancing between ideology and professional approaches to the creation of cinematographic works of art (1931-1941) (B. Balázs, S. Gerasimov, V. Pudovkin, S. Yutkevich and others).

Theoretical Concepts of Film Studies in *Cinema Art* Journal: 1945-1955

We will dwell on the analysis of film theory concepts in *Cinema Art* journal during the second decade (1945-1955) of its existence, when its editors-in-chief were Ivan Pyryev (1901-1968): 1945-1946; Nikolai Semionov (1902-1982): 1947; Nikolai Lebedev (1897-1978): 1947-1948; V. Grachev: 1948; Dmitry Eremin (1904-1993): 1949-1951, and Vitaly Zhdan (1913-1993): 1951-1955.

On the basis of changes in the political and sociocultural context (see main political and sociocultural events in the Appendix), this ten-year period for the *Cinema Art* journal can be divided into a period of active government intervention in the sphere of culture (including cinema) through strong ideological pressure on artists: 1945-1949; a period of relatively weaker government intervention in the cultural sphere, while maintaining strict ideological dominants and political slogans: 1950-1955.

We also indicate in Table 2 the names of the authors in charge of the journal, the length of time they were in charge of the publication, and the number of articles on the theory of cinema in each year of the journal's publication.

Table 2. Journal *Cinema Art* (1945-1955): statistical data

Year of issue of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1945	Committee on Cinematography under the USSR Council of People's Commissars	4	3	I. Pyrev	3
1946	Committee on Cinematography under the USSR Council of People's Commissars (№ 1) USSR Ministry of Cinematography (№№ 2-4)	4	4	I. Pyrev	2
1947	USSR Ministry of Cinematography	4	7	N. Semionov (№ 1). N. Lebedev (1897-1978)	8
1948	USSR Ministry of Cinematography	4	6	N. Lebedev (№№ 1-3, 5-6) V. Grachev (№ 4)	15
1949	USSR Ministry of Cinematography	4 – 7,2	6	D. Eremin	38
1950	USSR Ministry of Cinematography	10	6	D. Eremin	13
1951	USSR Ministry of Cinematography	11,5 – 12,3	6	D. Eremin (№№ 1-2). V. Zhdan (№№ 3-6)	14
1952	USSR Ministry of Cinematography, USSR Union of Writers	7,9 – 15	12	V. Zhdan	45
	USSR Ministry of				

1953	Cinematography, USSR Union of Writers	11–12	12	V. Zhdan	28
1954	USSR Ministry of Cinematography, USSR Union of Writers	11,6 – 13,6	12	V. Zhdan	16
1955	USSR Ministry of Culture, USSR Union of Writers	13,8 – 15	12	V. Zhdan	12

A break in the issue of the *Cinema Art* journal amounted to four military years – from July 1941 to September 1945. Only when the USSR emerged victorious in the Great Patriotic War and the Second World War, the state considered it possible to resume the issue of the journal. The first issue of 1945 came out in October. The periodicity of the journal was originally planned to be monthly (as stated in the imprint), but in fact turned out differently: in 1945 it came out three numbers, in 1946 – four. As a result, between 1947 and 1951 the *Cinema Art* journal officially came out once every two months, and only in 1952 did it resume its monthly circulation.

The journal's circulation from 1945 to 1955 fluctuated between four and fifteen thousand copies, with a general trend of gradual increase.

Until early 1946, *Cinema Art* was still an organ of the USSR Committee on Cinematography, but then the USSR Ministry of Cinematography was founded, and this journal became its official publication. Since 1952, with the express purpose of increasing the journal's influence on improving the quality of cinematography, *Cinema Art* became an organ of the USSR Ministry of Cinematography and the USSR Union of Writers. Since that time almost half of the journal's print run was taken up by a new script, and the bulk of the theoretical articles focused on improving the quality and other problems of Soviet screenwriting. After the liquidation of the USSR Ministry of Cinematography (as it had failed to justify its hopes for a sharp increase in the efficiency of the film process) in 1955 the *Cinema Art* journal became an organ of the USSR Ministry of Culture and the USSR Union of Writers.

From October 1945 to December 1946 the editor-in-chief of *Cinema Art* was the director Ivan Pyrev (1901-1968). Only a few theoretical articles were published during that period, and this was largely due to the fact that during that period, which lasted less than a year and a half, only seven issues were published.

Film historian V. Fomin is right in that, reading the materials of the *Cinema Art* of the second half of the 1940s, "you just have a real shock and wipe your eyes for a long time, when you turn the cover, read the table of contents, and then with the materials of the main Soviet newsreel. On the one hand, one does not even have to look closely to notice the indelible stamp of that special time, the particularly diligent servility of the editors... The covers, editorials, urgent inserts in the issue and especially the review critique give away the pathological conjuncture, the highest readiness of the authors and editors to obligingly serve the Communist Party power of the time to the highest standard" (Fomin, 2001: 20). But at the same time V. Fomin rightly noted that at the same time the *Cinema Art* also published several articles by S. Eisenstein (Fomin, 2001: 21). Other curious theoretical articles on cinema were also published in the journal of this period.

A similar ideological orientation was characteristic of the *Cinema Art* in the first half of the 1950s. Film historian N. Zorkaya right: in the journal of the period a considerable number of cinematography "thing purely nominal. Replacing some repetitive words (now we call them "key": "screen", "director", "actor", "actress", "portrait") for concepts from other areas of life, such as agriculture, you get the same result - about agriculture do not learn anything. That is because the purpose of this periodical (as well as of other similar publications) is not information, not this or that "learning" (in this case – film studies), but "repetition is the mother of learning", hammering into people's brains several fundamental truths: we live in the best country in the world; the capitalist environment is rotting and becoming poor; the Soviet people toil heroically and build communism; we owe our victories to the great Stalin. ... The *Cinema Art* journal is a perfect example of Soviet ideological discourse. Not the point, not the sense, not

the truth, but a conspiracy, hollowing out, muddling through and endlessly chewing the same things to stupefaction" (Zorkaya, 2001: 23). Though, again, there are always exceptions to every rule...

And if in the 1930s the theoretical aspect of the then technical innovation of sound cinema was a key one in the journal, the first issues of the post-war *Cinema Art* dedicated a significant part of the articles on film studies to color cinematography, its role in the future development of screen art.

Thus director A. Dovzhenko (1894-1956) was convinced that in the Soviet cinema "there will be passionate knights of color abundance, not only not tiring and not irritating the audience, but on the contrary, inspiring and delighting the richness and boldness of combinations. There will be aesthetes of faded color, gray rain and wet asphalt; there will be sun worshipers and apologists for nature; there will be opponents of nature, creators of the artificial decorative world. But everyone will decide for himself the quantity and quality of color means to their combinations in ways completely different from the ways of painting" (Dovzhenko, 1945: 7).

Unlike A. Dovzhenko, the art critic A. Fedorov-Davydov (1900-1969) was convinced that "the study of the richest world experience of painting can help cinematography in mastering color. This experience must be studied and mastered" (Fedorov-Davydov, 1945: 11).

Art historian V. Lazarev (1897-1976) emphasized that "the film director can create not only the color composition of an individual shot, but also the color composition of the entire film. In other words, he is forced to project color over time. ...The principal novelty of color cinema lies in the fact that light (much more intense than in painting) can be played in a completely new way, because the director's palette will depend entirely on this or that use of light. And when creating a color composition, he will always have to remember that it will be perceived by the viewer in time, in a dynamic alternation of shots, and that consequently his color will reach the eye in a fraction of a second, whereas in a painting or fresco the color remains in a static, unchanged state. Hence it is clear that color in cinema must be quite different from color in a painting of the time" (Lazarev, 1945: 4).

Thus, color in cinematography was considered multidimensional, great hopes were placed on its possibilities, which, as practice soon showed, were in many respects justified.

Director S. Gerasimov (1906-1985) once again turned to his favorite topic of the specifics of an actor's work in cinema: "The spectator has the right to demand from the cinematographic play those almost imperceptible details which he does not count on in the theater — he sees an actor's face as if a meter away from himself; he hears his breath and he wants thus to see something most intimate, most secret in the spiritual world of the visible and audible hero. The search for details together with the actor, the multiplication of the sum of the director's observations by the sum of the actor's observations, the joint selection, the high demand for intonation, for mimicry, for gesture are mandatory in cinematography and many times more so than in the theater. Without understanding this, you can not count on the true success, having in his hands even the most coherent, intelligent and meaningful script. It is under such conditions that the variety of pictures can be born which will differ from one another not only in the recognition of the theme set or even the literary development of such a theme, but also in the broad difference of the entire authorial expression, enclosed both in the choice of theme and in the artistic realization of it, that is in the whole sum of the countless details which the great art of cinematography possesses" (Gerasimov, 1945: 18).

Film scholar N. Lebedev (1897-1978), worried about the development of science about cinema, wrote again about the fact that in the USSR "we have neither our own academy, nor a research institute on film art, nor our own creative union (like the unions of Soviet writers, architects, composers, artists), nor a other society. We have neither a central museum of our own, nor museums at major enterprises, nor a film library, nor a library of film literature. Not a single institution of general art history is currently working on cinema issues. The synthetic nature of cinema, the richness and diversity of its expressive tools make studying it extremely complex.

A deep, scholarly research of cinema pieces should be analyzed not only from the viewpoint of their ideological, educational and pedagogical value, but also in terms of the formal and stylistic components that make them up, from the perspective of literary drama, directing, acting, acting, visual, musical, cinematographic, etc. This requires the film researcher to have a vast encyclopedic knowledge of all areas of the arts. And since this encyclopedic knowledge is extremely rare, it is necessary to organize teams of specialists from different fields of art history

for a comprehensive study of film art. Unfortunately, we have not even begun such a study of film works" (Lebedev, 1946: 3-4).

Here it is worth noting that N. Lebedev showed enviable persistence in his desire to raise the status of Soviet film studies for several decades.

The *Cinema Art* journal in 1945 also published an article by the playwright, writer, and film critic V. Shklovsky (1893-1984), whose theoretical views in the same edition (and, of course, not only in it) were accused of formalism in the 1930s. Reflecting on the nature of film adaptations of literary works, Shklovsky reasonably wrote that "we cannot refuse film staging, as art cannot abandon the past, its rethinking and deepening, just as language cannot abandon its history, but the work of film staging is a philosophical-critical work — not the work of a copyist. We must overcome the imitative naturalism of film staging and move to the discovery of the internal laws of the work of art, to the analysis of that interlocking of thought, images and actions that constitute the content of art" (Shklovsky, 1945: 33-34).

But the most theoretically weighty article published in the *Cinema Art* journal in 1945-1946 was that of director S. Eisenstein (1898-1948), in which he urged film scholars to look at "film close-up: through the lens of close analysis, "taken apart by article", by the wheels, decomposed into elements and studied the way engineers and specialists in their fields of technology study a new design model. This view should be a view of the film from the perspective of a professional journal. There should be a "general" and "middle" view of the film, but it should also be viewed first and foremost as a "close-up" view — an equally close-up view of all its constituent parts. If in the "general plan" view the judgments of our public are unmistakably accurate, sometimes ruthless, but always correct, if in the field of excited and interested analysis of the events and images of the film we often manage to rise above a simple, indifferent retelling, then in the field of a close professional, "drilling" look inside the merits and flaws of what is done — in terms of high requirements which we are in the nature and obliged to set before our works — we are far from shining with perfection. Without this "third critique," there can be no growth, no development, no steady rise in the general level of what we do. High public appreciation cannot serve as a shield behind which poor editing and the poor quality of the actors' delivery of those infinitely needed words that ultimately determine our approval of the film can hide with impunity. The viewer's interest in the story cannot serve as amnesty for bad photography, and the record box office of a picture that captures the viewer with an exciting theme does not absolve us of responsibility for poorly composed music, poorly recorded sound or (so often!) poor laboratory and mass print work. ...I remember another period of discussion, the declining period of Association of Revolutionary Cinematographers, when you could not speak about a picture that had gone well on the screens and say, for example, that it was photologically pale and artistically uninventive. You were accused of discrediting the leading production of Soviet cinema. And a bugaboo was waved at you with the formidable and altogether irrelevant accusation that you were denying "the unity of form and content"! Today it almost sounds like an anecdote, but it was a bad one. It dulled the sharpness of demanding the quality of the film. It cooled the passion for exactingness in art. It has numbed the sense of responsibility on the part of the filmmakers themselves. It has largely fostered indifference to the merits of individual components" (Eisenstein, 1945: 7-8).

It is worth pointing out that the bulk of articles in *Cinema Art* in 1945-1946 was characterized by a calm, analytical tone, without the emotionalism and harshness which were typical of the 1930s.

However, this situation did not last long. Soon the sphere of Soviet cinema (as well as culture in general) came under fire from the authorities, who accused cultural figures, among other things, of "worshipping the West" and "cosmopolitanism."

Of course, the new wave of struggle against bourgeois influence on Soviet culture had its reasons. The beginning of a new round of tensions between the recent allies in World War II was laid in Winston Churchill's Fulton speech at Westminster College on March 5, 1946: "From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended across the Continent. Behind that line lie all the capitals of the ancient states of Central and Eastern Europe. Warsaw, Berlin, Prague, Vienna, Budapest, Belgrade, Bucharest and Sofia; all these famous cities and the populations around them lie in what I must call the Soviet sphere, and all are subject, in one form or another, not only to Soviet influence but to a very high and in some cases increasing measure of control from Moscow. ... Except in the British Commonwealth and

in the United States where Communism is in its infancy, the Communist parties or fifth columns constitute a growing challenge and peril to Christian civilization. ... From what I have seen of our Russian friends and allies during the war, I am convinced that there is nothing they admire so much as strength, and there is nothing for which they have less respect than for weakness, especially military weakness. For that reason the old doctrine of a balance of power is unsound. We cannot afford, if we can help it, to work on narrow margins, offering temptations to a trial of strength" (Churchill, 1946).

As a reaction of the British propaganda apparatus to this speech of Winston Churchill, the BBC began a regular broadcast in Russian on March 26, 1946, directed against the Soviet Union and its satellites. The Cold War had begun...

As early as mid-August 1946, the authorities in the USSR reacted to the Cold War with the West with successive decrees concerning the tightening of cultural policy. One by one, in the second half of 1946, the following Resolutions of the Central Committee of the Communist Party were issued: "On *The Star* and *Leningrad* magazines" (Resolution..., 1946a), "On the repertoire of drama theaters and measures to improve it" (Resolution..., 1946b), "On the film *Great Life*" (Resolution..., 1946c), "On release and use of foreign literature" (Resolution..., 1946d), in which the harsh accusatory language, familiar to the population of the USSR from the repression era of the 1930s, reappeared.

The main aim of these Resolutions was, on the one hand, to show Soviet cultural activists who had "relaxed" in the atmosphere of Victory that the Soviets would not tolerate any artistic freedom or even minimal dissent (an indirect reminder of the repressive 1930s) and, on the other hand, would not tolerate any bourgeois influence on the Soviet public.

The Resolution "On *The Star* and *Leningrad* magazines" (Resolution..., 1946a) noted that "it is a grave mistake of *The Star* to give the literary tribune to the writer Zoshchenko, whose works are alien to Soviet literature. The editorial board of *The Star* knows that Zoshchenko has long specialized in writing empty, meaningless and vulgar things, in preaching a rotten lack of ideology, vulgarity and apoliticality, calculated to disorient our youth and poison their consciousness. ... It is all the more inadmissible to give the pages of *The Star* to such scoundrels and bastards of literature as Zoshchenko... *The Star* magazine also popularizes the works of the writer Akhmatova... Akhmatova is a typical representative of empty senseless poetry alien to our people. Her poems imbued with the spirit of pessimism and decadence, expressing the tastes of the old salon poetry, fixed on the positions of bourgeois aristocratic aesthetics and decadent, "art for art", not wanting to keep pace with its people are detrimental to the education of our youth and cannot be tolerated in the Soviet literature. ... The magazine began to produce works which cultivate a spirit of worshipping the modern bourgeois culture of the West which is not typical of Soviet people" (Resolution..., 1946a).

In the Resolution "On the repertoire of drama theaters and measures to improve it" the leading Soviet theaters were accused that in many performances the Soviet people are "depicted in ugly-caricatured form, primitive and uncultured, with philistine tastes and manners, negative characters are given brighter character traits, shown as strong, strong-willed and skillful. The events in such plays are often depicted far-fetched and deceitful, which is why these plays create a wrong, distorted picture of Soviet life. ... The Central Committee of the Communist Party considers that the Committee on the Arts is pursuing a wrong policy, introducing the plays of bourgeois foreign playwrights into the repertoire of the theaters. ... The staging of plays by bourgeois foreign authors by the theaters was, in essence, providing the Soviet stage for the propaganda of reactionary bourgeois ideology and morality, an attempt to poison the minds of Soviet people with a worldview hostile to Soviet society, to revive the remnants of capitalism in consciousness and in life" (Resolution..., 1946b).

A direct reaction to the Cold War with the West was the Resolution "On release and use of foreign literature" (Resolution..., 1946d), which stated that "A vicious anti-state practice has developed in the purchase and use of foreign literature. ... Ministries, departments and organizations receiving foreign literature have no proper order in the storage and use of such literature and as a result a considerable amount of literature ordered from abroad is not delivered to departmental libraries for official use, but is stolen and deposited by certain individuals. ... The Central Committee of the All-Union Communist Party (Bolsheviks) notes that the current inappropriate practice of subscribing to and using foreign literature is detrimental to the interests of the state and leads to squandering of currency and dissemination

of anti-Soviet propaganda contained in foreign newspapers, magazines and books among part of the population" (Resolution..., 1946d).

In order to oppose "bourgeois propaganda", the Central Committee of the All-Union Communist Party decided to reduce currency allocations for foreign literature, to reduce the list of organizations with the right of such an allocation, to prohibit individual allocation of foreign literature, giving the right of individual allocation of foreign literature by specialty only to full members of the USSR Academy of Sciences (Resolution..., 1946d).

Needless to say, these resolutions have had a major impact on the situation in Soviet cinematography and in the *Cinema Art* journal in particular.

And already cinematography directly affected the Resolution "On the film *Great Life*" (Resolution..., 1946c), which indicated that this movie "falsely portrayed party workers. The secretary of the party organization at the mine being rebuilt is shown in a deliberately ridiculous position, since his support for the workers' initiative to rebuild the mine could, allegedly, put him outside the ranks of the Communist Party, that he preaches backwardness, uncultivation and ignorance. ... The workers and engineers reconstructing Donbass are shown as backward and uncultured people, with very low moral qualities. Most of their time the heroes of the film are idle, engaged in idle chatter and drunkenness. ... The film testifies to the fact that some workers in the arts, living among Soviet people, do not notice their high ideological and moral qualities, do not know how to truly display them in works of art" (Resolution..., 1946c).

The Resolution named other "false and erroneous films": the second series of S. Eisenstein's *Ivan the Terrible*, V. Pudovkin's *Admiral Nakhimov*, and G. Kozintsev and L. Trauberg's *Ordinary People*. In particular, it was stated that "director S. Eisenstein in the second series of the film *Ivan the Terrible* found ignorance in the portrayal of historical facts, presenting the progressive army of oprichniks of Ivan the Terrible as a gang of degenerates, like the American Ku Klux Klan, and Ivan the Terrible, a man with a strong will and character — weak-willed" (Resolution..., 1946c).

As a result, the Resolution stated that "the Ministry of Cinematography, and above all its head, comrade Bolshakov, is poorly managed. Bolshakov, poorly manages the work of film studios, directors and screenwriters, cares little about improving the quality of films produced, and spends large sums of money in vain. The leaders of the Ministry of Cinematography are irresponsible and negligent with regard to the ideological and political content and the artistic merits of films. ... The lack of criticism in the field of cinematography, the atmosphere of nepotism among film-makers is one of the main reasons for the production of bad films. Art workers must understand that those of them who will continue to treat their work irresponsibly and frivolously can easily be left behind in the advanced Soviet art and out of circulation, for the Soviet spectator has grown, his cultural demands and requirements have increased, and the Party and the state will continue to cultivate in the people good tastes and a high demand for works of art" (Resolution..., 1946c).

In the 1930s, similar "transgressions" by leading cadres in the cinema were punished most severely, up to and including firing squad. During a more "milder" period in the second half of the 1940s, I. Bolshakov (1902-1980), then Minister of Cinematography, even managed to keep his position.

But the threat to the very lives of the leading personnel of the Soviet film industry in the fall of 1946 was very strong, so at a promptly assembled All-Union meeting of workers in artistic cinematography on 14-15 October 1946, two official appeals were made in which the filmmakers promised to immediately correct all the errors identified by the authorities.

The first of these was to Comrade Stalin, Chairman of the USSR Council of Ministers: "Participants at the All-Union Meeting of Workers of Artistic Cinematography discussed the Resolution of the Central Committee of the Communist Party on the film *Great Life*. This Resolution deeply and comprehensively revealed the ideological, political and creative mistakes made in our work. ... Joseph Vissarionovich! We assure you, friend and teacher, that fair criticism of our work will help the workers of the Soviet cinematography — Party and non-Party Bolsheviks — to restructure their work in the shortest possible time so that they will again hear words of encouragement from the people, from the Party, from you, dear Comrade Stalin. All-Union Meeting of Workers of Artistic Cinematography" (Chairman..., 1947: 3).

The second letter was to all workers in artistic cinematography: "The All-Union Meeting of Workers of Artistic Cinematography, having discussed the resolution of the Central

Committee of the Communist Party on the film *Great Life*, appeals to all workers in Soviet cinematography to mobilize all their forces to fulfill the tasks set before us by the Party. ... Many of our directors and screenwriters are lagging behind life and political events, and have sunk into the circle of narrow professional interests which they have forgotten that without a profound knowledge of Marxist-Leninist theory, contemporary life and the history of our Motherland it is impossible to become a true artist who can truthfully depict contemporary life of Soviet people and heroically fulfill the great plans of the new Stalinist Five Year Plan. ... The workers of the Soviet cinematography must respond to the historical resolution of the Central Committee of the Communist Party with their deeds" (Appeal..., 1947: 4).

An editorial in the first issue of the *Cinema Art* reacted to the Resolution "On the film *Great Life*" by accusing the pictures criticized there, stressing that "to please his own formalistic "concept" S. Eisenstein distorted the historical era, distorted the image of a major statesman who played a progressive role in the history of the Russian state, and created anti-historical and anti-artistic film, unworthy of release on the Soviet screen. The director V. Pudovkin, without studying the historical material in detail, undertook to stage the film *Admiral Nakhimov* and also distorted the historical truth" (For..., 1947: 6).

However, a more important event that radically affected *Cinema Art's* work was the struggle against so-called "cosmopolitanism" in 1949, so the rest of the 1947-1948 periodical's materials were ideologically more restrained.

For example, a review of B. Balázs's film monograph "The Art of Cinema" (Balázs, 1945) noted that "this book is instructive and as a human document. The practice of Soviet cinematography forced Balázs, who had been brought up on neo-Kantian aesthetics, to reconsider many provisions of earlier works and to come to a more faithful understanding of the nature and functions of art in public life. And although Balázs has not yet abandoned many of his old formalist views, he (judging by his latest work) is on the way to revising them. Methodologically, the book is extremely contradictory. Whereas its first part retells to the reader the old, almost unchanged positions of *The Visible Man* and *The Spirit of Film*, the second part, which emerged entirely during Balazs's Soviet period, grew out of his observations and practical work on Soviet cinematography, offers a number of valuable and interesting points, and to a certain extent will prove of considerable usefulness to Soviet cinematic theory" (Burov, 1947: 26).

At the beginning of 1947, director I. Pyrev was fired from his position as editor-in-chief of the *Cinema Art* journal. This decision was most likely influenced by the criticism of the *Cinema Art* in an editorial by *Pravda* with the telling title "Advertising instead of Criticism" (Advertising..., 1946). It turned out that in 1946 the *Cinema Art* mistakenly put photos (Yurenev, 2001: 28) from films criticized sharply in the Resolution (of September 4, 1946) about the film *Great Life* (in number one, besides a scene from *Great Life*, a scene from *Admiral Nakhimov* was put in number one), and in double No. 2-3 – a frame from the second series of *Ivan the Terrible*), thus failing to anticipate their subsequent party and government smashing...

The appointment of N. Lebedev (1897-1978) as editor in chief of the *Cinema Art* (he had already signed for the second issue in 1947) led to a significant increase in the number of theoretical articles in the edition. N. Lebedev, during his short time as editor-in-chief, tried to attract the attention of filmmakers to the theoretical foundations of screenwriting, since the improvement of the "social realist and Communist party" quality of scripts should, in the opinion of the authorities, lead to an unprecedented flowering of Soviet cinematography.

Thus the writer, screenwriter, and film historian D. Eremin (1904-1993) stressed that after the 1946 Resolution (Resolution..., 1946) "the leading and fundamental role of the screenplay writer in film production was realized with a new force: the quality of the script, the depth and direction of the ideas in it, the vital truthfulness and substantiality of the conflicts of events and images, of artistic definition of characters and destinies of characters, of brightness and vividness of details to a great extent depends on the quality of a future picture. The image of a positive hero in Soviet cinematography can not be created by desk research. It must grow out of a lively contact of the artist with reality in its most essential and determinative manifestations. That hero cannot be created not as an arithmetic sum of bad and good human qualities, but only as an image of a truly living Soviet man in whom the Communist Party, ideological, highly moral, life-loving, militant strong-willed principles cannot fail to be basic, for it was they who made it possible to overturn the tsarist system, to transform the face of the country, to expel and

destroy brazen invaders, to lead millions to the storm of new heights” (Eremin, 1947: 3-4).

D. Eremin believed that the shortcomings “do not lie in the notorious 'specificity' of screenwriting, but are related to questions of ideology. Their nature lies not in the authors' lack of professional skills, not in the weakness of their "craft," but in their insufficient knowledge and comprehension of life, in the lack of some authors' self-awareness that would establish them as active, militant ideologists, as ardent propagandists and deep thinkers, that is, as authors of a new, socialist type. Apparently, this is the direction in which we should work in the future. Increased demands for cinema art, dictated by the high and complex sociopolitical tasks facing our people, call for this” (Eremin, 1948: 10).

Further D. Eremin reflected on the specificity of dramaturgy of film comedies, considering that “the most widespread of the author's "prejudices" is the statement as if our reality completely excludes the possibility of development of film comedy, especially domestic, and as if particularly real is the prospect of inevitable self-elimination of the satirical genre. It is no coincidence that our comic works often lack sharp dramaturgy: all dramaturgy has a conflict at its core, and the conflict on which a sharp comic plot can be built is allegedly absent in our reality” (Eremin, 1948: 9).

This thesis was accompanied by a theoretical justification: “Our development from capitalism to socialism and from socialism, as the first stage of communism, to full communism goes through the active overcoming of all kinds of contradictions, antagonistic contradictions in relations with the world of capitalism and non-antagonistic ones within the socialist system. And wherever the comedy artist directs the fire of self-criticism at the internal contradictions associated with the struggle between the moribund and the nascent in the depths of our society, there arise various, forms of Soviet comedy. At the core of these comedies will be, for the most part, the conflict between the advanced and the backward. The solution to this conflict will be the idea, the author's goal of educating the audience to raise the backward to the level of the advanced. Such a comedy is the most, widespread and organic type of modern Soviet comedy. The satirical in it has not an all-embracing, but a distinct, local character; the main characters and their deeds express the positive force of society; the content of the main dramaturgical conflict is not of a comprehensive negation and explosion, but a self-critical sense of improvement” (Eremin, 1948: 10).

In her support for the thesis that Soviet film drama had to be put in order, film critic L. Pogozheva (1913-1989) argued that “An analysis of the dialogical structure of a number of scripts leads to the conclusion that many scriptwriters lost sight of the significance of dialogue as an essential component of drama, and began to regard dialogue as a mere means of communication, or, at best, as a means for discovering the character and expressing their authorial attitude toward the events taking place in a script. ... The struggle against the dryness, the bloodlessness, the impersonality, the purported colorfulness of language, against the worn-out layer, the sterility, the monotony, the struggle against the monstrous practice of 'reworking' the dialogue in other people's scripts is the struggle for a true enrichment and purity of language in the script, this basis of the Soviet cinema art” (Pogozheva, 1947: 19, 21).

L. Pogozheva insisted that “the screenplay has earned itself the right to be considered a special kind of literature, and this right should be reserved for it. We don't need to produce "mechanized", "stamped" mass productions of the Hollywood type, we need works of an individual creative style, we need to develop art that testifies to the flourishing of all our people, art that sums up life experience in truly realistic works, that look broadly and boldly into the future. ... The last thing we can have are craftsmen writers who can flourish. The last thing we need now are plot prescriptions built on the experience of bourgeois filmmaking. What we need most is a screenwriter-thinker, for we must approach the evaluation of the screenplay with a semantic criterion, a criterion of the relation of art to reality” (Pogozheva, 1947: 29).

In 1947, the *Cinema Art* published an article by V. Sutyryn (1902-1985), removed from his post as editor of *Proletarian Cinema* in the early 1930s, who also joined the discussion of script-related subjects from his usual emphasis on ideology: “Each film produced today by our studios is a phenomenon of tremendous national importance, of great political significance. Each picture coming out on the screen, plays, or at least, should play a very significant role in the political education of millions of Soviet people. Under these conditions the public responsibility of the screenwriter for the quality of his work, for its political weight and correctness, for its artistic merits is made especially significant. The screenwriter bears this responsibility in full.

He is subjected to harsh and fair criticism, public criticism, for every error, mistake, defect. ... On the one hand, we see that the film crew's free handling of the author's idea creates an impossible environment for the work of the screenwriter. On the other hand, we found that the literary script cannot be a dogma for the film crew, cannot be maintained as something absolutely immutable. There is no doubt that the author's active participation in the work of the crew will not only eliminate many reasons for conflicts, but will also contribute to improving the quality of the pictures produced" (Sutyurin, 1947: 7-8).

V. Sutyurin believed that "the question of cinematography's relation to prose and drama... must be recognized as the most important theoretical question... Without it, it is impossible to outline correct goals and objectives in the course of further cinematographic development. It is well-known that the specificity of cinema as a special kind of art was defined in the earliest theoretical works at a time when the creative experience of Soviet cinematography was very limited. Drawing on this creative experience, a whole series of artists, theorists and critics created the concept of "poetic" cinema, which for a certain period of time represented perhaps the only coherent system of theoretical conceptions of cinematic art. However, it soon had to enter into a serious struggle with a different system of views – with "prose" cinema, which quickly accumulated not only convincing theoretical arguments, but also arguments of a creative order" (Sutyurin, 1948: 11).

V. Sutyurin built his article on the opposition of the drama to the novel and the narrative, although he noted that "the drama can and does have elements of narrative form, which sometimes develop to very considerable proportions. Narrative literature may be dramatic, and sometimes is dramatic in the highest degree" (Sutyurin, 1948: 13-14).

Adjacent to this cycle of articles on film dramaturgy were theoretical articles by V. Zhdan (1913-1993), V. Volkenstein (1883-1974), and B. Begak (1903-1989).

In this context, film scholar I. Weisfeld (1909-2003), in full accordance with the official guidelines of the time, reminded the journal's readers that "Socialist realism is neither a circle manifesto nor a dogma, but a method. A method definite enough to equip artists with a large and clear idea, to subordinate creativity to the tasks of serving the people. And at the same time, sufficiently multifaceted, rich, flexible to provide a wide range of individual manifestations, genuine freedom of creativity. Artists following the path of socialist realism not only reflected, reproduced and explained reality, but also participated in its transformation, like the fighters who "equated a pen to a bayonet" (Weisfeld, 1947: 17), so "revolutionary romanticism is not a good wish; it enters the flesh and blood of Soviet cinematography. It began with *Battleship Potemkin*, *Mother*, and *Earth*. During the period of sound cinema, such films as *Chapaev*, *We're from Kronstadt* and pictures about Lenin continued the revolutionary-romantic tradition. These days the revolutionary-romantic element is increasingly evident along the whole front of cinema, from *The Oath* to *The Rural Teacher*" (Waisfeld, 1947: 21).

On the other hand, writer, screenwriter and literary critic V. Shklovsky (1893-1984) took a far less officious approach to the theme of realism, insisting that "in art, man lives in a part of his soul which is not usually strained. Both the heart and the lungs have enormous reserves. Their capacity is at least tenfold compared to the ordinary demands of life. Man is adapted to exploit and to be happy. In art man learns about himself the unprecedented, but possible. He learns to think, to wish, to perform feats. Realist art considered man and uncovered in him what is not easily discovered in life, but exists" (Shklovsky, 1947: 30).

In 1948, already after the death of director S. Eisenstein (1898-1948), the *Cinema Art* published his theoretical article about the perspective of stereo cinema, which "will give the full illusion of three-dimensionality of its images. In doing so, this illusion is as convincing to the end and does not raise the slightest doubt, just as there is no shadow of a doubt in ordinary cinematography that screen images are actually moving. The illusion of space in one case and motion in the other are just as immutable for those who know perfectly well that in one case we are dealing with a scattering of individual still phases taken from a whole process of motion, and in the other with nothing more than a cleverly devised process of superimposing two normal, flat photo images of the same object, only taken simultaneously at two slightly different independent angles of view. Here and there, the results of spatial and motor persuasion are as crushingly perfect as the characters themselves seem undeniably authentic and alive to us, even though we know perfectly well that they are nothing more than pale shadows, photochemically imprinted over kilometers of gelatin tape, which, coiled up in individual rollers, travels in flat tin

boxes from end to end of the globe, everywhere equally impressing the viewer with the illusion of their vitality” (Eisenstein, 1948: 6).

Several articles in *Cinema Art* in 1948 were devoted to professional aspects of the practical work of the director and cameraman in cinematography (Golovnya, 1948: 29-31; Manevich, 1948: 26-28; Romm, 1948: 25-28).

It seemed that the journal gradually began to move away from its former ideological outbursts and accusations, concentrating more on professional creative problems. However, in the second half of 1948, in the pages of *Cinema Art* an unexpected attack began on ... its then editor-in-chief – film scholar and critic N. Lebedev (1897-1978).

It is clear that N. Lebedev himself could not initiate this harsh criticism of his book "Essays on the History of Cinema of the USSR" (Lebedev, 1947). Consequently, there was a strict instruction from "above".

At the beginning of his article about N. Lebedev's book, cinematographer I. Weisfeld (1909-2003) wrote that “old film workers remember the disputes that took place in the Association of Revolutionary Cinematographers 20-25 years ago. These were heated fights which, though incomplete, reflected the class struggle on the ideological front. Along with the healthy, viable, revolutionary in the Association of Revolutionary Cinematographers, it was possible to encounter the reactionary and alien. Much in these disputes was random, petty, transient, and sometimes just nonsense, worthy only of oblivion. The task of the historian, it would seem, was to direct fire against harmful theories, resolutely cut away the insignificant and empty, separate the grains from the chaff, and most importantly, to be able to rise above the positions of the disputing parties. It would be unreasonable, at the very least, to analyze the work of individual artists from the transcripts of their speeches at Association of Revolutionary Cinematographers’ discussions, to attach serious value to inessential and incidental statements by directors or critics, and to base methodological generalizations on them. Strange as it may seem, but N. Lebedev took precisely this path, which could lead nowhere but to a dead end. He recalls the notions of "innovators" and "traditionalists" as supposedly determining the balance of power on the cinematic front. ...Moreover, evidently remembering his own past performances in the Association of Revolutionary Cinematographers, he took the side of the "innovators" and began to denounce his yesterday's opponents, the "traditionalists". ... Choosing as the subject of his research not the struggle for the affirmation of the method of socialist realism in cinema, but an abstract thesis defended from the position of one of the groups fighting in the twenties, he prefers speculation to fact, speculation to real life phenomena” (Weisfeld, 1948: 20-21).

Further, I. Weisfeld, in fact, accused N. Lebedev of an "anti-party line", as he, “spreading creative workers into 'national' and 'non-national' categories ... deviates from the clear instructions of Comrade Stalin, Comrades Zhdanov and Kirov... The methodological flaws of the essay are evident not only in the general structure of the book, but especially clearly in the analysis of individual paintings and in the characteristics of artists. The author often analyzes the phenomenon of cinema art scholastically, without any connection with the life of the people, with the guidelines and organizing work of the party, and therefore comes to deeply erroneous conclusions” (Weisfeld, 1948: 22).

In the finale of his article, in order to somehow soften the above, I. Weisfeld noted that “Lebedev's book has its merits: the presence of extensive and valuable factual material, presented in a known system, and a number of correct generalizations. But still the book discolors, narrows, presents in wrong light the lively, colorful, rich in events, searches and discoveries life of our art” (Weisfeld, 1948: 24).

I. Weisfeld's opinion was warmly supported by film scholars I. Manevich (1907-1976) and L. Pogozeva (1913-1989). They believed that “N. Lebedev tried to consider the development of cinema without a sufficiently deep analysis of its connections with reality and with other arts. Such a study of the history of the synthetic nature of cinematography, out of connection with literature, with the theater and with our entire socialist culture, led the author to a number of formalistic errors and prevented him from creating a correct historical concept of the development of Soviet cinema” (Manevich and Pogozeva, 1948: 16-17).

A similarly harsh criticism in the *Cinema Art* was made of M. Aleynikov's (1905-1964) monograph “Ways of Soviet Cinema and the Moscow Art Theatre” (Aleynikov, 1947).

Film scholar I. Dolinsky (1900-1983) argued that in the book “Ways of Soviet Cinema and the Moscow Art Theatre”, “the method by which the author analyzes the phenomena of cinema

is deeply flawed. Throughout most of the book M. Aleynikov carefully bypasses the ideological analysis of films, focusing attention only on the evaluation of the formal and aesthetic aspects of the works. ... In M. Aleynikov's book, the life of cinema is completely disconnected both from the entire sociopolitical life of the country, which determined the situation in art, and from the Communist Party's policy on art, which played a decisive role in the education of artists" (Dolinsky, 1948: 24-25).

S. Ginzburg (1907-1974), a cinema critic, rigorously evaluated both books by N. Lebedev and M. Aleynikov: "By reducing the development of Soviet cinema at a certain stage not to the struggle for new revolutionary content, but to the improvement of directorial techniques, Lebedev, naturally, came to underestimate the value of film dramaturgy and actors' creativity. ... Lebedev and Aleynikov books are very different. ... But these two so different books have one and the same flaw in common: they make the wrong assumption, as if the ways of development of Soviet cinema were determined not only by the goals set for it by the Communist Party and the Soviet people, but also by the task of mastering some immanent artistic means" (Ginzburg, 1948: 23-24).

Thus, the main reason for State's angry reaction to the works of N. Lebedev and M. Aleynikov was that these books "glorified formalism", that is, the formal mastery of filmmakers at the expense of insufficient emphasis on the role of the Communist Party and its leader.

Also attached to this criticism was the article "Involuntary Defense of Formalism" (Baramzin, 1948: 28-29), and all of this taken together was largely a reaction to the Resolution of the Central Committee of the Communist Party "On the opera *The Great Friendship* of V. Muradeli" (Resolution..., 1948), which drew attention to the fact that contrary to the instructions that were given by the Central Committee of the Communist Party in its decisions on the magazines *The Star* and *Leningrad*, on the film *Great Life*, on the repertoire of dramatic theaters and measures for its improvement, the fight against formalism in the USSR is not conducted to the proper extent.

These articles were followed by an organizational conclusion: N. Lebedev was dismissed from the position of editor-in-chief of *Cinema Art*, and the first issue of this journal for 1949 was already published under the new editor-in-chief – writer, screenwriter and film critic D. Eremin (1904-1993).

But as it soon turned out, the 1948 revival of the struggle against formalism in art was only a prelude to the most important postwar ideological campaign of the regime—the struggle against "cosmopolitanism" – that unfolded on a large scale in 1949.

This campaign began with an article about one anti-patriotic group of theater critics (On..., 1949), published in *Pravda* on 29 January 1949. It says that "socialist realism is just as inseparable from a lively, ardent, loving interest in the life and work of the people, from a deep and noble patriotic feeling, as bourgeois hurrah-cosmopolitanism is from an indifferent, indifferent attitude toward the people and their art, from an indifferent, scorned, cold aestheticism and formalism. ... Barefaced cosmopolitanism is not only anti-national, but also sterile. It is as harmful as those parasites in the plant world that undermine the growth of useful crops. It serves as a conductor of bourgeois reactionary influences hostile to us" (On ..., 1949).

The article went on to say that Soviet art criticism is "the most backward area" and "it is in theater criticism that until recently a nest of bourgeois aesthetics has survived, covering up an anti-patriotic, cosmopolitan, rotten attitude toward Soviet art. An anti-patriotic group of the afterbirths of bourgeois aesthetics has formed in the theater criticism, which penetrates our press and operates most brazenly on the pages of the *Theater* magazine and the *Soviet Art* newspaper. These critics have lost their responsibility before the people; they are the bearers of a deeply repugnant cosmopolitanism which is hostile to the Soviet man; they hinder the development of Soviet literature, they hamper its advancement. ... The sting of aesthetic and formalist criticism is directed not against really harmful and inferior works, but against the advanced and best ones that show the images of Soviet patriots. This is precisely what demonstrates that aesthetic formalism serves only as a cover for its anti-patriotic essence. ... At a time when we are faced with the urgent task of combating homeless cosmopolitanism, against manifestations of bourgeois influences alien to the people, these critics find nothing better to do than to discredit the most advanced phenomena of our literature. This directly harms the development of Soviet literature and art and hinders their progress. ... We are faced not with occasional individual errors, but with a system of anti-patriotic views that is detrimental to the

development of our literature and art, a system that must be smashed" (On ..., 1949).

The theoretical basis of the struggle against cosmopolitanism was substantiated in the article of G. Aleksandrov (1908-1961), who from 1940 to 1947 worked as the head of the Office of agitation and propaganda of the Central Committee of the Communist Party, and from 1947 to 1954 he served as director of the Institute of Philosophy of the USSR Academy of Sciences.

Aleksandrov's article titled "Cosmopolitanism – the Ideology of the Imperialist Bourgeoisie" was formally published in No. 3 of the journal *Questions of Philosophy* for 1948 (Aleksandrov, 1948: 174-192), but in reality this issue was signed for print on June 1, 1949.

From this it is clear why G. Aleksandrov, already after the publication of his article "On One Anti-Patriotic Group of Theater Critics" (On... 1949) and the total positive reaction of the Soviet media that followed, in his article he asserted that "the Soviet public, our press have exposed and defeated the kosmopolitans in philosophy, who ideologically armed the cosmopolitan group that was operating in the field of theater and literary criticism, who were trying to subordinate the least stable part of the Soviet intelligentsia to the influence of reactionary, cosmopolitan ideology. The struggle for Soviet patriotism and against bourgeois cosmopolitanism waged by our Bolshevik Party is at the same time the high school of the communist education of the Soviet people and our intelligentsia, the struggle for the complete liberation of the Soviet people from every influence of rotten, bourgeois "culture" and reactionary ideology. This struggle is of enormous importance for the further development and strengthening of the ideological and moral-political unity of the Soviet society. Homeless cosmopolitans have been trying to undermine our advanced, Soviet culture, to smear all the really advanced works of our literature, art, and science, and to propagate and spread the most backward, hostile to the Soviet worldview.

It is clear why the reactionary, bourgeois ideology abroad and the pathetic renegades anti-patriots in the USSR are operating under the flag of cosmopolitanism. Under the cover of the old cosmopolitan rags it is more convenient for the ruling foreign imperialist clique to try to disarm the proletariat in the struggle against capitalism, to eliminate the national sovereignty of certain countries and to suppress the revolutionary movement of the working class. Under the flag of cosmopolitanism, the American imperialists are deploying preparations for a new war against the USSR and the countries of popular democracy, they are deploying the struggle for world domination. They hide their aggressive imperialist desires and aims under a cosmopolitan mask. By spreading reactionary, cosmopolitan ideology the enemies of the USSR are trying to weaken the moral and political unity of the Soviet Union and are trying to subordinate the Soviet people to reactionary bourgeois ideology. The bourgeoisie and its ideological lackeys go to any lengths to spread reactionary, cosmopolitan ideology, to pass it off as an advanced, supposedly "international" ideology, to convince the masses that this ideology coincides with the interests of workers, peasants and the intelligentsia" (Aleksandrov, 1948: 177).

As we can see, G. Aleksandrov's article clearly viewed the main vectors of the "Cold War" blossoming with the West, as "cosmopolitanism" was presented as a harmful pro-bourgeois, pro-Western phenomenon.

Continuing the state campaign against "cosmopolitanism," in February 1949 two leading Soviet cultural publications – *Literature Paper* and *Soviet Art* – published articles that shifted their critical arrows directly to the *Cinema Art*.

An editorial in the newspaper *Soviet Art* of February 12, 1949, characterized the journal *Cinema Art* relatively mildly as "an occasional publication of random articles" (With..., 1949: 3), and criticized the views of film scholars M. Bleiman (1904-1973) and N. Lebedev (1897-1978), composer L. Schwartz (1898-1962), and director S. Yutkevich (1904-1985).

The tone of the editorial in *Literature Paper*, entitled "Cosmopolitans in Film Criticism and Their Patrons", published on February 16, 1949, was much harsher. It claimed that "The Art of Cinema has become an outspoken mouthpiece for the despicable ideas of bourgeois cosmopolitanism and aesthetics" (Cosmopolitans..., 1949: 2), and named the film critics G. Avenarius (1903-1953) and I. Weisfeld (1909-2003); theatrical scholar, poet, and playwright V. Volkenstein (1883-1974); screenwriter and film critic N. Otten (1907-1983); art critic N. Tarabukin (1889-1956); and composer L. Shvarts (1898-1962) as these very "cosmopolites".

Of course, the then USSR Minister of Cinematography I. Bolshakov (1902-1980) reacted rather promptly to the "anti-cosmopolitan" articles in *Pravda*, *Soviet Art* and *Literature Paper* with full support of the ideas of a ruthless struggle against cosmopolitanism. In early March

1949, *Pravda* published an article by I. Bolshakov entitled "Defeat Bourgeois Cosmopolitanism in Film Art" (Bolshakov, 1949), where he assured the Power and the public that the success of the Soviet film industry would have been even greater if its development "had not been significantly harmed by the subversive activities of an anti-patriotic group of critics and filmmakers. For many years a group of bourgeois cosmopolitans has been operating here under the guise of "critics" and "theorists," who servilely praise reactionary bourgeois cinema and slander our Soviet cinematography and its best works, disorienting the film-makers. This group of bourgeois subversives in cinematography was not only "ideologically" allied to the anti-patriotic group of theater critics, but was also, as has been established, connected with it organizationally. Together they carried out subversive work against the forward-looking Soviet art. ... They made their main nests in the Leningrad House of Cinema, in the Film Commission of the Union of Soviet Writers, and also made extensive use of the pages of the *Cinema Art* journal to propagandize their cosmopolitan ideas. Some of them also exploited themselves as teachers and lecturers, poisoning the minds of our youth with sermons of bourgeois reactionary ideas. The "leader" of the anti-patriotic group of bourgeois cosmopolitans in the cinematography is the Leningrad director L. Trauberg. All of Trauberg's "work" in cinematography has been marked by rabid bourgeois eccentricism, a form of formalism. His cosmopolitanism and anti-patriotism, his bourgeois-aesthetic views are not something accidental or unexpected. He has long taken an anti-people stance, alien to the traditions of great Russian culture. ... Trauberg was actively assisted in his subversive anti-patriotic activities by M. Bleiman and N. Kovarsky as his closest associates. Bleiman, like Trauberg, was a servile servant of bourgeois cinematography, attempting in every possible way to prove its alleged primacy. ...

On December 7, 1947, at the Union of Soviet Writers, Kovarsky organized, under his chairmanship, a discussion of *Cinema Art*. Kovarsky invited the rabid bourgeois nationalist Altman as the main speaker of this meeting, who devoted almost his entire presentation to denigrating honest Soviet film workers who took the correct Party position on film art, and to slandering Soviet films. At the same time, Altman was completely silent about the grossly formalistic and anti-patriotic articles of Otten, Volkenstein, Sutyryn and other bourgeois cosmopolitans and anti-patriots. This is the old tactic of all our political enemies: to blacken honest people and bring their own people out from under fire. ...

Kovarsky was also closely connected with the bourgeois cosmopolitan Sutyryn. Having made his way into the commission of the Union of Soviet Writers as its executive secretary, Sutyryn concentrated all his "activities" on discrediting and denigrating Soviet cinematography and its best works. ...

For a long time a bourgeois aesthete and formalist, N. Otten, has been active in film criticism. This homeless cosmopolitan found a home in the *Cinema Art* journal. In 1948 alone, the journal published three major articles by Otten, which constitute a monstrous mixture of theoretical illiteracy with slander of our Soviet reality and our art. Bourgeois cosmopolitans – V. Volkenstein, N. Tarabukin and others – were also active in this journal. The editorial board of *Cinema Art* made gross political errors, providing the pages of this journal for the promotion of formalist and bourgeois ideas to the homeless cosmopolitans.

The former editor-in-chief of the journal, N. Lebedev, is primarily to blame for these mistakes. N. Lebedev's mistakes are not accidental, because in his recently published book "Essays on the History of Cinema" he made grave formalist distortions, presenting the history of the development of Soviet cinema in a distorted light.

The task of workers in the Soviet cinematography now was to fully expose and defeat the bourgeois cosmopolitans who were trying to hinder the development of the world's most advanced cinematography" (Bolshakov, 1949).

Thus, Minister I. Bolshakov in the sharpest pejorative spirit of the 1930s criticized the *Cinema Art*, its former editor-in-chief N. Lebedev (1897-1978), as well as I. Altman (1900-1955), M. Bleiman (1904-1973), E. Gabilovich (1899-1993), N. Kovarsky (1904-1974), N. Otten (1907-1983), V. Sutyryn (1902-1985), N. Tarabukin (1889-1956), L. Trauberg (1902-1990), V. Volkenstein (1983-1974) and S. Yutkevich (1904-1985), most of whom were the authors of this edition.

The new editor of *Cinema Art*, D. Eremin (1904-1993), in the first issue of this journal for 1949 (signed for print on March 10, that is, a week after the anti-cosmopolitan article of the Minister of Cinematography I. Bolshakov was published in *Pravda*) published an editorial

stating that “fruitless and unable to show our new life in the high works of realistic Soviet art is the one who breaks away from the people, in whom indifference to the fundamental interests of the motherland is born under the influence of bourgeois ideology, who, as a renegade, infuses into our art the pernicious ideas of cosmopolitanism, the contemptible adulation of the decaying "culture" of imperialism, anti-patriotism, the snobbery of bourgeois aestheticism and formalism. Such renegades were stigmatized by the Communist Party critics who denounced in the newspapers *Pravda* and *Culture and Life*, and then in other presses, the bourgeois anti-patriotic group of critics who tried to contrast their antinational, alien to Soviet society views on art with the views of the Bolshevik Party and the healthy artistic taste of the entire people. ... Today an anti-patriotic group of adherents of bourgeois aestheticism and cosmopolitanism which operated in the cinema industry has been exposed. Its leader, inspirer and main supplier of anti-Soviet vile ideas was L. Trauberg; M. Bleiman, N. Otten, V. Sutyryn, N. Kovarsky and others were with him. The spitting of the works of the leading masters of Soviet cinematography from a cosmopolitan, bourgeois-aesthetic standpoint, the setting of their subjective "views" against the views of the Communist Party and the people, the inflated conceit, the adulation of the rottenness supplied by imperialist pseudo-culture – these are the main traits characterizing the activity of L. Trauberg. Trauberg and the "theorists" close to him... The objective point of the journal's activity, which opened its pages to pseudo-critics and pseudo-theorists, was that it did not help cinema art, but in a number of articles it misguided creative workers in questions of theory and allowed propaganda of the harmful, anti-patriotic, anti-party views of cosmopolitan critics alien and hostile to Soviet culture” (For..., 1949: 1).

Further, the article actually retold the main theses of *Pravda's* editorial exposing the "cosmopolitans" and the response to it by Minister of Cinematography I. Bolshakov. True, the list of names of "cosmopolitans" also included other authors of the *Cinema Art* – I. Dolinsky (1900-1983), L. Kuleshov (1899-1970), V. Turkin (1887-1958), and others. At the same time, the former editor-in-chief of the journal V. Sutyryn (1902-1985) was called an enemy of Soviet culture and an ideological subversive in cinema art (For..., 1949: 1).

An editorial in the *Cinema Art* admonished that “formalism arises where the author relies on the 'universal' cinematic experience... rather than striving to actually express concrete phenomena of life. Aestheticism and formalism are inevitable wherever the theorist strives to construct and present his own speculative 'system of principles,' which he then adapts to any art phenomenon, rather than to derive his theoretical principles and critical principles from a comprehensive analysis of concrete artistic works. Wherever the critic, in essence, is guided in his evaluations by the task of 'properly aesthetic' analysis, forgetting the partisanship of art, the foundations of the Party policy in the art domain, forgetting the educational significance of works of art in the conditions of the revolutionary period. In a word, wherever the basic requirements of Marxist-Leninist aesthetics-the requirements of the Communist Party, of the people, of realism-are forgotten, formalism inevitably emerges and takes root, a vulgar and vulgar bourgeois aestheticism rears its head” (For..., 1949: 3).

It is clear that after the sacking of the offending N. Lebedev, the editorial board of *the Cinema Art* assured the government that it would “guided by the great principles of the Communist party, correct the mistakes it had made and do its best to purge the journal of the influence of cosmopolitans and anti-patriots and turn it into a real fighting organ of cinematic theory and criticism” (For..., 1949: 2).

In support of these statements, the same issue of the *Cinema Art* included a theoretical article by the literary critic V. Shcherbina (1908-1989) titled "About a group of aesthetic cosmopolitans in cinema" (Shcherbina, 1949: 14-16), in which, naming approximately the same names of "cosmopolitan" film critics, he warned readers that they were "characterized by double-handed methods of action": “In their publications, they expressed their anti-people views with caution, in a 'streamlined' and 'elastic' manner, and did not finish them off. Wary of the general public, they did double "critical" accounting. At the same time, unlike their invited speeches in the press, they spoke out more openly in their oral presentations and lectures, choosing as the arena for their subversive work the platforms of the Moscow and especially the Leningrad Film House, where they occupied a leading position, had their own assets, and acted almost uncontrollably. Disregarding their sense of civic dignity and forgetting the great national pedigree of Soviet culture, these theorists falsified facts, denied Soviet cinema originality and independence, and cultivated a disregard for the culture of their native land. For many years

these kinless cosmopolitans from the cinema have devoted to one anti-patriotic goal – to prove that our people, in essence, are not the creator of their own cinema art. In doing so, they have attempted, from the standpoint of bourgeois aestheticism, to discredit the basic foundation of socialist realism – the ideality, truthfulness, and nationality of Soviet art. In this way they assisted our enemies in slandering Soviet artistic culture and, in effect, were squires for Hollywood, promoting the ideology of the bourgeois West” (Shcherbina, 1949: 14).

A writer, screenwriter and film critic A. Abramov (1900-1985) also contributed to the exposure of "cosmopolitans" in the pages of the *Cinema Art*. Abramov (1900-1985) in his eloquent article “The Rabblemaking Cosmopolites” (Abramov, 1949: 17-19): “The exposure of the bearers of bourgeois cosmopolitanism hostile to the Soviet people in theater and cinematography criticism with utmost clarity shows to what dire and disastrous consequences deviation from the inviolable foundations of socialist aesthetics can lead, what the positions of aestheticism and formalism are in fact which cover up an anti-patriotic, rotten, cosmopolitan attitude toward our native culture” (Abramov, 1949: 17).

In the next, second issue of the *Cinema Art* (signed for print on April 28, 1949), the criticism of "cosmopolitanism" was continued by D. Eremin (1904-1993), editor-in-chief of this journal, who claimed that “the cosmopolitan aestheticists tried to revise the most important principles of Soviet aesthetics and Marxist-Leninist art theory. Passing off their revisionist, anti-patriotic and anti-scientific views as 'subtle aesthetic analysis,' they attempted in their speeches and articles, at meetings and in private conversations to instill reactionary, idealistic views of art and the nature of artistic creation in the masters of cinema. In this way, the cosmopolitans hoped to delay the process of mastering the method of socialist realism in our art and, consequently, to narrow the possibilities for the emergence of genuinely partisan, popular, highly ideological works of the most important and mass-market art” (Eremin, 1949: 23).

D. Eremin, in particular, reminded that according to "cosmopolitan" “N. Otten, it came out that American directors and screenwriters have and always had more creative possibilities, as they can operate with deeper and more significant social conflicts than the Soviet authors. According to Otten, American artists are helped in this by nothing more or less than "the abominations of capitalist society. “Yes”, says Otten, “it is because of the starkness of the contradictions in their society that American screenwriters can raise the most acute questions of life and consequently construct sharp dramatic plots and develop entertaining intrigues. This is why they can rise to tragic heights, to universal, grand generalizations in their work” (Eremin, 1949: 25).

That is why, D. Eremin concluded, “one of the tasks of Soviet film theory is to cleanse it of alien, harmful influences, of all kinds of residues of aesthetic cosmopolitanism, metaphysics and militant idealism. ... This is why they must be firmly and permanently discarded from our path. And to do this, to deprive our cadres of influence, to uproot and destroy the poisonous, hostile to Soviet art ideas of anti-people, aesthetic cosmopolitanism, we must resolutely and comprehensively” (Eremin, 1949: 26).

The literary scholar I. Grinberg (1906-1980) in his article "Preachers of Dead Schemes" published in the same issue (Grinberg, 1949: 26-29) was not lazy to find the roots of cosmopolitanism in some Soviet publications of the 1930s, recalling that among “books, scholastic and aesthetic, imbued with a bourgeois attitude toward art, one of the 'first' places is V. Volkenstein's “The Dramaturgy of Cinema”. Published in 1937, for a long time it introduced harmful formalistic confusion into the minds of young workers in our cinematography and instilled in them pernicious cosmopolitan and bourgeois and aesthetic "theories." B. Volkenstein ignores the ideological content of art. He is interested only in "pure form". He operates exclusively with formal categories, thus confusing our art on the road of thoughtless artifice and craftsmanship. ... He did not avoid it, and V.K. Turkin in his book "The Dramaturgy of Cinema", published in 1938. ... He, like Volkenstein, imposes on our cinematography the deadening, pernicious patterns of degenerate bourgeois drama” (Greenberg, 1949: 26, 29).

Had this powerful campaign taken place in 1937-1938, the fate of the "cosmopolitans without kin" would probably have been quite sad, but in the late 1940s, they were only condemned by the government and the Communist Party and were fired from their positions.

At the same time, in the first half of the year 1949, the situation for many "cosmopolitans" was very disturbing, so some of them tried to rehabilitate themselves before the authorities as quickly as possible.

For example, shortly before this, film critic I. Weisfeld, who had himself been accused of cosmopolitanism, published an article entitled "The Aesthetic of the American Aggressors" (Weisfeld, 1949: 30-32) in the second issue of the *Cinema Art* in 1949, in which he wrote that "the exposure of the anti-patriotic group of critics and film theorists, headed by L. Trauberg showed with full clarity that the preachers of the 'philosophy' of cosmopolitanism were raising the Hollywood aesthetic, they were waging a long and persistent struggle against Soviet cinema, against everything advanced, new, and ideological in our art. Trying to poison the minds of filmmakers with the harmful and vile ideas of cosmopolitanism, the anti-patriots were especially active in the theory and history of cinema. However, it was not the history of cinema in itself interested antipatriots. Not a passion for academic research guided them. They wanted to remake modern Soviet cinema in the American way. They were happy to rob the Soviet artist of a sense of national pride in his Socialist motherland and its powerful culture and art. It is not by chance that the cosmopolitans and formalists directed one of their main blows against Soviet film dramaturgy, the basis of the art of cinema. They proclaimed the reactionary director Griffith the "father of world cinema" and the equally reactionary Riskin, that insignificant provincial American dramatist, the world's first cinematic writer. They pushed for the publication of Hollywood scripts and recommended that Soviet writers learn screenwriting from them! It is indicative in this respect that (fortunately, very few) we have printed and handwritten translations of the most vulgar American "precepts" in which cynical transatlantic entrepreneurs preach cosmopolitanism and pass off their "techniques" of making surrogate scripts and films as immutable laws of art" (Weisfeld, 1949: 30).

I. Weisfeld, in full correspondence with the policies of the Soviets, claimed that "a small group of cosmopolitan film critics tried to disorient our creative workers by proving that professional questions of plot formation are a special world which does not depend on politics and that we can learn form and technology from American screenwriters. This "philosophy" that is foreign to our art has now been debunked. Our film theory and practice, relying on the great teachings of Lenin and Stalin and on the resolutions of the Central Committee of the Communist Party on ideological questions, will be able to uproot the remnants of bourgeois ideology in film aesthetics to the end and deploy the positive development of problems important for the further rise of film dramaturgy and the whole Soviet film art" (Weisfeld, 1949: 32).

In the fifth issue of the journal (signed for publication on October 21, 1949), editor-in-chief D. Eremin once again pointed out to his readers that "the nationality of Soviet art is diametrically opposed to the individualistic 'art' of aestheticians and formalists with their antinational preaching of 'art for art' or art for the select few, with their cosmopolitan and soulless, artisan approach to life and art" (Eremin, 1949: 6).

Thus, practically all the main theoretical efforts of the *Cinema Art* in 1949 were aimed at fighting "cosmopolitanism and formalism".

Against this background, film historian V. Zhdan's article "Image and Imagery in the Popular Science Film" (Zhdan, 1949: 26-31), which did not contain attacks on cosmopolitans and formalists, seemed a kind of "black sheep"...

But, of course, the "Cold War" in 1949 developed not only on the "domestic front" against Soviet "cosmopolitans".

On March 1, 1949 the Central Committee of the Communist Party developed a "Plan of measures to strengthen anti-American propaganda in the near future" (Plan..., 1949), which provided for "systematic publication of materials, articles and pamphlets exposing the aggressive plans of American imperialism in the *Pravda*, *Izvestia*, *Labor*, *Literature Paper*, *Komsomolskaya Pravda*, *Bolshevik* and the press bureau of TASS and the *Pravda* newspaper, the anti-people character of the U.S. social and state system, debunking the fables of American propaganda about the "prosperity" of America, showing the deep contradictions of the U.S. economy, the falsity of bourgeois democracy, the marasmus of bourgeois culture and manners of modern America. ... In order to strengthen the anti-American propaganda on the radio, the All-Union Radio Committee should organize the broadcasting of cycles of popular talks and lectures about the reactionary essence of the foreign and domestic policy of the US ruling circles, about the condition of the working class and workers of America, exposing the fables of American propaganda about the high standard of living of all classes and strata of America. To organize also speeches by prominent Soviet specialists and men of science and culture on the current state of American bourgeois science, literature and art, exposing the reactionary

character and decline of culture in imperialist America. To the All-Union Society for the dissemination of political and scientific knowledge to expand the topics and increase the number of public lectures devoted to exposing the aggressive plans of world domination of American imperialism, to debunking the culture, everyday life and manners of modern America... The *Art Publishing House* to prepare and publish within 3 to 4 months a brochure on the current state of bourgeois art in the United States, and to publish in mass circulation satirical posters on anti-American themes. ...The Union of Soviet Writers and the Committee on the Arts under the USSR Council of Ministers shall create within 3-4 months time new plays on anti-American themes by leading playwrights (K. Simonov, N. Virta, etc.). ... The USSR Ministry of Cinematography is to create a feature film based on the work of M. Gorky "The Yellow Devil's Town", and also a film, based on the script of the book "The Truth about the American Diplomat" by A. Bukar; to show existing films on anti-American themes more often and more widely. The anti-American propaganda of the press, radio, and the All-Union Society for the Dissemination of Political and Scientific Knowledge should be based on the following themes: "U.S. capitalist monopolies are the inspirers of the policy of aggression", "The U.S. is the main bulwark of international reaction", "The North Atlantic Pact is the instrument of aggression by Anglo-American imperialism", "American reactionaries as 'saviors' of capitalism from communism", "The U.S. is the international bulwark of colonial enslavement and colonial wars", "American imperialists are stranglers of the freedom and independence of peoples", "Monopolies are nurturing fascism on American soil", "Anti-communist hysteria in the U.S.", "Democracy in the U.S. is a hypocritical cover for the omnipotence of capital", "The U.S. is a country of national and racial discrimination", "The Degradation of Culture in the United States", "Cosmopolitanism in the Service of American Reaction", "The Preaching of Immorality and Animal Psychology in the United States", "The Saleable American Press", "The Decomposition of Motion Picture Art in the United States", "Crime in the United States" (Plan... , 1949).

On April 24, 1949, the USSR began jamming BBC broadcasts. And on September 28, 1949, the USSR broke off diplomatic relations with Yugoslavia, which was accused of betraying communist ideas in favor of imperialism.

In the same year in the West, the response to W. Churchill's Fulton call was the signing of the NATO North Atlantic Pact on April 4, 1949, directed primarily against the USSR. The Western media, including cinematography, began to produce more and more anti-communist, anti-Soviet products.

But here it is curious to note that the Soviet Union's fierce struggle with Western influence and cosmopolitanism on the press and radio (television was not widespread then) was accompanied by a massive release (in 1948-1949 and early 1950s) in the Soviet film distribution of the so-called "trophy films" (mainly made from Hollywood), which undoubtedly had a far greater bourgeois influence on the population than "cosmopolitan" theatrical productions of foreign plays and articles in the *Cinema Art* and in other "offending" publications.

Moreover, the Resolution of the Central Committee of the Communist Party "On the release of foreign films from the trophy fund" of June 9, 1949 (Resolution..., 1949) officially approved this kind of film policy with the purpose of obtaining a commercial profit from the distribution of Western screen products brought to the USSR from the funds of the countries defeated in the Great Patriotic War.

Meanwhile, the echoes of the struggle against cosmopolitanism and formalism in the *Cinema Art* were felt in 1950.

Thus, in the second issue of the journal for 1950 (signed off to print 5.04.1950) subjected to severe criticism of the work of film historians I. Weisfeld (1909-2003) and R. Yurenev (1912-2002): "At the end of the past year, the books "Soviet Biographical Film" by R. Yurenev and "Epic Genres in Cinema" by I. Weisfeld were published. One would have expected that after the defeat of the cosmopolitan critics and formalists, Soviet readers and filmmakers would finally receive works that scientifically explain the ideological and artistic features of Soviet cinema and raise the main questions of its future development. However, both books are such that they force one to reflect again and with all seriousness on the state of our film criticism. ... However, the main thing in these books is still not the merits, but the shortcomings. In taking up the difficult questions of film dramaturgy, method, style, and genre, the authors found themselves unprepared for this kind of work. As we shall see below, both are clearly influenced by the

aesthetics of formalism. This is why, contrary to good intentions and along with individual correct thoughts and observations, their books, like those of their associates, are dominated by scholasticism, dominated by an eclectic, or rather comparativist methodology. Indeed: R. Yurenev and I. Weisfeld devoted their books to the problem of genres of Soviet cinema, but instead of scientific study and generalization they, though to varying degrees, are essentially unanimous in inventing preconceived schemes and fitting various works of Soviet cinema to these schemes" (Balashov, 1950: 22).

And if R. Yurenev, according to the reviewer of the *Cinema Art*, substituted "the problem of genre for the problems of ideology and creative method, since it is well known that the principles of selection and organization of material in Soviet art are the requirements of the method of socialist realism, the Leninist principle of Bolshevik partyism, the basic idea of film" (Balashov, 1950: 22), then I. Weisfeld, "considering all genres of Soviet film art to be secondary, except epic", contrasted the latter with the former (Balashov, 1950: 23).

The same article contained severe criticism of the books by I. Dolinsky (Dolinsky, 1945), B. Begak and Y. Gromov (Begak, Gromov, 1949), with the same views, and finally a statement that "we face a whole 'genre' trend which, under the guise of an 'objective', art history analysis of problems of dramaturgy and the history of Soviet cinema, in fact develops a priori, formalistic schemes" (Balashov, 1950: 27).

Writer Y. Arbat (1905-1970) also made similar accusations against I. Weisfeld, stating that his monograph "Epic Genres in Cinema" (Weisfeld, 1949) "raises serious objections: it contains many fundamentally false and confused statements and formulations – mainly because the author wanted to adapt facts to the scheme he had created to advantage epic genres over all others. Overall, the author's underestimation of the method of socialist realism in cinema is also a serious flaw in the book. ... Scholastic fetishization of a single genre is the main methodological flaw of I. Weisfeld's book. The author does not understand that genre is not the merit of a work, but its genre. Therefore instead of showing the real reasons for the development of epic genres in Soviet cinematography, especially of late, instead of a coherent analysis of what distinguishes Soviet cinematography as a whole, I. Weisfeld by all means seeks to prove only one thing – the advantage of the "epic genre", and does so obviously at the expense of other genres. He persistently refuses to admit that the basis of all genres in Soviet film dramaturgy is the method of socialist realism" (Arbat, 1950: 28-29).

The theoretical article "On the Partisanship of Cinema Art" was also directed against cosmopolitans and formalists, reminding them once again that "the method of socialist realism requires a truthful depiction of life from a socialist point of view. Guided by the policy of the Bolshevik Party, the artist must depict in his works the life of the people, help the Party and the state to educate the people ideologically" (Zhuchkov, 1950: 3).

In a similar vein, a large "theoretical" article "Questions of Family Morality in Cinematography" was written, which stated that "in the struggle of the Communist Party and all the Soviet people against bourgeois vestiges, our cinema art can and must play a considerably greater role. It can do so with the greater success the more closely and fully it fixes its attention to questions of Soviet morality, to a more profound display of the love and friendship of Soviet people" (Grachev, 1950: 15).

The director V. Pudovkin (1893-1953), who had himself been repeatedly criticized for formalism in his films, tried to rely on Stanislavsky's authority in his article supporting Socialist Realism: "Each of us knows from personal experience that ideality, subjective taste, formalistic tricks, and separation from the life of the people, from the creative activity of the people mean the death of art and the death of the talent of the artist. What Stanislavsky conditionally calls "super-tasks" became for us a very concrete part of practical public activity. ...There can be two cases in the work on a play or a film: either the director and the actor discover the hidden but truly existing truth of life in the scene, or they introduce the inevitable and necessary for fruitful work correction suggested by their sense of truth which is brought up by practical experience of realistic play. In both cases, a clear and distinct method in the work is necessary. This method was discovered by Stanislavsky in the field of theatrical art. In the art of cinema, Stanislavsky's method received tremendous new opportunities for its fruitful development" (Pudovkin, 1951: 25).

There were still few theoretical articles that avoided ideological passages in the *Cinema Art* in the early 1950s. Thus film scholar V. Zhdan (1913-1993) (he took over from D. Eremin as

editor-in-chief from the third issue of *Cinema Art* in 1951) continued his theoretical research in the relatively "neutral" field of popular science films (Zhdan, 1950: 7-10; 1951: 9-13). Theoretical articles by cinematographers A. Golovnya (1900-1982) (Golovnya, 1952) and L. Kosmatov (1901-1977) (Kosmatov, 1952: 192-107; 1953: 106-113) did not go overboard in their analysis of the features of visual images on the screen.

On June 20, 1950, *Pravda* newspaper published I. Stalin's article "Marxism and Questions of Linguistics. Regarding Marxism in Linguistics" (Stalin, 1950), which understandably caused hundreds of positive reactions in the Soviet media.

The *Cinema Art* also responded to it with a series of theoretical articles.

For example, film scholar S. Freilich (1920-2005), continuing his general critique of formalism, wrote that "the study of language as the basic tool and material of artistic literature acquires now a special significance for film literature - the youngest and therefore still the least studied kind of literature - in light of Comrade Stalin's work on linguistics. For a long time, formalists of various shades, defending the "specificity" of the cinematographic form, opposed the screenplay as the linguistic expression of the future screen image, and denied that the screenplay belonged to literature. Proponents of "emotional", "intellectual" and "narrative" cinema undermined the ideological and artistic foundations of film dramaturgy, destroyed its true identity, fenced it off from fiction, harming our cinematography. Not seeing in the language of the script the carrier of the idea-thought, they relegated the script to a half-finished product, a technical document, allegedly just a certain message for the creativity of the actor and director" (Freilich, 1951: 11).

Film critic L. Pogozheva (1913-1989) stressed that "advanced Soviet cinema, which had a comprehensive method of socialist realism and followed the best traditions of national Russian art, assumed a realistic solution of dialogue and language in general, both in contemporary and in historical scripts and films. The rejection of naturalism, naive stylization, rhetoric and dead quotation should be complete and unconditional. Bad, poor language and traditions alien to us have no place in truthful Soviet cinema" (Pogozheva, 1951: 12).

In short, the general position of the *Cinema Art* on this issue was unanimous in saying that "Comrade Stalin's work "Marxism and Questions of Linguistics" is of enduring, historically important importance. Wise and clear answers to the most pressing questions posed by the era of building communism, are given in this work. Comrade Stalin's ingenious statements comprise the answers to the questions posed by the creative practice of cutting-edge Soviet cinematography. Only on the basis of these statements can Soviet cinematography as a powerful instrument of spiritual influence on the masses fulfill the tasks it faces" (Solovyov, 1951: 7).

It should be noted that the *Cinema Art* in the first half of the 1950s was very typical for the publication of this kind of pseudoterotic articles by "ideologically aligned" authors who, sprinkling their lines with quotations from the works of Stalin, A. Zhdanov, and others. The "true Marxist-Leninists" juggled with banal phrases about the people, partyism, socialist realism, etc. For example, philosopher V. Skatershchikov (1922-1977) wrote: "The viewer demands a greater number of highly original, artistic films which reflect the multifarious life of our great time, the life and work of workers, collective farmers and intellectuals. To master mastery, to be able to embody the great ideas and events of the building of communism in artistic images which last for centuries - such is the honorable and responsible task which faces the Soviet art. There is no doubt that our remarkable cinema art, inspired and guided in its development by the great Lenin-Stalin Party, will solve this problem with honor" (Skatershchikov, 1951: 33).

The theoretical articles of the philosopher A. Burov (1919-1983) (Burov, 1953: 69), the film scholars A. Groshev (1905-1973) (Groshev, 1953: 105), A. Karaganov (1915-2007) (Karaganov, 1953: 45), and others were written in a similar ideological spirit.

On April 7, 1952, the *Pravda* newspaper published an editorial entitled "To overcome the backwardness of dramaturgy" (Overcome..., 1952). In this article they unexpectedly criticized the recently widespread "theory of non-conflict" in the depiction of Soviet reality, when the good competed on the screen with the excellent, and the excellent with the ideal. *Pravda* stressed that "the struggle of the new with the old evokes all kinds of conflicts of life, without which there is no life and therefore no art. ... We do not have everything perfect, we have negative types, there is a lot of evil in our life, and a lot of fake people. We should not be afraid to show the flaws and the difficulties. We need to treat the flaws. We need Gogols and Shchedrins... By truthfully

depicting the shortcomings and contradictions of life, the writer must actively affirm the positive beginning of our socialist reality and help the victory of the new. ... Our dramatists must uncover and relentlessly expose the vestiges of capitalism, manifestations of political nonchalance, bureaucracy, sluggishness, servility, conceit and conceit, servility, bad faith in their assigned work, careless attitude to socialist property, expose everything vulgar and backward that hinders the forward motion of Soviet society" (Overcome..., 1952). It is clear that such turns of phrase as "the theory of non-conflict", "varnishing of reality", etc. could only have arisen with the sanction of the Power.

It is possible that this campaign was conceived as one more reason to remove "critics" who had become undesirable to the regime. Perhaps it was simpler than that: the Kremlin wanted to make Soviet art more entertaining and spectacular, and thus bring in profits for the State.

The reaction to the new party-state campaign of the Minister of Cinematography I. Bolshakov (1902-1980) was expected. In his article in the *Cinema Art*, he immediately stressed that "the main drawback of many film scripts is the absence in them sharp dramatic conflicts taken from our lives. This can be explained by the fact that the "theory of non-conflict" that recently existed among playwrights found supporters among screenwriters as well. According to this "theory," our Soviet reality supposedly contains no struggle between the positive and the negative, no negative human types and, consequently, there can be no dramatic conflicts in works of art. The vicious "conflict-free theory" in practice led to a sharp backwardness of our dramaturgy, because it pushed the playwrights to distort our Soviet reality, to create amorphous dramaturgical works. In fact, the development of our Soviet society is based on the laws of dialectics, on the basis of a struggle between the old and the new, between the emerging and the dying, between the progressive and the conservative and the rigid. In our Soviet reality, there are still people who are bearers of the remnants of capitalism, who come into conflict with the advanced Soviet people. All these vitally truthful conflicts must be reflected in our films" (Bolshakov, 1952: 6).

A leading article with the eloquent title "The basis of film drama is the truth of life" (Basis..., 1952: 3-10) stated that "*Pravda's* editorial article "To overcome the backwardness of drama" is not only a program document for the development of our drama theory and practice, but is of great importance for the development of all Soviet art. Analyzing the reasons for the backwardness of our playwrights, it criticizes harshly but fairly the incorrect understanding by playwrights and critics of some questions of the theory and practice of Socialist Realism, especially the question of the conflict as the basis for a dramatic work" (Basis..., 1952: 3).

In her article "We Need Gogols and Shchedrins!", the film critic L. Belova (1921-1986) points out that: "One of the reasons why the critical element lagged behind in film drama lay in the 'theory' of non-conflict, which prevented art from reflecting reality fully and deeply. Many authors avoided or portrayed the contradictions and conflicts of life in a diminished form that did not correspond to reality. As a result, life was portrayed in a one-sided and sometimes simply distorted manner, which contradicted the basic law of Soviet art, which requires fidelity to reality. By creating an incorrect representation of life, the authors of conflict-free works reduced the cognitive value of art as well as its active educational role" (Belova, 1952: 58).

The culturologist and philosopher Y. Borev (1925-2019), philosopher and aesthetician V. Razumny (1924-2011), referring to the speeches of I. Stalin and G. Malenkov, noted that "sharpening and exaggeration are important for scourging satire. We need Soviet Gogols and Shchedrins, we need their creative manner of typification to depict false people, to expose evil, to fight against everything old and obsolete" (Borev, Razumny, 1953: 61).

The "theoretical" articles published in the journal in support of the above-mentioned editorial text of *Pravda* (Kryuchenchnikov, 1952: 88-96; Manevich, 1952: 83-91; Maseev, 1953: 12-28; Semionov, 1952: 3-7; Skaterschikov, 1952: 108-115; Solovyev, 1952: 82-88) were in the same spirit.

At the same time, the *Cinema Art* once again reminded us that the struggle against "the theory of non-conflict" must still be combined with adherence to the laws of socialist realism and the struggle against formalism.

Thus philosopher A. Burov (1919-1983), speaking out against formalism and against the works of M. Zoshchenko and A. Akhmatova which were harmful to the Soviet people, wrote that "by his ingenious definition of the method of Soviet art as the method of socialist realism, Stalin put an end to the harmful Russian Association of Proletarian Writers' identification of the

artistic method with dialectical materialism. The Russian Association of Proletarian Writers, as the vulgarizers of Marxism, did not understand, or did not want to understand, that the Marxist philosophical method is universal in the sense that it is the general methodological basis for all branches of human knowledge, but that each branch must have its own, private method, which is determined by the specificity of the subject of research itself. Just as it is impossible to extend the laws of mechanics to the life of organisms and the laws of biology to the life of society, it is just as impossible to use the methods of scientific investigation used in mechanics for the study of organisms and the methods of biology for the study of the life of society" (Burov, 1952: 72).

And the film critic D. Pisarevsky (1912-1990), also once again scolding M. Zoshchenko and A. Akhmatova, in his article "Stalin's Principle of Socialist Realism – the Highest Achievement of the Science of Art" reminded readers of the journal that "having formulated the principles of socialist realism, I.V. Stalin brilliantly summarized the provisions of Marx, Engels, and Lenin on the creative method of realist art, enriching these guidelines with the experience of building socialist culture and the development of the world's most ideological, most advanced Soviet art" (Pisarevsky, 1952: 29).

Often accused in earlier years of formalism, the screenwriter and V. Turkin (1887-1958) in his article "Dramatic Conflict and Character" also paid tribute to quotations from speeches by Stalin, Malenkov and Suslov and emphasized that "the representation of life in its contradictions and conflicts is a necessary condition, an obligatory requirement of the socialist realist method. The first precept of socialist realism is to write the truth, to study deeply, to understand and depict reality in its revolutionary development. A grave and harmful mistake was made by those artists and writers, by those art theorists and critics who, separating the demand for the ideological orientation of art and its partisanship from the task of truthfully reflecting reality, did not consider it necessary to see and depict the contradictions in which life is developing, growing, developing and winning the new. To justify their superficial depiction and varnishing of life, they created "theories" of nonconflict, weakened plot, and weakened drama ("minor dramaturgy" and "dramaturgy of the episode"), bragging about these empty notions as supposedly innovative slogans, and as the leading edge of the field of drama. Works without conflict, with a weakened plot were at the same time works without heroes, without a bright and active characters. The characters were a bare, schematic, devoid of inner life, devoid of any colorful individual characterization. And they could not be, because they are not given a reason to express themselves more or less energetically and brightly in action, in the struggle with other people in overcoming their own shortcomings, weaknesses, vestiges of the past. Such schemes were presented as realistic, typical images, although in fact they resembled something like a "summarized" photograph of many faces on a single photographic plate, since in essence they were the same naturalistic copy, only less distinct, of worse quality, rather than an artistic portrait, enriched by the image, the type" (Turkin, 1953: 19).

In the early 1950s, even during Stalin's lifetime, the Soviet press began to raise the question of increasing the number of films shot annually. It would appear that the Soviets, who had unleashed a "trophy" expedition of Western films into Soviet distribution, came to the conclusion that the "small pictures" policy, under the motto "less is more", was not bearing the anticipated fruit, and Soviet film production was effectively overshadowed by bourgeois film production. So in the draft directives of the XIX Congress of the Communist Party (1952) strongly recommended to further develop film and television. To expand the network of cinemas, increasing the number of film projectors in five years by about 25 percent and also to increase the production of films.

Hence it is clear why it was in 1952 that the *Cinema Art* became not only the organ of the USSR Ministry of Cinematography, but also of the Union of Soviet Writers, and that its second issue for 1952 (signed for print on 28 February 1952) contained a leading article entitled "More Good and Different Films!" (More..., 1952: 3-9).

On April 7, 1952 the *Pravda* newspaper published an editorial entitled "To overcome the backlog of dramaturgy" (Overcome..., 1952), and on August 28 the same year *Pravda* published an editorial entitled "To the new rise of Soviet film art" (To..., 1952).

The new Communist Party and government trends were soon picked up by the editors of *Literature Paper*, who published an article entitled "More Good Films! (More..., 1952: 1).

This editorial, in fact, combined both trends: improving the quality of film dramaturgy by combining the efforts of the Union of Soviet Writers and increasing the number of new Soviet

films put on the screen: "Comedy disappeared from the screen. There was not a single adventure film after *Bold People*. Few children's films were produced. Far from reducing the whole inexhaustible multitude of thematic and genre possibilities of cinema to only one of them (even the most important one), the Ministry must see to it that the studios also write good scripts which, while satisfying the ideological and artistic demands of the Soviet public, would show the life of the Soviet man in its various manifestations, raise fundamental questions of ethics and morals, help to develop the new and struggle against anything backward that holds back progress. The increase in the production of films would help involve an incomparably wider creative cadre in the work, facilitate the growth and improvement of young people and thus most fully ensure the normal development of our cinema art, its progressive movement, its natural constant growth" (More..., 1952: 1).

On this wave, another editorial was published in the September issue of the *Cinema Art*, which called right in the title for "Increase the output of films!" (Increase, 1952: 3-13).

And in early 1953, the then Minister of Cinematography I. Bolshakov (1902-1980) came out with an article in *Cinema Art*. Under pressure from criticism from the authorities, he admitted that "indeed, over the past two years, we produce few good films and poorly used the available opportunities. The main reason for this is that the Ministry did not ensure a large inflow of high-quality scripts, which left some of the leading directors without productions, and some film studios are not fully loaded with work. The Ministry and the film studios made little effort to ensure high quality scripts and often included in their plans gray, mediocre work which had to be either reworked or eliminated from production plans in the process of filming. Great harm to film dramaturgy caused by the notorious "theory" of non-conflict. Some writers were trapped in this "theory", which had a negative impact on their work. The film industry began to receive a lot of mediocre, plotless scripts, amorphous in their composition, because the muted conflict in a drama or a script inevitably leads to the weakening of drama, to the sluggishness of action, to the impoverishment of artistic images, to the distortion of Soviet reality. The "theory" of non-conflict, which pushes artists to blur the negative phenomena in our society, to blunt criticism as a driving force for our development, has done particularly great harm to the development of such an important genre as comedy. Over the past two years, we have almost completely disappeared film comedies" (Bolshakov, 1953: 3-4).

Against this background the editorial board of the *Cinema Art* since 1952 publishes a whole series of theoretical articles proving the necessity to produce films of entertainment genres.

For example, film scholar I. Weisfeld (1909-2003) reminded readers that "in the adventure script, dramatic conflict is particularly distinct, aggravated and manifests itself in the form of open clashes, irreconcilable struggle, often dangerous for the lives of the characters. There is nothing to do here with the "theories" of non-conflict and lack of plot. Those who are afraid to show the victory of the new in the struggle against difficulties, against the negative phenomena in life, who do not possess the weapon of laughter to denounce the enemy, usually dismiss the adventure script as a 'low' genre" (Weisfeld, 1952: 71).

The writer G. Tushkan (1906-1965) further picked up on the pathos of this article, noting that "authors of adventure works are often accused of allegedly 'following Western models'. This accusation is in most cases illegal. Not a single Soviet adventure novel or movie, even though there may seem to be some overlap between certain plot devices and those of Western detectives, advocates gangsterism, racism, superstition, eroticism. None of the authors of Soviet adventure works try to instill in the reader and viewer the desire to enrichment as the main goal of life, to incite their bloodthirstiness, intimidate them with horrors or call for military violence of one nation over another. ... Once the brake in the form of the "theory" of non-conflict, which excluded the development of a sharp plot, has been removed, great opportunities open up before the genre of adventure and science fiction, it is only necessary to support it, to help new authors creatively. By combining criticism of mistakes with an indication of the ways in which they can be overcome, we will achieve a high ideological and artistic level of works in this interesting and important genre" (Tushkan, 1953: 78, 85).

In his desire to separate Soviet adventure films from the harmful bourgeois films of the detective genre, the writer N. Toman (1911-1974) went even further, arguing that in Soviet "adventure literature there is a direction erroneously called detective. Mainly, these are novels and stories in which some mystery or riddle (the secret of a bourgeois intelligence agent, a

scientific or technical mystery) is consistently revealed. Conditionally, I would call such stories analytical, but by no means detective stories, for this is not only a misnomer, but also a politically harmful one, reducing our adventure literature to hate-mongering gangster novels... The analytical method is especially widely used in stories and novels devoted to exposing agents of bourgeois intelligence services. These are the works that we often call detective because of the seeming similarity of the exposure of the spy with the capture of the criminal. But is not it obvious the absurdity of such an external analogy? In the eyes of our discerning readers and viewers, is the detective who caught the crime of the gangster who robbed the bank similar to the dedicated Soviet counterintelligence officer guarding a state or military secret?" (Toman, 1953: 66-67).

This aversion to the detective genre and the erroneous attribution of it exclusively to bourgeois cinema was also supported by screenwriter N. Morozova (1924-2015): "Refusal to work in the field of the adventure genre means disregard for one of the kinds of ideological weapons, and a very effective weapon. The Soviet adventure film, like any work of socialist realism, is imbued with high ideology and is designed to educate our people and our youth in the spirit of communism. That is its basic and essential difference from bourgeois adventure and detective films (these two notions have become almost synonymous in bourgeois art) which are destined to distract people's masses from the class struggle and educate them in the spirit of misanthropic ideas... The detective film and novel are now in the hands of imperialists one of the strongest means of poisoning the minds of people with the fascist ideology. Incidentally, the replacement in reactionary bourgeois art of the genre definition of "adventure" by the definition of "detective" also seems symptomatic, since under imperialism the most acute "adventure" is murder. The Soviet adventure film is based on completely different principles. Whereas the actions (deeds) of the hero in the reactionary, bourgeois film are aimed at crime, robbery and violence in the name of profit, the actions (deeds) of the hero in the Soviet adventure film are aimed at creation, at struggle in the name of humanity and progress. The hero's activity as an indispensable requirement for the work of adventure genre is perfectly consonant with our era – the era of great achievements and great things. Our time gives full scope for the activity of the brave, courageous, noble hero, inspired by the high goal of building communism" (Morozova, 1953: 53).

In order to make an even stronger argument for the usefulness of "ideologically correct" adventure themes for Soviet cinema, N. Morozova emphasized that "there is a rather widespread viewpoint that in the adventure film, where the viewer's interest is focused mainly on the event side, on the rapid alternation of exciting and sometimes incredible adventures, on spectacular and unexpected plot twists, in this film there is no place for in-depth characterization of the hero, no place for creating a complete artistic image. Inextricably linked to this opinion is another – that originality and exceptionality of events in the adventure film inevitably come into conflict with the realistic portrayal of reality. Both of these points of view are not true as applied to the Soviet adventure film. ... To summarize, it may be said that the distinguishing qualities of the Soviet adventure film are its high ideality, the typicality of the characters, the sharpness of the plot, and, finally, the realistic portrayal of reality, the exceptionality of events as an indispensable requirement of the genre" (Morozova, 1953: 54-55).

The *Cinema Art* also spoke out in support of the science fiction genre, as "science fiction, which has the ability to have a great educational impact on children and young people, should instill in our youth feelings of patriotism, devotion to their nation, instill curiosity, measure in the power of science, love of labor, honesty, discipline, courage, comradeship splices. Therefore, the author, writing a fantastic scenario, must pay special serious attention to the image of man – a bold, daring innovator, tireless worker and a fiery fighter for the ideas of communism. But the character of man, his rich spiritual world cannot be illuminated with sufficient depth outside the big, sharp conflict of life. In the fabric of each story science fiction work should be intertwined a variety of conflicts – small and large, everyday life and worldview. No matter how the cosmonauts were united by the unity of purpose, they will not lose the difference of their characters, their individual views, assessments of objects and phenomena. There are as many people in a "starship" as there are characters, a clash of which may generate conflicts. The deeper man gets into the bowels of nature, the more it resists and tries to keep its "secrets". Consequently, in the "cosmic" scenario it is possible and necessary to reflect man in action, in the struggle with nature – a struggle active, courageous, culminating in the victory of man"

(Makartsev, 1953: 100).

The genre of film comedy was also supported by the journal. The writer and theater historian V. Frolov (1918-1994) recalled that "Comrade Stalin's words enable one to conclude: Soviet comedy must be funny, artistically valuable, have a fascinating form, plot, comic provisions, juicy language, full of humour; at the same time the form must flow organically from the content, from the comic conflict, serving to reveal ideas and vivid characters" (Frolov, 1952). Other authors (Vinokurov, 1952: 62-69; Podskalsky, 1954: 38-51) also defended the comedy in its social realistic and Communist party interpretation.

But in the article by V. Shklovsky (1893-1984), "On the genres of 'important' and 'unimportant'" there were no quotes from Stalin and Malenkov, not even from Marx, Engels, and Lenin. V. Shklovsky believed that "the issues of cinematic genres must be resolved in view of the uniqueness of cinema as an art with special means of conveying and analyzing phenomena of reality. Creating new genres we must not be afraid of the "conditional", "area" genre, the so-called comic. Comic is a short comedy, a situation comedy, with an actor who very often moves from one tape to another, acting in a familiar environment to the viewer, but in this environment reveals its unexpected features, satirically illuminating reality. We must not be afraid of conventional satirical comedy. We must also develop lyrical comedy. ... Staying true to reality and precisely in order to convey it, Soviet cinematography must, on the basis of its inherent possibilities, develop all the variety of genres" (Shklovsky, 1953: 30).

A. Macheret (1896-1979), a filmmaker and film critic, believed that "the problem of genres is one of the least developed areas of Soviet film studies. And not only cinematography – to analyze this problem has not made sufficient efforts on a broad front of the theory of art. And still, one should not underestimate what has already been done. Soviet art criticism has decisively demolished the old idealistic view of genres. The view of genres as fixed, non-historical, immutable, once and for all established categories of form, sharply separated from one another, not allowing interpenetration and having exhausted all possible genre diversity, has been shattered. If nowadays there is no doubt about the legality of the combination of elements of different genres in one work and about the author's right to break their borders, if the old genre varieties are dying out and the new genre varieties are born, then we owe it not only to the creative practice of our art development, but also to the theoretical mediation by the Soviet art critics. However, works concerned with the consideration of genre problems suffer from a serious drawback: as a rule, their main attention is concentrated not so much on the positive side of the question, as on the negative: the struggle against the dogmatism of idealistic aesthetics, which erected insuperable barriers of formal classification between the various genres" (Macheret, 1954: 66).

The cinema critic N. Lebedev (1897-1978) returned to his favorite subject when he published an article "On Theoretical Work on Film Art" (Lebedev, 1952: 112-117), again urging the authorities to create a complex of "research institutions with the following structure: 1) a sector of general film studies with offices: general film theory; film history of the USSR; film history of the countries of people's democracy; film history of capitalist countries; 2) a sector of feature film studies with offices and laboratories: art film theory; screenwriting; directing; acting; set design; film music and sound design; animation; 3) newsreel and documentary sector with rooms and laboratories: documentary film theory; newsreel cameraman skills; documentary film directing; 4) popular science, educational and research film sector with classrooms and laboratories: theory and methodology of popular science film; methodology and technique of educational films for universities and secondary schools; film direction of scientific and educational film; camerawork of scientific and educational film; special types of filming; 5) sector of economy and organization of cinematography with the offices: economics and organization of film production; distribution; film network; economics of foreign cinematography; 6) All-Union Film Museum with the departments of artistic cinematography, newsreel and documentary film, popular science, educational and research cinematography, economics and organization of cinematography, film technology, cinematography of people's democracy and cinematography of capitalist countries; 7) a state film library with film depositories, screening halls, a reference-film department, etc." (Lebedev, 1952: 115-116).

In 1953, the *Cinema Art* reacted rather sharply to the article by K. Piotrovsky "What is the 'theory of cinema'", published on the pages of *Soviet Art* (Piotrovsky, 1953). The editorial of *Cinema Art* asserted that "in his doubts and hasty judgments K. Piotrovsky left no stone

untuned in film studies, completely crossed out all the efforts of researchers in the field of film art. He has made it his mission to scold and to scold at all costs. He does not understand any other kind of criticism. Piotrovsky's critical "concept" must be seen as nothing other than an attempt to weaken the struggle for craftsmanship in art and for attention to the specifics of individual arts and cinema in particular, as an attempt to revive the long condemned morals of Russian Association of Proletarian Writers' criticism" (On..., 1953: 111).

At the same time, the *Cinema Art* continued to struggle against bourgeois film studies, pointing out, for example, that "there are no serious works on film theory, drama, acting or directing in the United States. In advertising and charlatan booklets on "How to Become a Movie Star" or "How to Write and Sell a Script," which flood the book market, genuinely creative problems are either not addressed at all, or are posed and resolved in terms of Hollywood-adopted clichés and standards. The art of cinema is viewed exclusively as "business", the specificity of cinema is reduced to "high royalties", questions of genre are interpreted as questions of "serial production of similar films", the criterion for artistic quality is declared to be "box-office success" ... Along with pamphlets such as these, there are also many books whose authors, in presenting the aesthetic principles of contemporary Transatlantic culture, openly propagandize reactionary imperialist ideology" (Avarin, 1952: 123).

And it would be, in our opinion, erroneous to claim that after Stalin's death in March 1953 the *Cinema Art* immediately became "thawed".

On the one hand, soon after Stalin's death cinematographer I. Manevich (1907-1976), in fact, spoke out against the dominance of films, dramas, the creation of which the USSR Ministry of Cinematography carried away in the early 1950s: "Not every performance should be turned into a film-play. You need a strict selection. A performance film cannot replace an original feature film. Cinema cannot depend on the theater. It seems to us that we must give up completely the shooting of theatrical dramatizations of novels and novellas. By recreating only outstanding productions, cinema must otherwise turn directly to screenings of literary works" (Manevich, 1953: 98).

But on the other hand, even in 1954 the "ideologically correct" theoretical articles in the pages of the *Cinema Art* continued to rely on quotations from Stalin's works (see, for example: Groshev, 1954: 27-32). And the leading article published in the December 1954 issue of this journal devoted to the 75th anniversary of I. Stalin, stated directly: "Under the banner of Marx-Engels-Lenin-Stalin, under the banner of the Communist Party, under the leadership of its Central Committee, the Soviet people, the builder of communism, are moving toward a new rise of economy and culture, toward new victories in their peaceful creative labor and in response to all provocations and machinations of international reaction are consolidating the indestructible power of the socialist state – a reliable bulwark of peace throughout the world" (Stalin..., 1954: 4).

Overall, in 1954-1955, during the transition of power in the USSR from G. Malenkov (and the supporting part of the Kremlin elite) to N. Khrushchev (and his supporters), the impression could be gained that the *Cinema Art* was gradually becoming more of a film history and art journal than an ideological one.

Thus, the film critic G. Kremlev (1905-1975) wrote that it was not only about "a completely insufficient number of films devoted to the hero of our day, but also about the fact that even the best of these films, reproducing the truth, did not grasp its fullness. The narrowness and limitedness of their reflection of life sometimes manifested itself in a distortion of truth – they look pale and far from perfect when you compare them to our immensely rich reality and to the increased demands of people who are not satisfied with the private achievements of cinema art, more than modest in comparison with their past successes. ... This is what confused some authors! In their desire to present scientific and objective data about the hero they lapsed into such objectivism that they almost completely withdrew and reduced their role to the faithful reproduction of facts and events, weaving in and out of their hands instead of disposing of them by the right of the artist. The pedantically understood historical truth sometimes dominated over the truth of art, creative fantasy was hardly in flux, rationality froze emotions, factography and chronicle substituted for drama" (Kremlev, 1954: 63, 66).

The writer, screenwriter and film historian V. Shklovsky (1893-1984) insisted that "just as it is wrong to translate from one language into another, trying to find a correspondence to each word, it is just as wrong to literally translate phenomena of one kind of art into another. ... It is

just as wrong to blindly copy a story understood only as a collection of incidents, not as an elucidation of reality through plot juxtapositions. ... The work of film staging should be conducted in such a way that the cinematographic work brings the literary work closer to the reader, rather than replacing it. At the same time this work enriches cinema with literary experience. The literary experience cannot be directly replicated in the cinema, but can become an occasion for a new analysis of reality" (Shklovsky, 1955: 22, 27).

However, in August 1955, literally on the eve of the thaw, the *Cinema Art* unexpectedly returned to the fight against formalism and cosmopolitanism, and sharply opposed the classic of Soviet cinematography – the film director Lev Kuleshov (1899-1970).

This time L. Kuleshov was accused of a "formalistic" speech at a scientific conference of the Institute of Cinematography professors: "Throughout this entire speech in which Professor Kuleshov justified his past formalistic mistakes, the common thread runs through the idea that one can be a formalist, an idealist, and at the same time create realistic works of cinema. Prof. Kuleshov argued that the directors S. Eisenstein and V. Pudovkin, creating realistic and highly communist ideological films such as *Battleship Potemkin*, *Mother* and others, were formalists. Indeed, S. Eisenstein, V. Pudovkin and some other directors at the time were formalistic errors. But even *Battleship Potemkin* and *Mother* are remarkable works of Soviet cinema, not because their authors were formalists, but precisely because in these works they creatively overcame formalism.

The whole history of Soviet cinema shows that only those directors created films which were perfect in their ideological and artistic sense of art and which stood on the Marxist-Leninist position in their understanding of art and waged an uncompromising struggle against formalism, cosmopolitanism and other manifestations of bourgeois ideology. The extemporaneous fabrications on the address of S. Eisenstein and V. Pudovkin only needed Professor Kuleshov to justify his own mistakes. It was strange to hear at a scientific conference that Kuleshov, a communist professor, was "unbearably tired" of criticisms of "montage theory", "problems of the sitter", mistakes of "intellectual cinema" and so on. ... If research work had been properly carried out in the Department of Film Directing, if research reports and lecture transcripts had been systematically discussed, if mutual visits to lectures had been organised, then the confused theoretical position of Professor Kuleshov would have long been noticed. The department could have helped its colleague to overcome these mistakes. But... he was beyond criticism of his companions in the department. But Prof. Kuleshov is one of the oldest workers in the cinematography and one of the oldest in the Institute. His voice is listened to by young teachers and students" (Vostrikov, 1955: 65-66).

Ironically, V. Zhdan (1913-1993), editor-in-chief of the *Cinema Art*, was severely reprimanded for publishing on its pages an article about the Chinese poet and literary critic Hu Feng who dared to oppose Mao Zedong.

So in the end, even the reanimation of harsh criticism of formalism did not help V. Zhdan to keep his position: in 1956 he was dismissed from the post of editor of the *Cinema Art* (which, however, did not become an obstacle to his further professional career in the following decades).

Conclusion. Our analysis of film studies concepts (in the context of sociocultural and political situation, etc.) of the second decade of the journal *Cinema Art* (1945-1955) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- theoretical articles written in support of the Resolutions of the Central Committee of the Communist Party dedicated to culture (including – cinematography) and defending the principles of socialist realism, Communist Party in cinematography (1946-1955) (Y. Borev, A. Burov, A. Groshev, D. Eremin, A. Karaganov, D. Pisarevsky, V. Razumny, N. Semenov, V. Skaterschikov, V. Sutyurin and others);

- theoretical articles opposing "cosmopolitanism," formalism, and bourgeois influence, contrasting them with communist ideology and class approaches (1949-1955) (A. Abramov, Y. Arbat, S. Ginzburg, I. Greenberg, I. Dolinsky, D. Eremin, S. Freilich, V. Shcherbina, Y. Vostrikov, I. Weisfeld, and others);

- theoretical articles critical of bourgeois film theories and Western influence on Soviet cinema (1945-1955) (G. Avarin, I. Weisfeld, etc.);

- theoretical articles devoted mainly to professional problems: the development of color in film, genres, entertainment, film dramaturgy, etc. (1945-1955) (A. Dovzhenko, S. Eisenstein,

A. Golovnya, L. Kosmatov, V. Lazarev, A. Macheret, M. Romm, V. Shklovsky, V. Zhdan, etc.);
- theoretical articles balancing between ideological and professional approaches to the creation of cinematic works of art (1945-1955) (L. Belova, V. Frolov, S. Gerasimov, N. Morozova, L. Pogozeva, V. Pudovkin, V. Turkin, G. Tushkan, I. Weisfeld, etc.);
- theoretical articles calling on the authorities to ensure organizational transformations that would promote the intensive development of film studies as a science (N. Lebedev).

Theoretical Concepts of Film Studies in *Cinema Art* Journal: 1956–1968

In this chapter we focus on the analysis of theoretical concepts of film studies in *Cinema Art* journal during the "thaw" (1956–1968) of its existence, when the editors in charge were Vitaly Zhdan (1913–1993): 1956; V. Grachev:1956, and Lyudmila Pogozheva (1913–1989): 1956–1968.

We also indicate in the Table 3 the names of the chief editors of the journal, the length of time they were in charge of the publication, and the number of articles on film theory for each year of the journal's publication.

Table 3. Journal *Cinema Art* (1956–1968): statistical data

Year of issue of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1956	USSR Ministry of Culture, USSR Union of Writers	14,1 – 15,2	12	V. Zhdan (№№ 1–10) V. Grachev (№ 11) L. Pogozheva (№ 12)	14
1957	USSR Ministry of Culture, USSR Union of Writers (№№ 1–5) USSR Ministry of Culture, Organizing Bureau of the Filmmakers' Union (№№ 6–7). USSR Ministry of Culture, Union of Cinematographers (№№ 8–12).	15,7 – 16,2	12	L. Pogozheva	13
1958	USSR Ministry of Culture, Union of Cinematographers	19 – 20	12	L. Pogozheva	11
1959	USSR Ministry of Culture, Union of Cinematographers	19,6 – 21,8	12	L. Pogozheva	12
1960	USSR Ministry of Culture, Union of Cinematographers	19,4 – 21,3	12	L. Pogozheva	8
1961	USSR Ministry of Culture, Union of Cinematographers	23	12	L. Pogozheva	17
1962	USSR Ministry of Culture, Union of Cinematographers	23 – 26	12	L. Pogozheva	32

1963	USSR Ministry of Culture, Union of Cinematographers (№№ 1–5) The State Committee on Cinematography of the USSR Council of Ministers, Union of Cinematographers (№№ 6–12)	29 – 33	12	L. Pogozeva	28
1964	The State Committee on Cinematography of the USSR Council of Ministers, Union of Cinematographers	26,3 – 28,2	12	L. Pogozeva	21
1965	The State Committee on Cinematography of the USSR Council of Ministers, Union of Cinematographers	27,0 – 29,5	12	L. Pogozeva	14
1966	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	33,4 – 35,4	12	L. Pogozeva	11
1967	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	30,3 – 35,8	12	L. Pogozeva	19
1968	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	30,4 – 32,3	12	L. Pogozeva	20

The circulation of the *Cinema Art* (and it was still published monthly) from 1956 to 1968 ranged between 14,1 and 35,8 thousands copies, with a general trend towards a gradual increase. The peak circulation of the journal of the 1930s, 28 thousands copies (1931), was first surpassed in 1963, when the threshold of 29 thousands copies was first crossed.

The frequency of theoretical articles published in the *Cinema Art* during the Thaw period ranged from a dozen to thirty per year. Thus, if during the first decade of the journal's existence (1931–1941) 143 theoretical articles were published, and during the second decade (1945–1955) – 194, then in 1956–1968 – 220.

Since 1957, the *Cinema Art* journal became an organ of the Ministry of Culture of the USSR and the Union of Cinematographers, and from 1963 – the body of the State Committee on Cinematography of the USSR Council of Ministers and the Union of Cinematographers. From

1966 and for a long time after that it was an organ of the Committee on Cinematography under the Council of Ministers of the USSR (Goskino) and the Union of Cinematographers of the USSR.

From January 1956 to October 1956, the editor-in-chief of *Art of Cinema* was V. Zhdan (1913–1993). However, because he allowed a politically incorrect positive interpretation of a person undesirable to the Chinese Communist Party in the publication he was entrusted with, he was dismissed from his position. The November 1956 issue was signed by acting editor-in-chief V. Grachev, and since December 1956 film critic Lyudmila Pogozheva (1913–1989) became the editor-in-chief of the *Cinema Art*.

Film critic Yury Bogomolov wrote about the "thaw" period of the *Cinema Art* as follows: "What was the journal under... editor-in-chief Lyudmila Pogozheva and her deputy Jacov Warszawski? A company of talented editors and authors who paid tribute to official rhetoric (about the Communist image, socialist realism, the problems of cinema, etc.) on the first twenty or thirty pages, and on the remaining one hundred spoke to the reader "for art, for cinema, and for life". Cinema in those years was as much a public tribune as literature and theater... Aesthetic considerations were easily transformed into ethical, civic and humanist. The framework of concrete socialist humanism was quite often pushed apart, and authors invaded the mined territory of abstract humanism. Abstract humanism... is like Bluebeard's locked room. The masters of Soviet culture were given the key to this room, but were not permitted to open it, on pain of death. An exception was made for especially verified masters, i.e. for the accomplices of Bluebeard's crimes. The further from October 1917, the more people risked unlocking it. And then the thaw and its consequences" (Bogomolov, 2001: 6).

Curiously enough, in 1960 the American magazine *Film Quarterly* published an article by the film critic S.P. Hill (1936–2010), in which he tried to analyze the content of the *Cinema Art* journal in 1958–1959. Without going into detail about the articles he reviewed, S.P. Hill noted, of course, that they were politically partisan (particularly the texts by the philosopher V. Razumny), but he praised the journal for its roundtable discussions and its attention to film classics (Hill, 1960).

"Thawing" tendencies

The "thaw" period in the history of the *Cinema Art* journal is usually associated with the appointment of Lyudmila Pogozheva (1913–1989) as editor-in-chief. This is true, but let us speculate that had Vitaly Zhdan (1913–1993), who held that post until October 1956, continued in office, a "thaw" would still have taken place in the journal. These trends can be clearly traced by comparing the issues of the *Cinema Art* that came out under V. Zhdan's editorship. These trends can be clearly traced by comparing the issues of the *Cinema Art* in 1951–1953 published under Zhdan's editorship with the issues of the pre-Thaw period and the beginning of the Thaw years (1954–1956). V. Zhdan reacted very quickly to the changes in the political climate in the USSR, and in 1954–1956 the *Cinema Art* journal became slightly less officious and propagandistic with each issue than before.

For example, shortly after the XX Congress of the Soviet Communist Party, where N. Khrushchev (1894–1971) made an anti-Stalinist speech, the *Cinema Art*, still edited by V. Zhdan, published an editorial in which there were very "thawed" lines: "In very recent times we have created a lot of parade, pompous, lacquering movies in which people again and again looked like a static and faceless mass, even though dressed in bright costumes. The cult of personality, deeply alien to Marxism-Leninism, had a particularly pernicious effect on our historical-biographical and military-historical films. In historical-revolutionary films and movies devoted to the Great October Socialist Revolution, the role of the Communist Party and the people's masses was often belittled. Even in such films as *Lenin in 1918* and *Lenin in October*, the outstanding role of the great V.I. Lenin, the founder of the Communist Party and the Soviet state, was not adequately reflected. The feat of the Soviet people during the Great Patriotic War was often portrayed on the screen from a false perspective, turning this or that figure into a miracle-creator hero allegedly capable of solving all military and state problems himself. The role of the people, the real creator of history, was pushed into the background.

In the postwar years, there were many movies of our collective farm village. But most of them depicted collective farm life superficially, in embellished form, as a solid holiday, as life without difficulties and shortcomings. These films abounded with merry feasts, mass festivities and dances. It gave the impression that nothing but minor misunderstandings overshadowed

the life of the collective farm village. As you know, these movies were far from the real state of affairs in agriculture. ... More than once, criticism has undeservedly highlighted weak, illustrative works, making an unjustified discount on the relevance and importance of the theme and material itself, viewing complex phenomena of life through the prism of templates and habitual schemes" (Source..., 1956. 3: 5-6).

And in this context they drew the readers' attention to the fact that the "program of great works adopted by the XX Congress of the Communist Party of the Soviet Union set the filmmakers a serious task – to increase the production of films, to raise their ideological and artistic level, to ensure the production of at least 120 full-length films a year by the end of the Five-Year Plan" (Increase..., 1956: 3).

M. Papava (1906–1975) reflected the "thaw" in his article: "Speaking about the struggle against the consequences of the cult of personality, we must remember that the theses, the declarative nature of many scripts and films emasculated the real life content of these works. It was replaced by the life that the authors wanted to see in accordance with a preconceived answer. Cinema became as it were a front porch to our Soviet reality and many real processes of life were out of our attention. It goes without saying that works made according to such recipes did not correspond at all to our idea of the essence of the method of socialist realism. Moreover, they were blatant deviations from this method. It seems to me that a consequence of the cult of personality in art has been a strange, mechanical idea that the formation of the new man of our society does not require the same active and tense struggle as, say, the struggle for the material basis of socialism. And as long as life did not fit into this, I would say, fatalistic notion of the birth of a new man, we "corrected" life in art. It is no coincidence that the *Cavalier of the Gold Star* was at one time the benchmark of the Soviet artist's correct vision of life" (Papava, 1957: 86).

M. Papava's opinion was largely shared by film scholar M. Zak (1929–2011), who noted that "the cult of personality was hostile to the nature of artistic creation. Since truths were enumerated in advance, judgments about life were dictated and numbered, there was no need for revelations in art. The artist was destined to play the role of popularizer. However, contrary to the cult of personality, the vivifying process of discovery of the world captured in words, sounds, and colors did not cease in Soviet art. Recognizing this, we need not underestimate the damage done. The losses were not only in the past; they are also in the present. How, if not as a consequence of the cult of personality, can one explain the still-existing tyne of the artist who is concerned only with one thing: the supposedly "figurative" representation and transmission of the sum of the known ideas about life to the viewer? This "sum" is not accumulated by him. He is only its hasty dispenser. As a result, the study of reality is replaced by superficial description, and the unique intonation of the discoverer is replaced by the usual shorthand of the know-it-all artist" (Zak, 1962: 62).

The film scholar N. Lebedev, who was seriously criticized in the 1930s–1940s, also tried to build himself up to the "thaw" trends. In his article with the eloquent title "The Party Leads Us" he reminded us that there are quite a few questions that "to this day have not lost their urgency. These are the question of the struggle for ideological purity and irreconcilability with bourgeois ideology in our art; questions of artistry; questions of the development of such kinds of cinema (documentary, popular-science, educational and school cinema), which still do not receive sufficient attention; questions of research work on cinema art and a number of others. Living experience of history shows – always when the workers of the Soviet cinematography follow the path indicated by the Communist Party, they achieve tremendous creative victories. In the well-known decisions of the Central Committee of the Communist Party on issues of literature and art adopted in the post-war years, in the decisions of the 20th Communist Party Congress, in the speeches of Comrade Khrushchev, who on behalf of the Central Party Committee set before the Soviet artists the tasks most closely related to the struggle for communism, our filmmakers find ways to a new creative rise of the film art loved by the people" (Lebedev, 1958: 66).

In this, N. Lebedev's position fully coincided with that of the then USSR Minister of Culture N. Mikhailov (1906–1982), who argued that "the art of cinema has long been recognized by our Communist Party as a powerful ideological weapon. The task consists in ensuring that the entire army of Soviet film workers tirelessly improved this sharp and powerful weapon and served the Party and the people in the struggle for communism with their art, the art of high ideas and high skill" (Mikhailov, 1958: 1).

Film historian I. Weisfeld (1909–2003) also changed his views considerably. Whereas in the 1930s he sharply criticized S. Eisenstein (Weisfeld, 1937), in the "thaw" of 1962, on the contrary, he emphasized that as early as 1928 "Eisenstein, Pudovkin and Alexandrov made the famous "Application", in which they charted the way forward in the art of sound film. The theory looked into the future. Is this not an example of active invasion of aesthetic thought in the living, creative process! There are many such examples. These traditions of Soviet film theory... should be supported and developed in every possible way. Theoreticians and critics could analyze specific cinematic works and at the same time suggest their own working hypotheses, working formulas which would be capable of fascinating the artist, revealing his individuality more vividly, suggesting to him interesting and not fully explored directions in his art. ...the meaning of our common theoretical work lies in a lively, fruitful, creative participation in the life of cinema" (Weisfeld, 1962: 11).

Of particular interest is the ideological transformation of the views of the film director F. Ermler (1898–1967), perhaps the most horrific expression of Stalinist ideology in his struggle against the "enemies of the people": *The Great Citizen* (1937–1939). In his "theoretical" article "The spiritual health of the artist" he first "thawed" asserted that "perhaps no form of art has not suffered from the cult of Stalin as suffered cinematography. One man determined the fate of all works and the fate of their authors. He decreed, allowed, forbade, planned, corrected, completed. It's safe to say that cinema lost a lot of talented young directors, because the right to direct was given to a small group of the "elite". The ridiculous theory of "less is better!" was introduced. "Fewer" went so far as to make nine pictures a year, and these nine, of course, were far from being masterpieces. The artist was afraid of not liking one person. And gradually he was losing faith in his own ability to understand what the people needed. "Just to please him!" It was difficult. But faith in the Communist Party helped us stand, and we stood our ground. Now everything is behind us, and for that our great gratitude goes to the Central Committee of our Communist Party! But words of gratitude are not enough – we artists must repay with deeds. Our duty is to praise in our works the creative power of the people building a communist tomorrow" (Ermler, 1962: 1-2).

However, further on in the same article F. Ermler convincingly proved that in fact he remained largely on his former political platform: "Film as we understand it was and remains a weapon of ideological struggle. And we have someone to fight with. ... when *The Great Citizen* was released and Nevsky Prospect was decorated with flag-banners, I was proud and happy!" (Ermler, 1962: 2, 5).

And here it is impossible not to admit that the screenwriter and film critic M. Bleiman (1904–1973), accused of cosmopolitanism in the late 1940s, was more self-critical, admitting that "the distortion of historical reality was a characteristic feature of a number of films. The author of this article, one of the authors of *The Great Citizen*, is also guilty of this. ... The aesthetics of the modernization of history, its distortion, ignoring real historical circumstances and the psychology of real historical figures was an expression of the cult of personality in our art" (Bleiman, 1963: 25).

Politics and ideology in thaw film studies

Despite the "thawed" tendencies, "ideologically aligned" articles retained a significant place in the pages of the *Cinema Art* in 1956–1968.

The base article of this kind in the second half of the 1950s was, of course, the article of the First Secretary of the Central Committee of Soviet Communist Party N. Khrushchev (1894–1971): "For a close connection of literature and art with the life of people" composed of his speeches delivered at the meeting with writers on May 13, 1957, at the reception of writers, artists, sculptors and composers on May 19, 1957, and with the Communist Party activist in July 1957.

In this article published in the *Cinema Art* it was noted that "in a number of cases under the influence of the general situation during the period of the personality cult in the works of literature and art a biased, one-sided portrayal of Stalin's personality, exaggerated his merits, while the role of the Communist Party, the role of the people did not receive a worthy display" (Khrushchev, 1957: 10).

However, N. Khrushchev went on not only to assert the inviolability of the method of "socialist realism", but also to sharply criticize "alien" and "slandorous" tendencies in Soviet culture: "The Communist Party waged an uncompromising struggle against the penetration into

literature and art of alien ideological influences, against hostile attacks on socialist culture. ... We have resolutely and irreconcilably opposed one-sided, unfair and untruthful coverage of our reality in literature and art. We are against those who seek out only negative facts in life, who gloat about them, who try to slander and denigrate our Soviet order. We are also against those who create masculine, sugar-coated pictures which insult the feelings of our people who cannot tolerate any falsity. The Soviet people also reject such essentially slanderous works as Dudintsev's book *Not by Bread Alone*, and such sugary, sugary films as *The Unforgettable Year 1919* or *The Kuban Cossacks* (Khrushchev, 1957: 10, 14).

Khrushchev then moved on to the topic of fighting foreign ideological enemies, emphasizing the "lessons" of the 1956 anti-communist uprising in Hungary: "We would not be Marxist-Leninists if we stood aside, indifferent and passive to attempts to sneak bourgeois views alien to the spirit of the Soviet people into our literature and art. We must take a sober view of things, we must be aware that the enemies exist and that they are trying to use the ideological front to weaken the forces of socialism. In this situation, our ideological weapons must be in good working order and must work without fail. The lesson of the Hungarian events, when the counter-revolution used some writers for its dirty purposes, is a reminder of what political carelessness, unprincipled and uncharacteristic attitude to the machinations of forces hostile to socialism can lead to. It should be clear to everyone that under present conditions, when there is an acute struggle between the forces of socialism and those of imperialist reaction, one must keep one's powder dry" (Khrushchev, 1957: 16).

Meanwhile, the "thaw" in the Soviet Union continued, as can be seen, for example, in the Resolution of the Central Committee of Soviet Communist Party of 28 May 1958 "On the Correction of Errors in the Evaluation of the Opera *Great Friendship, Bogdan Khmel'nitsky and From the Heart*" (Resolution..., 1958).

A direct reaction to this decree was an editorial in the *Cinema Art* journal under the title "The Responsibility of the Artist", which stressed that this revision of the evaluation of musical works does not mean that the other Communist Party Resolutions of the postwar years were also incorrect: "The resolutions of the Communist Party Central Committee regarding literature and art adopted in 1946–1948 were of tremendous importance for the development of Soviet artistic culture. These resolutions, based on Leninist principles of the party and the people's nature of artistic creativity, helped our art to establish itself on the right positions. They were directed against apolitical and ideologueless, formalist tendencies, the separation of artistic creativity from life, guided Soviet writers and artists to the creation of samples of truly popular, realistic art" (Responsibility..., 1958: 11).

And then it was stressed once again that "the powerful force of the art of socialist realism is in its inseparable connection with life. Life in its revolutionary development moves this art, is to it the source of themes, subjects, and images. Socialist art, in turn, has an active influence on life, giving its full power to the cause of building the new world. In the age when socialism has become a world system, this new art has become an important and effective factor in the spiritual life of peoples. It is a sharp weapon in the ideological battle between two systems—the world of socialism, which belongs to the future, and the world of decrepit capitalism, which is clinging in futile rage to its place on the historical stage" (Responsibility..., 1958: 11).

One of the leading theorists of the *Cinema Art* journal in the 1950s and early 1960s was the philosopher and film scholar V. Razumny (1924–2011).

Ardently defending the basic principles of the "Marxist-Leninist doctrine" (often supported by quotations from N. Khrushchev's speeches) and socialist realism, V. Razumny was a prime example of a supporter of the "Communist party vector" of the "thaw".

On the one hand V. Razumny could allow himself to assert that "artistic truth is fundamentally different from the figurative illustration of general ideas. It is the result of a generalization of vital phenomena specific to art, which is commonly referred to as typification. The misunderstanding of typification by some of our artists is one of the main reasons why illustrativeness is so widespread in art. ... Having failed to study life deeply and thoroughly, having failed to accumulate sufficient observations of life, an artist creates a purely speculative sociological scheme (say, "innovator of production", "bearer of residual capitalism", "subversive", etc.) of the future image. From this scheme, he then proceeds to enliven the image, more or less skilfully, with details, details, and character traits. "Individualized" in this way the image is presented to the viewer. Once on this path, the artist gradually acquires a whole set of

common clichés and limits his "creative" task to their virtuosic disguise. It is as if they stand between the artist and life, shutting out its real meaning, its real processes. ... Thus, the illustrative art creates images and schemes which function in standard situations and which are brought to life in a purely external way. Genuine art creates typical characters in typical circumstances, and its works are artistic discoveries and explanations of the world" (Razumny, 1956: 4-5, 10).

On the other hand, V. Razumny was convinced that "for the artist of socialist realism the ethical ideal is a man-fighter, a revolutionary, daring to transform the world, a hero in the full and highest meaning of the word. Critics, of course, are right to speak out against abstract idealization, against image schemes which concentrate all the virtues (or vices) in themselves. But criticism of idealization should not lead to the oblivion of the demand for the scale of the hero, of his feelings and deeds, the scale that distinguishes the majestic spiritual character of the builders of communism. ... The artist of socialist realism is above all a politician, able to approach political generalizations through ethical collision" (Razumny, 1959: 126, 133).

B. Razumny never tired of reminding us that "the partisanship of the artist of Soviet cinema is expressed in the worldview charge with which he saturates his film, giving it an explosive, revolutionary force. Such is the artist of socialist realism – he is a fighter always and everywhere! ... Socialist Realism knows no thematic limitations. Any theme can become such an object of imaginative comprehension that allows us to put the fundamental problems of our life and struggle" (Razumny, 1961: 12).

At the same time, "a talented artist in his own way sees and reproduces reality, in his own way guesses, recognizes in it the features of the ideal – the features of the future. The dialectical interpenetration of the real and the ideal is the condition for realistic artistic creativity. There should be no hesitation in the artist – what to draw: authentic, though not ideal, reality or, for example, the sublime, perfect, but immaterial "ideality". To see in real life a movement toward an ideal, to recognize in our communist ideal the features that have become reality today, is the point" (Razumny, 1962: 10).

In full accordance with the political line of the Soviet Communist Party and the slogans of N. Khrushchev, V. Razumny fought against "harmful bourgeois influences" and "formalism" in his articles: "Borrowing external forms, structural features of art that exist today in capitalist countries, artists involuntarily come to shift the ideological emphasis in reflecting our reality in these forms. An instructive lesson in this is the unfortunate attempt to apply the imagery of neo-realism, born out of a critical rejection of the bourgeois world, to films about the Soviet man. ... The great and socially significant content, the raising of civic issues, the truthful reflection of life are what make a work of art interesting and contemporary, exciting and passionate in the first place. Formal extravagance, even if it aggravates the viewer's interest, is fruitless, for in the final analysis it is an ersatz art" (Razumny, 1961: 133-134).

At the same time, as V. Razumny stressed, "the wretched troubadours of bourgeois propaganda, stunned by the success of Soviet cinema with the audiences of capitalist countries, are trying in every way to denigrate it, to slander it, to reduce the public resonance of our films. They tediously repeat the same thing: figures of the Soviet cinema are slaves of politics, deprived of creative freedom. They are echoed by the revisionists, who seek to confuse the minds of artists, to cut them off from the current political, moral, and social problems of the day" (Razumny, 1961: 11). That is why, V. Razumny believed, "we should not forget about the struggle against the corrupting influence of modern bourgeois decadence in all its forms and forms. We need to go boldly against all the winds of modernism, not to sidestep the sharp angles and contentious issues on which the decadents are attempting to give battle to realism, but to accept their challenge and denounce them, showing the creative futility of formalism of all stripes, its objective social meaning and anti-aesthetic essence. The figure of reticence does not suit us!" (Razumny, 1961: 64).

A. Karaganov (1915–2007), a film critic who was also one of the most notable theorists in the *Cinema Art* journal during the Thaw period, was on a similarly clear ideological position.

Following the Soviet Communist Party, Karaganov tirelessly defended the principles of socialist realism: "Recently there have been many statements abroad denying the very existence of socialist realism. In doing so, their authors commit direct violence both to logic and to history. ... They do not recognize the right of the epoch of socialism to its own creative method in art, to its own artistic direction. Needless to say, both this "forgetfulness" and this

"inconsistency" are connected with polemical passions, with a hatred of socialist realism, before which logic falls silent... Among the opponents of Socialist Realism there are those who do not deny its existence, but declare it a dogmatic code of art regulating creativity. ... Socialist realism is a living creative method, not a set of fixed rules, as dogmatists have tried to make it, as some revisionist critics are trying to present it" (Karaganov, 1957: 85, 89).

"The principles of socialist realism, freed from the dogmatic layers of past years", A. Karaganov wrote, "are directed both against uncertainty, half-heartedness, vagueness of views on life, and against subjectivism, which claims to command life without regard to its real regularities, to arbitrarily decree ways and forms of its development, to consider true in art only what the bearers of voluntarist views like – without regard to what actually happens in real life. What is incompatible with such an understanding of socialist realism is the vanity of the conjuncture, the irresponsible fecklessness, the laziness of thought – the unwillingness to think independently and the associated readiness to hastily adapt art and the facts of life itself to any 'reorganization', to any transient slogan – without a thorough check and analysis of its causes and possible consequences" (Karaganov, 1966: 17).

At the same time, A. Karaganov, in full agreement with the line of struggle against the "cult of personality" initiated by Khrushchev, reminded that "for no one was easy transition from adoration of Stalin to criticism of Stalin. This transition was helped by the Leninist straightforwardness of the Communist Party in talking about the personality cult and its consequences. This transition was aided by communist ideology. And only people for whom the bureaucratic maintenance of the cult of personality has become second nature and weakened their inner, psychic ties with the people, only they resist the fight against the consequences of the cult of personality – if they do talk about it, then with a thousand reservations, reluctantly, obeying the general tone and rhythm of life, as if they were following a directive, without a counter movement of the mind and heart. It is no longer a problem for a Soviet artist to say once again with all the necessary determination about the mistakes and crimes of Stalin. The problem, and a very difficult one, is to convincingly, truthfully show and explain the people who preserved their revolutionary worldview in the very years when these crimes and mistakes were committed. To show how the people involved in the spread of the cult of personality became its resolute critics, practical fighters against its consequences. To show the historically developing, complex and nevertheless revolutionary integral psychology of today's builders of communism" (Karaganov, 1963: 12).

At the same time, A. Karaganov emphasized that "it is not about weakening criticism of the cult of personality. Our artists will often return to the themes and problems that are the subject of *Beyond the Far Away, Clear Sky, One Day in the Life of Ivan Denisovich*, the poets' anti-cult poems... It's about analysis. About a truly dialectical understanding of one of the most complex eras in our history, about a truthful portrayal of the people who formed in that era and continue to work now, about the connection, the "revolutionary baton" of different generations of Soviet society. ... The Communist Party criticism of the cult of personality, by analyzing comprehensively the development of Soviet society, opens up new possibilities for an in-depth depiction of life; it helps one understand how and why Soviet people carried the ideological conviction of builders of the new world through the most difficult years" (Karaganov, 1963: 12).

However, soon after N. Khrushchev's resignation the tone of A. Karaganov's theoretical articles changed significantly. A. Karaganov was well aware that the topic of the "cult of personality" had already been pushed into the deep shadows, and wrote that it was necessary "to assess the accumulated experience calmly and objectively, abandoning the former zigzags of opportunistic thought and the fiery one-sidedness of transient polemics. This was all the more important because many works of film studies of past years were written in a polemical state of mind that hindered analysis. In saying this, I want to be understood correctly: it is not a question of transforming the critic or film scholar into a chronicler who reviews the historical paths of cinema, paying indifferent attention to good and evil, forgetting about the dramas and prototypes on these paths. With an objective approach to what has been passed, polemics cannot be avoided. But it is important that polemics should not hinder, but help the analysis" (Karaganov, 1966: 14).

On the other hand, it was A. Karaganov who, in fact, called (with, of course, appropriate support for "partisanship", "revolutionariness" and "innovation") for the rehabilitation of the classics of Soviet cinema, cruelly and mercilessly accused of formalism in the 1930s and 1940s:

"In the polemical heat of the recent past we often robbed ourselves of ourselves, we impoverished Soviet cinema – its history was presented as an alternation of errors and mistakes. The struggle against negative phenomena (for example, against formalism) often turned into a campaign which spread out in "divergent circles," lashing out critical blows not only against the negative phenomena themselves, but also against such works of Soviet cinema as were part of its traditions, its truly great history. At one time, influenced by this kind of campaign, our historians dissociated Eisenstein's early films from revolutionary art, regarding them as dangerous attempts to "correct" or "improve" realism, likening realist aesthetics to the Gospel or the Koran – its immovability was guarded not only by casuistic dogmatic formulas, but also by very transparent ideological threats. The polemics against some of Eisenstein's statements on the montage method and intellectual cinema led to the fact that the main thing in his work remained truly unappreciated. Something similar happened when discussing the early films of Vsevolod Pudovkin, Alexander Dovzhenko, and Dziga Vertov. But now the old debates are over. And it became clear to every thoughtful historian that it was thanks to the boldness and unusualness of the directorial quests of Eisenstein, Pudovkin, Dovzhenko, Vertov, that the realistic tradition received in the 1920's a development worthy of the historical changes which occurred in the country. The revolution came to the screen, causing a revolution in the art of the screen itself" (Karaganov, 1966: 14).

Rehabilitating the leading Soviet film directors of the 1920s, A. Karaganov immediately came out in defense of the "socialist realist" films of the 1930s: "In some of the art criticism works written after the 20th Congress of the Communist Party, the restoration of an objective attitude toward early revolutionary art coexisted with a very angry evaluation of the art of the 1930s: the critique of negative phenomena associated with the cult of personality often so fascinated and captivated those writing about film that a certain emotional barrier was placed in the way of objective reflection" (Karaganov 1966: 15).

One of the brightest signs of the Thaw was the expansion of international contacts, including those in the cultural sphere. In this regard, in July 1967 the Union of Cinematographers of the USSR held an international symposium of film critics, at which a theoretical discussion unfolded.

Speaking at this symposium, A. Karaganov – in full accordance with the party policies of those years – emphasized, with all the encouragement of innovative approaches, "we must not talk about turning the whole Soviet film industry in purely experimental – only for "experts", but the activation of creative search in different areas of film-making, the increase and clarification of aesthetic criteria, the more rigorous and thoughtful separation of the talented from the untalented, the active support of films that solve their ideological problems at the level of high art, and more demanding criticism Freedom of creativity in socialist society presupposes free – by conviction, by the call of the heart – service to the people, a high sense of the artist's responsibility to society, the mutual interest of film-makers in each other's success" (Karaganov, 1967: 37).

Film critic R. Yurenev (1912–2002) structured his theoretical articles in a similar way.

On the one hand, he reasonably complained that attempts to "create a theory" of conflict-free works damaged Soviet cinema greatly by producing grey, dull or sugary works devoid of any real truth in their subject matter (Yurenev, 1957: 29).

On the other hand, from article to article he repeated (not forgetting to quote Khrushchev's speeches) the stereotypical "Communist party attitudes" about formalism, idealism, socialist realism and "bourgeois influences": "The new tasks that confronted the victorious people after the war were reduced to the restoration and development of the national economy, to the further movement along the socialist path. Not all cinematographers immediately understood these tasks correctly. Soviet films appeared characterized by cheap entertainment, a superficial attitude to reality, and a lack of ideology. The Central Committee of the Communist Party subjected works of literature, theater, music, and cinema that expressed bourgeois influences to harsh criticism in a series of resolutions. The Central Committee's resolutions on ideological issues helped Soviet cinema to overcome many significant shortcomings. ... No, our victories were not easy to obtain, not smooth, not easy was our forty-year road passed with honor. Bourgeois ideology had a corrosive influence on the masters of Soviet cinema. The method of socialist realism was forged in the struggle against formalism and naturalism. Various delusions and vestiges left their traces in many films" (Yurenev, 1957: 27,

32).

And, of course, he did not forget to remind the journal's readers that "the Communist Party consistently and irrefutably smashed all idealistic notions about the independence of art from life, about the supposed freedom of artists from politics, from social struggle, ruthlessly debunked those artists who imagined themselves 'superhumans' hovering over social processes, beyond the class struggle" (Yurenev, 1967: 1).

The theme of socialist realism was most fully represented in a theoretical article by the literary scholar A. Anikst (1910–1988). It stressed that "the struggle for socialist realism is for us the continuation of that constant struggle on the ideological front which we wage against the culture of decaying imperialism, against everything that is alien and hostile to us in the art of a dying bourgeois society. We are contrasting the decadent, misanthropic art of the imperialist bourgeoisie with a life-affirming art which truthfully reflects reality and consciously serves the interests of the masses in their struggle for socialism. ... Lately it has become clear to all of us that the cult of personality has indeed had very grave consequences for our art. It has led in artistic practice to deviations from the very essence of socialist realism, and the theory of socialist realism has at times been misunderstood and interpreted" (Anikst, 1957: 38-39).

A. Anikst argued that the following points of view on the concept of socialist realism have emerged: 1. Socialist realism is a worldview. 2. Socialist realism is a principle of artistic creation. 3. Socialist realism is a style. 4. Socialist realism is the method of our art. ... of the four current definitions of socialist realism, the one according to which socialist realism is a method is the most correct. ... Method in art is not the sum of obligatory methods and norms, but the means to the achievement of creative ends, the way determining the essence of an artistic movement. ... method is the relationship of the artist to the creative tasks that confront him. The artistic method is the artist's approach to life and the way of processing the phenomena of reality in the process of creating a work of art. ... In socialist realism, the ideology of the revolutionary socialist proletariat constitutes the very essence, the very core of this new art. It did not grow up as the result of the discovery of some new technique in the field of the visual arts; it emerged as one of the results of a progressive social movement expressing the most advanced social consciousness of the age. It is on this basis that I think that, when speaking of the method of our art, we correctly call it the method of socialist realism. The method of our art is, of course, connected with socialist reality with all its essence, with the desire to comprehend its development and to contribute to the building of communism (Anikst, 1957: 40-41, 46).

Film critic J. Warszawski (1911–2000) was of a similar opinion, writing that "Socialist realism is the flowering of many artistic schools. We are now clearly convinced of this. We, too, as viewers, must be widely receptive to the infinite diversity of the language of cinema" (Warszawski, 1962: 116).

The philosopher V. Tolstykh (1929–2019) wrote in his article about the inviolability of the principles of socialist realism in his interspersed with quotations from Party resolutions and speeches of the then Secretary of the Central Committee of Soviet communist Party L. Ilyichev (1906–1990): "The highest truth of socialist realism is expressed not in the truth of details and atmosphere (although it presupposes it), but in the truth of the representation of the main conflicts and contradictions of the era, the clash of classes. Here, too, socialist realism always wins, for it was always possible for it to reveal the connection between the individual and society. For it is always a 'fighting' realism" (Tolstykh, 1963: 28).

Art historian G. Nedoshivin (1910–1983) fully agreed with this approach, and assured his readers that "we may polemize with Socialist Realism, we may not accept it for the time being, but we cannot discount its authority which it won throughout the world, its decisive influence on art, and on the masses in particular. No deformities of formalist decay, no excesses of subjectivism and aestheticism can obscure the triumphant rise of socialist art" (Nedoshivin, 1964: 18).

In this context, film critic E. Gromov (1931–2005) reminded us that "revisionists and dogmatists came into contact with one another because they parted a deep chasm between the artist's worldview and his work, thus metaphysically separating the artistic and imaginative structure of thought from the logical. As a result, they got a distorted picture of the creative process: ostensibly, the worldview was theory and normative thinking, while figurative thinking was concrete and sensual and emotional; it was the sphere of exclusive expression of a creative individuality. Disputes broke out, even arguments of little comprehension, for example, debated

the question: from what the artist goes, from image to thought or from thought to image, as if artistic creativity does not include with absolute necessity both theoretical and concrete-image thinking, if only because the selection of vital material is impossible without analysis and synthesis" (Gromov, 1963: 28).

The philosopher A. Zis (1910–1997) defended socialist realism against revisionism in his voluminous article (quoting Lenin and Khrushchev), referring to Hungarian and other "revisionists: "The struggle against dogmatism and nachatism is inseparable from the struggle against revisionism. We have no right to forget that under the guise of criticizing dogmatism, renegades of Marxism – revisionists – often act in an attempt to denigrate the creative method of our art and, at the same time, the basic principles of Soviet ideology. ... These revisionist views are essentially a capitulation to bourgeois ideology. The mean and insidious role which the revisionist and essentially inflammatory speeches of the members of the Hungarian circle played in the ideological preparation of the counter-revolutionary revolt in Hungary in autumn 1956 has now been completely exposed. And here we are talking about the very discussions in the Petéfi circle about which Lukács said that they had a "positive significance" in the struggle against dogmatism. ... In the vicious attacks on the method of socialist realism, the political and aesthetic meaning of revisionist concepts in art is particularly fully revealed. The revisionists in aesthetics have widely picked up the word 'Stalinism' used by all the enemies of socialism to fight against the art of socialist realism" (Zis, 1958: 140, 136).

At the same time, A. Zis emphasized, the conscious mastery of the method of socialist realism presupposes that the artist has a Marxist worldview – the scientific basis of our entire socialist ideology. The facts convincingly prove that the indifference and indifference of the artist in matters of worldview, the vagueness of ideological positions damage creativity, lead to the distortion of the truth of life, and destroy artistic talent (Zis, 1958: 140).

The philosopher E. Weizman (1918–1977) also fought against harmful bourgeois influences in the pages of the *Cinema Art*. This case concerned the Freudian concept of personality, which "has penetrated widely into literature, painting, theater and cinema, and claims to penetrate the soul of modern man. ... The danger of Freudian concepts lies in the fact that they find expression not only in absurd, surrealist compositions. They also penetrate into the art that seeks to reflect life in the forms of life itself, which bears in itself, as has been said, progressive, denunciatory tendencies" (Weizman, 1962: 130, 132). Thus, according to Weizman, "the critique of Freudian concepts in ethics, psychology and art is a struggle against pessimistic ideas of man's powerlessness before the dark world of the 'unconscious' in defense of a philosophy of life, triumphant humanism and faith in the inexhaustible possibilities of the human mind. It is a struggle for a new man, a man of communism" (Weizman, 1962: 138).

E. Weizman wrote, that in film studies one is confronted with a one-sided tendency to consider the new phenomena of Western cinema mainly from the point of view of their stylistics, means of expression, techniques, in short, what is often called the 'language' of cinema, understanding by that only the external form. Unfortunately, analysis of cinema works does not always go as far as to reveal their ideological essence, to clarify what essentially a conception of life, a conception of man is contained in them. Meanwhile, only in deep connection with the analysis of the ideological content takes the proper place and consideration of graphic means and style. This, as everyone knows, is an elementary requirement of Marxist analysis. Maybe our cinematography should approach the evaluation of currents, trends, and tendencies of foreign cinema art with greater scientific rigor, specifying their objective foundations, and, most importantly, their connections with the general ideological situation in the spiritual life of the West. ... This is all the more necessary because some Soviet artists, without defining precisely enough their attitude to the phenomena of bourgeois cinema, get carried away by the new and sharp means of expression found there, by the sharpening of certain directorial techniques, without noticing that this sometimes carries into our cinema a world view alien to us in terms of philosophy (Weizman, 1963: 37-38).

In the second half of the 1950s, the stylistics of some Soviet films (*Strangers' Children* and others) were affected by the influence of Italian neorealism with great delay. In this regard, the *Cinema Art* published a theoretical article by the philosopher L. Kogan (1923–1997), in which he wrote that "the topic of the people in neo-realism organically grows into a theme of human solidarity, the unity of ordinary people. Many things in it bear the bright imprint of the main idea of our century – the idea of socialism; the spontaneous attraction to socialism is one of the

main features of its works. That is why the critique of the bourgeois order is stronger in neorealism than in bourgeois critical realism of the past and the present. That is why, in very, very many ways, the makers of these films are our like-minded friends. That is why millions of Soviet people received the films of Italian neo-realism with sincere excitement and great warmth" (Kogan, 1958: 145).

However, friendship is friendship, but, as L. Kogan immediately emphasized, "we cannot fail to see the essential differences between the creative method of neorealism and socialist realism" (Kogan, 1958: 145), since one of the essential watersheds between neorealism and socialist realism is the presence in the latter of a militant revolutionary romance which is an organic part of socialist realism. It is this revolutionary romance, the romance of heroism and struggle that Italian neo-realism lacks. Its films are very human, but they do not glorify Man with a capital letter. ... Therefore, the mechanical transfer of the artistic techniques of neo-realism to the art of socialist realism is in principle impossible (Kogan, 1958: 146-147).

Another one philosopher, V. Murian (1926–2004), concurred with L. Kogan in pointing out that: "However sharp a critique of the bourgeois world view and bourgeois way of life may be from within, it will not reach its goal if the artist abstracts from the living conditions of reality, from its social and class sense, if he views man and society in general. ... The main trouble here is that the abstract-humanistic view of the world disarms man in the sharpest sociopolitical struggles of modernity" (Murian, 1965: 10).

The philosopher L. Stolovich (1929–2013), with references to N. Khrushchev's speeches and an emphasis on "socialist humanism" in the merciless terror-filled film *Lenin in 1918*, wrote in his theoretical article, traditionally warning filmmakers against "the harm of formalism," that "modernity ... is the most important condition for the art content itself. But not only the content. In a truly artistic work must be modern form. Of course, innovation cannot avoid relying on artistic tradition, but it must continue it in order to express its time. This is the main thing, since the concern for the novelty of form, being an end in itself, cannot lead to anything but pseudo-innovatorial, formalistic experimentation" (Stolovitch, 1960: 76).

Partially agreeing with L. Stolovich, film critic G. Kremlev (1905–1975) took a more "thawed" attitude to the subject of formalism: "Our cinema art endured a long and persistent struggle against ideologicallylessness and formalism, against the separation of content from form, against its fetishization. However, in defending the right positions, some participants in these discussions turned the form into a bugbear, instilled a kind of distrust and disdain for it, and artists who cared about improving their professional skills were often unjustly accused of the grave sins of formalism" (Kremlev, 1961: 117).

Ideological approaches also dominated many of the "thaw" articles of the *Cinema Art* journal devoted to film criticism.

Thus director S. Gerasimov (1906–1985) insistently persuaded readers that during the Thaw "criticism has an especially important role to play now. But it is precisely here, it seems to me, that there is still the greatest discord, randomness and superficiality of judgment, and at times even outright irresponsibility. The outward "courage"... of other speeches, in the end, have no goal other than the rejection of the "traditional" positions in evaluating works of literature and art. Comparison of one's own critical position with social criterion, with social experience in such cases is consigned to oblivion and replaced by the pathos of subjectivist evaluations... The negation and exclusion of the rational element in artistic creativity and opposition to it by spontaneous intuitionism have been the basis of all anti-realism for centuries. Any proponent of subjective idealism would undoubtedly subscribe to the thesis from image to thought" (Gerasimov, 1963: 8-9).

With the appointment of film critic L. Pogozheva (1913–1989) as editor-in-chief of the *Cinema Art*, the journal's format changed in many ways: readers' letters began to be published, topics of film education of schoolchildren and film amateurism were discussed, the number of film reviews increased and reports on "round tables" held by the editors appeared.

One of these round tables, held in 1957, was devoted to film criticism. The political direction the participants adhered to at the time was clearly marked.

Film director I. Kopalin (1900–1976) lamented that the *Cinema Art* has not yet "published significant articles, which would have promoted the decisions of the XX Congress of the Soviet Communist Party on issues of ideology. It is necessary to take a new look at the path our cinematography has taken, to develop its best, revolutionary, fighting traditions and to cast

aside everything that restrained the creative forces of the Soviet artist in the years of the spread of the cult of personality. One cannot approach new pictures with outdated critical standards, nor must one put up with the slightest sign of lacquering, of simplifying life" (For..., 1957: 1-2).

Film scholar N. Lebedev (1897–1978) set several tasks for the journal: "A daily, implacable, unrelenting struggle against the still very tenacious psychology and "creative method" that became widespread among filmmakers during the years of Stalin's personality cult – against unscrupulousness in life and art, detachment from the people and withdrawal from the truth, obsequiousness and fear of criticism. The tireless, persistent, qualified explanation of the Leninist, truly Bolshevik tendencies in the field of art, their daily – through concrete examples – implementation in the practice of Soviet cinema. A return to these guidelines is a guarantee of a new, powerful rise of artistic creativity" (For..., 1957: 6).

Film scholar D. Pisarevsky (1912–1990) believed that "the most difficult problem of merging and interacting in the single fabric of an artistic work of different arts, of their complex impact on the emotional perception of the viewer, has fallen out of sight of researchers. ... Our film studies up to now have lacked a taste for exploring the history of the birth of major works, for digging deep into the material, for comparing variants, for that which constitutes the most interesting side of many of the best works in literary studies, which helps to reveal creativity "from within", precisely as a process" (Pisarevsky, 1961: 94).

One of the former editors of the *Cinema Art*, N. Semionov (1902–1982) (in 1957 he was Deputy Minister of Culture of the Russian Federative Socialist Republic), insisted that "it is necessary to engage in polemics with our foreign critics as well. We know that our films are criticized in other countries sometimes from friendly and sometimes from hostile positions. The struggle against enemy ideology in the field of art is one of the most important tasks of the journal" (For..., 1957: 4).

During the All-Union Conference of Soviet Cinematographers (February 28 – March 4, 1958) another round table of film scholars and critics took place at which L. Pogozheva reminded that "the modern period's characteristic activation of what might be called positive and progressive forces is simultaneously accompanied by a more reactionary and hostile to us forces. These forces continue to attack the foundations of our art – the method of socialist realism. Quite apart from the various guises with which this attack is disguised, its essence consists in attempts to revise the provisions of Marxism in art, in the propaganda of idealism in philosophy and aesthetics, and of individualism in morality. We cannot ignore these peculiarities of contemporary life without being concerned about them, and we cannot remain passive and indifferent, sometimes engaging in criticism with narrow and particular problems, with a limited "review" of certain phenomena in art and literature. Criticism is strong when it is connected with the people, when it defends in a Bolshevik-like rigorous, principled, exacting way those cultural values which today the people and the Party are armed with" (Toward..., 1958: 3).

Similar opinions of film scholars and film critics were expressed at the discussion "The Party's Art and the Artist's Individuality" held in 1962.

Of course, as before, the *Cinema Art* paid enough attention to the ideological struggle against Western film concepts.

Thus, the film historian and screenwriter N. Abramov (1908–1977) spoke out against the distortion by foreign film critics of the history of Soviet cinema, drawing the attention of the journal readers to the fact that "not too numerous, but still an influential group of reactionary bourgeois film critics are hostile to Soviet cinema and openly seek to denigrate its historical role and significance. ... When bourgeois film historians turn to Soviet cinema in the 1930s, they turn as much against the method of socialist realism as against the principle of partisanship in art, and against the manifestations of the personality cult of Stalin. It was precisely under the conditions of the personality cult that the method of socialist realism was often dogmatically interpreted and distorted. It sometimes leads to a peculiar paradox: a foreign critic who sincerely admires the best works of Soviet cinema but at the same time vehemently disputes the method by which they were created. Why? Only because the method was formulated by some art critics in a narrowly dogmatic way and as such became famous abroad" (Abramov, 1963: 10, 14).

In the same vein an article with the militant title "You Lie, Mr. Berest!" was written in which the monograph by B. Berest on the history of Ukrainian cinema, published in the USA (Berest, 1962) was severely criticized.

Film historians N. Kapelgorodskaya (1932–2005) and N. Tritinichenko believed that, “standing on the reactionary positions of bourgeois nationalism, Berest furiously denies the commonality in the material and spiritual development of the Russian and Ukrainian people, trying to prove the closeness of Ukrainian culture to the 'Western', that is bourgeois, at all costs. He repeats on every page that Ukrainian cinema art chose a particular path, rather than developing as part of the entire Soviet cinematography... But these attempts by Berest are in vain. Even foreign critics do not share this view of the development of the Ukrainian Soviet cinema; they feel the same displeasure from Berest. ... Berest's book is one of the samples of talentless falsification of Ukrainian cinema's history, intended for those who hate Ukrainian people and do not want to notice their victorious movement towards communism” (Kapelhorodskaya, Tritinichenko, 1963: 97, 100).

On July 19, 1962 another Resolution of the Soviet Communist Party Central Committee called "On measures to improve the management of the development of artistic cinematography" was adopted, which noted that “there were major shortcomings in the development of cinematography. Soviet cinematography does not yet fully fulfill its role in the communist upbringing of the people. The film-makers do not always take into account the ideological and artistic power of the influence of cinema, the most popular of the arts, on the shaping of the views and convictions, the aesthetic tastes and behavior of millions of people, especially the young. The number of films screened in the country is severely limited by ideological and artistic content, and the audience is rightly condemned. ... The Soviet cinema is called upon to exercise its ideological and artistic influence to educate the working people in the spirit of the principles of the moral code of the builders of communism, to wage an implacable and merciless struggle against bourgeois ideology, against parasitism, an unscrupulous attitude to work, violations of the rules and regulations of socialist society, all forms of mismanagement, red tape – everything which prejudices the interests of the Soviet state and our socialist society” (Resolution..., 1962).

A kind of positive reaction to this decree can be seen in the theoretical articles of the film scholar I. Weisfeld (1909–2003), who noted that “naturalism, superficial fixation on fleeting impressions, and the loss of a progressive philosophical stance are the dangers of the artist” (Weisfeld, 1963: 108), while “individualism and subjectivism manifest themselves in aesthetic snobbery, a lack of interest in reality, in such self-centeredness and self-destruction that the artist is consumed. (In socialist countries there have been and are artists who have been influenced to one degree or another by this bourgeois decadent 'tradition')” (Weisfeld, 1966: 8).

The degree of politicization in the theoretical articles published in the *Cinema Art* was particularly high in the last "thaw" year, 1968, marked by the May "student revolution" (partly Maoist and Trotskyist) in France and the temporary victory of “socialism with a human face” in Czechoslovakia, which was crushed by the invasion of Soviet troops.

In connection with these events, the *Cinema Art* published a number of theoretical articles whose essence could be summed up in a single slogan: "Revisionism will not pass!"

Thus, the philosopher G. Kunitsyn (1922–1996), who worked in the apparatus of the Central Committee of the Communist Party of the Soviet Union until 1966, based on quotations from speeches of the then Secretary General of the Central Committee of the Communist Party of the Soviet Union Leonid Brezhnev (1906–1982), wrote that “under the pretext of 'alphabetical', 'outdated' or 'not applicable' political criteria in evaluating works of art, some simpletons are willing to abandon the party and class criteria in creativity or to downplay their significance. In literary criticism, notions that are sometimes hijacked by the bourgeoisie "without adjectives" – "simply" citizenship, "simply" realism and humanism, etc." (Kunitsyn, 1968: 1), the problem of exploring the links between politics and art became more complicated “because, along with openly bourgeois ideologues and revisionists, Chinese dogmatists and sectarians opposed Leninist teachings on artistic creativity. They vulgarize in an unprecedented way the connection between art and politics, ascribing to artists, each and every one of them without exception, a conscious desire to represent life only in an aspect that is purely politically advantageous to this or that class. It would seem that here the polar opposites are strikingly similar. After all, it is precisely the bourgeoisie that has sought and is seeking to impose a similar one-sidedness, a political lie on artists” (Kunitsyn, 1968: 4).

This position of G. Kunitsyn was shared in 1968 by director S. Gerasimov (1906–1985). In his article “The Offensive Power of Our Art”, interspersed with the words "Soviet Communist

Party, Communist ideals, plenum, enemies, ideological diversions, events in Czechoslovakia," etc., he argued that "the concept of an angry, or rather, irritated view of the world has long been the only criterion of artistry in contemporary bourgeois aesthetics and criticism. ... [Foreign] critics, in their subversive pathos aimed at destroying socialist realism ... call us wretched applied artists, servants of the state, contrasting our purposive art with 'free' art, which reflects the chaos and cruelty of existing human relations in the world around them" (Gerasimov, 1968: 9, 20).

C. Gerasimov was echoed by critic A. Mikhalevich (1907–1973). Referring to the decisions of the April 1968 Plenum of the Soviet Communist Party Central Committee, he once again reminded us of the exacerbation of the ideological struggle with the West and the dangers that might lie in wait for Soviet "epigones" of foreign cinematic trends: "Isn't it offensive to 'catch up' with bourgeois provincialism, forgetting or in no hurry to develop the golden vein of what is fundamentally new that asserts itself in socialist reality and the new man? Isn't it a shame to waste oneself on dubious pursuits! "Alienation?" – And us! "Uncommunicativeness?" – And us! "Deheroization?" – And us! "Sexual revolution?" – And us! That's not hard science, is it? Of course, one cannot turn a blind eye to the fact that there are processes, problems, and concerns shared to some extent, but only to some extent. All of these must be dealt with soberly, intelligently, consistently" (Mikhalevich, 1968: 7).

Theory and history of cinematography

At the same time, much less politicized theoretical articles were also published in the *Cinema Art* journal of the "Thaw" era. In particular, articles (Bleiman, 1961: 66-78; Freilich, 1968: 69-87, etc.) that largely rehabilitated the theoretical concepts of S. Eisenstein, L. Kuleshov, and V. Pudovkin were criticized in the 1930s and 1940s.

For example, an article by the film scholar S. Ginzburg (1907–1974) was devoted to an analysis of the theoretical legacy of S. Eisenstein and V. Pudovkin, in which he asserted that "our film studies and criticism owe a debt of gratitude to S.M. Eisenstein and V.I. Pudovkin. The creative and theoretical pursuits of these remarkable artists, cinematographers who laid the foundations of revolutionary cinema, for a number of years either perverted or hushed up. For years, our critics have written almost nothing about the search and achievements of the cinematographic innovators. If it did mention these masters, it was most often to condemn the mistakes made by them. There were even specialists in "working through" the artists whose work constituted the national pride of Soviet cinematography. ... Now, together with all Soviet art criticism, our cinematographic theory is being liberated from the dogmatic strata that prevented not only a proper comprehension of the path traversed, but also a proper resolution of new, contemporary tasks of Soviet cinematography. Now film historians and critics are obliged to reconsider the experience of the Soviet cinematography of the 20s from a genuinely Marxist standpoint, without any group bias, relying on a broad and objective study of the facts of artistic life in their concrete historical meaning" (Ginzburg, 1956: 82-83).

In the "thaw" conditions S. Ginzburg apparently decided that Eisenstein's theoretical concepts should be rehabilitated under the banner of socialist realism and nationality understood by his superiors: "Party affiliation, communist ideology is a specific feature of the art of socialist realism. It is these qualities which distinguish Eisenstein's creative and theoretical search and determine the importance of his best films as milestone works of Soviet cinema on the way to mastering of the new, revolutionary artistic method. ... Eisenstein's work on the embodiment in cinematography of the image of revolutionary people, Eisenstein's work on the theory of montage as a means of realistic representation of reality by means of cinema, his research on the establishment of connections between the montage principles of cinema art and the artistic means of realistic prose and poetry – all this played an enormous role in the struggle for the approval of the socialist realism method in the art of cinematography" (Ginzburg, 1956: 85-86).

At the same time, S. Ginzburg by no means meant a complete rehabilitation of the theoretical views of the classics of Soviet cinema: "We know about the mistakes of the theory of editing attractions, and about the mistakes of the theory of intellectual cinema, and about the mistakes of the layout theory outlined in the article Behind the Scenes, and many-many other mistakes of Eisenstein. In his articles, Pudovkin did not succeed in fully overcoming his overestimation of montage. He saw montage not as a means of directorial creativity in cinematography, but as an artistic method. This error is equally reflected in the articles of

different years. ... Equally mistaken was the experience of using the "magnifying glass of time" proclaimed by Pudovkin in the article "Time in close-up" (Ginzburg, 1956: 86, 88-89).

Film historian I. Dolinsky (1900–1983) also tried to defend the theoretical views of S. Eisenstein (although with reservations): "Take, for example, the presentation of Eisenstein's theory in studies on the history of cinema ('montage of attractions', 'emotional screenplay', 'intellectual cinema'). This is a ridiculous paradox, which even the youngest students of the All-Russian State Institute of Cinematography can see with a smile. Eisenstein is vaunted as the founder of Soviet cinema, as the head of an innovative movement, but his theories and the films produced according to these theories turn out to be almost entirely formalistic" (Dolinsky, 1960: 102).

Film scholar S. Freilich (1920–2005) was even more positive about Eisenstein's theoretical legacy, emphasizing that "Eisenstein's works are strikingly relevant. He was prescient, his arguments about art will retain not only historical interest – they will long remain advisers in addressing issues of living cinematic practice" (Freilich, 1964: 35).

Film historian L. Kozlov (1933–2006) argued that "Eisenstein's supreme virtue as an artist-ideologue, artist-theorist is revealed precisely in the consistency with which he put ideas in order in his artistic world. The firmness and confidence with which he each time recreated and resolved the contradiction between the idea and the object, the ideal and reality. In the consistency with which he sought to bring his idea – the idea of unity – to its true content and meaning" (Kozlov, 1968: 76).

Several theoretical articles in the Thaw period journal were devoted to the topic of the nature and specificity of cinematography.

Film historian A. Vartanov (1931–2019) wrote that "foreshortening, editing and planning make no sense in and of themselves, much less are specific to cinema. All of these are means of realizing an image, a cinematic form. The notion of a cinematic image is inseparable from formal resources which include not only those that differ from those in other art forms, but also those that are common to them, yet appear in a new quality. The use of verbal forms or forms of spatial-compositional solution is fundamentally different in cinema art than in literature or painting, even though the material from which these forms emerge is the same. The specificity of an art form (e.g. cinema) is in the existence of the image in the work of art (film). Therefore, the specificity of art is the content in close unity with the form – the unity of content and form. The specificity of the content (it is the dialectics of art!) consists in the fact that it is expressed in the work with no other means than the material specific to the given kind of art and is cast into a specific form corresponding to the given content (and, at the same time, in a specific form). Thus, the specificity of cinematography manifests itself in the being of a film image" (Vartanov, 1956: 83).

The Hungarian film scholar K. Nemes entered into a polemic with A. Vartanov's views: "So Vartanov's thought process is as follows: the specificity of an art form is the sensual and cognitive limits of approaching the content of the objective world; the content, that is the artistic image, expresses this specificity most fully; therefore the conclusion – the specificity of cinema is manifested in the being of the image. Is this definition really a specificity of the art form? It seems that it does not. The point is that the discovery of interconnections is only a moment on the road to cognition of the essence. It is still necessary to grasp the cause, which in the final analysis is the determining one. Vartanov put the specificity of the content, i.e. the artistic image, in dependence on the sensual and cognitive limits of the given type. However, firstly, this is only a quantitative definition which cannot explain the specificity of the content without elucidating the qualitative transition; secondly, it is not clear what these sensory-cognitive boundaries are determined by. ... The artistic image is not at all equal to the content, as it appears to Vartanov, but is already a completed artistic reflection of reality. That is why it is possible to clarify the specificity of artistic cognition (art) only through it" (Nemes, 1956: 83-84).

Continuing the discussion, the critic K. Piotrowski wrote that in general the articles of A. Vartanov and K. Nemes "make it possible to consider henceforth finally broken the point of view of those who deduce the specificity of cinema from its formal means, who do not wish to see the specificity of the very content of cinema art, who, finally, do not understand that the problem of the specificity of the subject matter of cinema not only has the right to exist, but is determinative in developing a film theory if it really wants to pursue a materialistic aesthetic" (Piotrowski, 1956: 74).

As part of this discussion, film scholar I. Weisfeld (1909–2003) attempted to support his point of view with "Marxist-Leninist doctrine" by identifying "three varieties of the vulgar sociological approach to script and film: denial of the individual life phenomenon as an art object, 'straightening' of character, and mechanical copying of literature. The peculiarity of vulgar sociology in cinema today is that it has taken on new, not always easily identifiable forms, and filmmakers succumb to its influence most often unconsciously, because remnants of harmful aesthetic attitudes remain outside criticism. The time-honored Marxist-Leninist criteria for evaluating artistic phenomena, which had given Soviet cinema unprecedented victories and placed it at the forefront of world artistic cinematography, must be restored completely in order to clear the way for the new" (Weisfeld, 1956: 16).

Film scholar L. Kozlov (1933–2006) reminds us that "the task of developing a theory of cinema art and studying its aesthetic specificities necessitates an appeal to a theory of the arts that feed cinema; more broadly, to the general aesthetic heritage. The second source is the testimony of contemporary cinema practitioners. They have accumulated a wealth of observations. These observations retain the living breath of art, but have significance far beyond the empirical" (Kozlov, 1956: 90).

Film scholar S. Freilich (1920–2005) generally agreed with these theoretical approaches: "Cinema is a synthetic art. It is similar to painting and sculpture by the direct effect of the visual image, to music by the feeling of harmony and rhythm through the world of sounds, to literature by the ability to depict the world in all its connections and mediations, to theater by the art of the actor. At the same time, to each of these arts cinema leaves its material and its expressiveness. And cinema knows the art of the performer, but there cannot be in it the direct performance of the actor; and cinema is the art of painting, but there is not in it the unique, really tangible brushstroke of the artist. None of them can not replace the cinema, because it combines only their opposite qualities. It is a synthesis, not a mixture. In its various qualities cinema is close to theater, painting and literature, but it is neither the one nor the other nor the third: cinema embraces all of these arts and at the same time expresses all their differences. Otherwise cinema would not be able to solve the problem of depicting reality on its own" (Freilich, 1961: 110).

A number of other theoretical articles published in the *Cinema Art* in the second half of the 1950s and 1960s (Altshuler, 1957: 119-124; Bleiman, 1961: 117-120; Dzigan, 1958: 123-131; Kandelaki, 1956: 90-93; Klado, 1962: 90-102; Kozlov, 1961: 115-117, Vartanov, 1967: 60-65; Weisfeld, 1967: 19-29; Zhdan, 1964: 48-59, etc.).

Against this academic background stood out an article written by director A. Tarkovsky (1932–1986) in lively, vivid language, in which he boldly asserted that "cinema is first and foremost a depiction of time": "But in what form is time depicted by cinema? – I would define this form as factual. An event, a human movement, or any real object can be a fact, and that object can be presented in stillness and immutability (since this immutability exists in a really current time). This, I think, is the root of the specificity of cinema. ... Time captured in its actual forms and manifestations is, for me, the main idea of cinema and cinema art. This idea allows me to think of the richness of cinema's untapped possibilities, of its enormous future. ... Why do people go to the cinema? Because cinema, more than any other art, expands, enriches and concentrates man's actual experience, but it not only enriches it, it makes it longer, significantly longer, so to speak. That is the real power of cinema-not in 'stars,' not in formulaic plots, not in entertainment" (Tarkovsky, 1967).

A theoretical article by M. Markov was devoted to the laws of perception of art, in which he argued that "the final result of perception of art is action, a change in consciousness, and hence in the behavior of the perceiver. This is precisely the special quality of art with regard to the ideas it carries within it. Another conversation is that these ideas can be wrong, disorienting. In such a case, a talented or at least simply "cleverly" created work of art can do great harm to society. It must be said, however, that the interest shown in certain ideas, the considerable public need for them can in some way and by itself greatly enhance the perceptibility of works of art that contain these ideas, if such works create at least minimal conditions for transfer" (Markov, 1957: 98).

L. Gurevich (1932–2001), a scriptwriter and film director, also discussed special perceptions of cinema among mass audiences. He wrote that "in their dispute with proponents of emotional, poetic cinema, adherents of reticence and fluency argue about an elevated level of

spectators who do not need prompting, who are 'able to understand everything' themselves. We are talking about counting on the imaginative thinking of the viewer, about the active co-authorship of millions. ... Although, frankly speaking, box office statistics do not yet give us reason to rejoice at the increased demands or the increased taste of the mass audience. ... Moreover, more than once or twice the primitive and mediocre cinema is covered by the flag "the viewer likes it". ... Therefore, we can only hope for the imaginative thinking of the viewer by awakening this thinking. S.M. Eisenstein's expression is not at all outdated nowadays: "The viewer creates an image from the fabric of his associations according to images precisely guided by the author. Such mobilization of the viewer's activity, his involvement in co-creation are possible if the artist relies on associative thinking, which is characteristic of man of our days, whose circle of interests and connections is diverse, and whose ability to compare is infinite" (Gurevich, 1961: 37).

Film scholar E. Dobin (1901–1977) tried to understand the differences between poetic and prose filmmaking: "The prose (or more accurately, the narrative) beginning is driven by a desire for versatility. ... The poetic or, in other words, 'metaphorical' beginning does not have this impetus. We observe here an orientation toward brevity, condensation. The multiplicity of phenomena is reduced to a single focus. Distant phenomena and things are brought together in a blink of an eye. The whole and the complex is expressed in a single "snatched" detail. The narrative is "extensive". It speaks about many things: the external environment and circumstances, events and relationships, the inner life of man and the patterns of social life. The "metaphorical" beginning, on the contrary, is intense. Certain sides, features, facets are condensed, pedaled. On them the figurative vision is concentrated. In the metaphorical beginning the generalization is brought to the forefront. But this generalization is significantly different from the narrative. In his famous article "Montage 1938" Eisenstein contrasts two artistic principles – montage and representation. Eisenstein is a supporter of the former and an opponent of the latter. The "montage" way is "genuinely figurative." The "pictorial" way is "flat," "protocol," "informational." This division generally corresponds to the dividing line between the "poetic" and the "prose" (Dobin, 1960: 94).

However, E. Dobin believed (and in our opinion, rightly so) that "carried away with their grandiose discoveries, Eisenstein, Pudovkin and others overestimated the possibilities of "poetic" language. They fell prey to the illusion that it was possible to create a coherent film work where the artistic core would be metaphor and the narration would be a supplement to metaphor" (Dobin, 1960: 97). Indeed, it is hard to disagree that "poetry" in cinema does not exist without "prose". The metaphorical beginning is not sovereign, not all-encompassing. With all its power, expressiveness and beauty on its own, without reliance on narration, it is unable to create a coherent human image, a multifaceted reflection of reality" (Dobin, 1960: 100).

Moreover, E. Dobin subtly notes that in Soviet cinematography in the 1920s "the power of metaphor was derived from its revolutionary pathos. When the illusion arose that the power lay in the reception itself, metaphor began to slip into allegorism, far-fetched and cold" (Dobin 1960: 102).

As in previous decades, the *Cinema Art* in 1956–1968 published quite a few articles on the subject of film dramaturgy.

Film scholar A. Vartanov (1931–2006) defended his point of view on the screenplay as a work of cinema art rather than literature, emphasizing that "the main danger is not the increased size of the screenplay, not the tendency of some screenwriters to make their work easy to read, but the predominance of literary thinking over cinematic thinking" (Vartanov, 1959: 50).

Film scholar S. Freilich (1920–2005) argued with him: "The cross-cutting idea, the pathos of A. Vartanov's article. Vartanov is that he contrasts literary and cinematic expressiveness. He sees them as antagonistic. The author gives many examples of bad literary expressiveness from modern script practice and subjects them to a harsh and, let us note, fair criticism. Indeed, the script is entirely composed of literary beauty, reminiscences, causes much trouble for the film factory: the literary husk flies away, and there is very little left for the production. But we do not share Vartanov's generalizations and conclusions. The screenplay, the author concludes, cannot belong to the kind of fiction, to the creation, whose weapon is the word – the cinematographic expressiveness is in another. Aren't these conclusions hasty? ... The word is not opposed to cinematographic expressiveness. It is the means to achieve it, it is the screenwriter's weapon. To

neutralize it means to disarm the screenwriter, not only as a writer but also as a cinematographer. The screenplay is equally a cinematic and literary work" (Freilich, 1959: 71, 74).

The screenwriter L. Zhegelenko (1903–1970) held a similar point of view: "Understanding, however, what cruel verdict he passes on screenwriters, expelling their work from the confines of literature, A. Vartanov hastens to console them by declaring the screenplay "a complete work, but not of fiction, but of cinematic art". ... But for Vartanov the literariness of the script and the bad "literariness" are synonyms. And instead of a just war against literary figures unable to produce a plastic image on the screen (this is, indeed, a common flaw in our scripts), he attacks any literary imagery, whatever possibilities of plastic realization it may have" (Zhezelenko, 1959: 60, 64).

Screenwriter and film scholar M. Bleiman (1904–1973) was less categorical, believing that "in vain some of Vartanov's opponents, defending his 'corporate honor', reproach him for operating with examples from undeniably bad scripts. On the contrary, Vartanov should be reproached for excessive piety for our screenwriting. Even in the scripts of our best masters one can find cinematically inexpressive episodes, which, by the way, are inexpressive from the literary point of view. There is nothing to argue about. We need to learn to write better" (Bleiman, 1959: 67).

But then M. Bleiman reproached A. Vartanov for not distinguishing between the experience of silent and sound cinema in his article and "says nothing about the nature of the cinematic plot, about the principles of cinematic characterization, about the components of the image, without which the art of cinematography cannot be imagined. ... Hence the polemical inflections and mistakes of the theorist" (Bleiman, 1959: 75).

M. Bleiman believed that "the literary quality of a script is in some cases not a sign of its high cinematographic quality, while in others these concepts are equally important. ... It must be said that because of the dogmatic and normative approach to questions of screenplay form, we sometimes refuse to produce interesting works on the grounds that they are supposedly insufficiently developed" (Bleiman, 1960: 93-94).

Film scholar I. Weisfeld (1909–2003) spoke quite sharply against both the downplaying of the role of the screenplay and against "weakened film dramaturgy": "The theoretical justification for mediocrity in cinema these days is the thesis that the screenplay is neither literary, nor completed, nor any work at all. This thesis justifies the undemanding work of talented writers in cinema, opens the floodgates to potboilers, weakens the responsibility of directing, and introduces an atmosphere of complacency into our environment. ... The slogan of the leading role of film dramaturgy in film-making, the union of literature and film, friendship with writers, high exactingness toward the work of the screenwriter must be opposed to the dilatory "theories" that deny the artistry of the literary script" (Weisfeld, 1960: 88, 93). "It is now considered good form to 'cancel' the plot, the dramatic construction in world cinema..., I. Weisfeld continued his discussion of film dramaturgy in his next article. – Well, advanced, courageous filmmaking will somehow survive this as well... But can we be content with that? How will cinema win if theory and criticism help us to creatively grasp the meaning of the "destruction" of dramaturgy and the meaning of its creation, which is taking place right in front of our eyes! Awareness to help improve cinema" (Weisfeld, 1962: 88).

I. Weisfeld would return again and again to this protest against "dedramatization": "Cinematography does not need standardized works or "anti-romances," but novels with their endless variety of characters, types, relationships, not "dedramatization," but a dramatization which opens up new worlds, complex historical events, the formation of characters, the movement of thought before the viewer" (Weisfeld, 1964: 38). "Modern film masters and theorists now often say something like this: for art to be authentic, remove all obstacles, including the plot, remove what you see, show on the screen an unprejudiced, unorganized, unconnected course of events, facts or a jumble of instinctive urges without any selection, without any influence of the author's logical position, without any intrusion of social motives in characterizing the psychological state of the character, etc., etc. We can respond to this, relying on the historical experience of realist literature and cinema, that such "approximation" means in reality a removal from the individual, from his real struggle" (Weisfeld, 1965: 118).

Contrary to I. Weisfeld's opinion, film scholar E. Dobin believed that "dedramatization" was not without some positive aspect. It is a protest against banal dramaturgy, clichéd plot

devices, and Hollywood standardization. We must also constantly fight against hackneyed schemes, flat, tired illustrative plots (Dobin, 1964: 74)

In the theoretical section of the *Cinema Art* in 1967 there was an amazing event, we think, unparalleled either before or after. The debut book by the then young film critic V. Demin, "Film without Intrigue" (Demin, 1966), became the basis for two solid theoretical articles reflecting on the peculiarities of the structure of film plots.

The first lines of an article by the venerable film scholar I. Weisfeld were as follows: "Let's start with literary stylistics. How often do we read theoretical books written with fervor, colored by the charm of youth, immediacy? Recently I read such a book – it is "Film without Intrigue" by Victor Demin, a graduate of Institute of Cinemagraphy. Its stylistic feature – the freedom of narration, ease of "montage" transitions, sometimes quite unexpected. Reading the book, you gradually get used to them. You are no longer surprised, that after a paragraph of artistic perception is the story of how the first year old son watched TV author, and what thoughts it has prompted a young father and an equally young writer. Nor will you be surprised by the "juxtaposition" of, say, a parodic description of a chess sketch, the definition of the plot and the evaluation of Fellini's interview. This stylistics is not from the imitation of the now fashionable critical manner of Anninsky or Turbin, but from the author's own temperament. He writes as he thinks. The literary style coincides with the mood of the book. Victor Demin is simultaneously captivated by his idea and as if surprised by his own findings, wants to captivate the reader with his enthusiasm and is a little ironic about himself. ... "Film without Intrigue" explores the ways of modern drama, freed from the rigid iron structure of events, from the standards of the playful details, from the refrains. The author is fascinated by the novelty of the dramaturgical construction of such different scenarios as *Nine Days of One Year*, *Courage for Every Day*, or *Hiroshima, My Love* – they do not fit into the framework of the cinematic representations of earlier days" (Weisfeld, 1967: 30).

And then in this lengthy article there was a detailed argument about dramaturgical and directorial searches and the breakdown of aesthetic canons in cinema: "Read the pages devoted to overtones of dramaturgy. Drawing on the concept put forward by Eisenstein – "overtone editing" – Demin parses and compares works of prose, drama, and film dramaturgy. Overtones are the author's native element. He is at home here. ... shows the significance of human characteristics, colors, details that lie beyond the event structure. ... One can dispute Demin's division of dramaturgy into "tonal" (Vishnevsky, Bill-Belotserkovsky) and "overtone" (Bulgakov, Babel), each of which has its own strong points. But the very course of the analysis of overtones is undeniable" (Weisfeld, 1967: 31-32).

However, I. Weisfeld believed that "the correct observation (the craving for the reliability of the image) is transformed by the critic into an all-encompassing truth, and this is already a delusion. A delusion all the more dangerous because a superficial mind can (and does!) draw from it: a strange conclusion, one that 'cancels' dramaturgy as an anachronism" (Weisfeld 1967: 31). In addition, according to I. Weisfeld's thought, V. Demin's authorial style sometimes became "sprawling, losing both his sense of proportion and tact. Demin's argument with the proponents of the screenplay adaptation of the silent film *Mother* is conducted in the swashbuckling spirit of the Saturday feuilleton (Demin, 1966: 27). This is not a manner of polemic that disposes of itself" (Weisfeld 1967: 32).

Weisfeld's conclusion, however, was major and insightful: "An interesting and largely controversial book, "Film Without Intrigue", announced to us the appearance of yet another temperamental, promising researcher" (Weisfeld, 1967: 33).

Film scholar E. Levin (1935–1991) practically echoed I. Weisfeld in his theoretical article, arguing that "the theory of the film plot today is perhaps the most dramatic area of film studies. It is shaken by passions. Axioms firmly established yesterday are being disproved today in order to reassert their former greatness tomorrow. Many things here are defined before they are established, and change without being defined" (Levin, 1967: 33).

He then moved on to an analysis of V. Demin's article "The Rebellion of Details" (Demin, 1965), which, in fact, was later included in the book "Film Without Intrigue".

Here, too, V. Levin entered into a sharper argument with V. Demin than I. Weisfeld did: "V. Demin is wrong in thinking that exposé. Demin is wrong in his opinion that the exposition of a drama is a static, inactive, eventless element, an evil which the "plot of the story" has to put up with. The exposition is also an event of a kind, with its own composition, its own plot, and its

own plot. It is not at all inactive, it is not only informative. ... Exposition, like every other component of composition, is multivalent, multifunctional. ... V. Demin understands the efficacy of the event too poorly and narrowly, and interprets the event in a one-sided manner. ... And it is not by chance that where Demin forgets about his schematics, he gives examples of magnificent, profound analysis – what a joy to read pages devoted to the consideration of the concept of "norm" and the analysis of supposedly fabulist films of Fellini from the perspective of this concept – from a very important, fruitful perspective! Demin is animated with the best of motives, but when he fights against facial schematism, against standard, crippling facial templates, he spills the baby out with water: his concept of "fabulist dramaturgy" is only the reverse side of facial dogmatism" (Levin, 1967: 38, 40).

Honestly, even today, half a century later, the argument of these film scholars is fascinating for its unconventionalism, argumentation, combined with a benevolent attitude toward a colleague.

In theoretical articles devoted to cinematic editing, as in previous years, the tone was set by directors. M. Romm (1901–1971) wrote that "the montage method of shooting inevitably leads to a number of purely cinematic conventions. Any editing interruption destroys the continuity of actually current time; time is inevitably condensed or stretched out. It is the same with space. The sense of direct observation disappears. The perception of the spectacle changes dramatically. Montage scene requires the viewer to work vigorously to connect and make sense of the frames, that is the work of 'extra imagination'. Montage method of shooting compels the viewer to construct in his mind a general outline of the event, which he judges the individual colliding details, parts, angles it. Thus, the perception of the montage is more complex, more creative, active and constructive. ... Montage is not only the ability to cleanly, accurately and delicately glue shots together, montage is the artist's thought, his idea, his vision of the world, expressed in the selection and juxtaposition of pieces of cinematic action in the most expressive and most meaningful way" (Romm, 1959: 123, 137).

Hinting at the title of one of Eisenstein's most famous theoretical articles, director S. Yutkevich (1904–1985) titled his article "Montage 1960". In it S. Yutkevich wrote that Eisenstein "established new laws of sound cinema arising from the counterpoint combination of image and sound. It seems to me that now comes the era of what I conventionally define as horizontal editing, because for the first time the possibility of simultaneous, i.e. simultaneous, projection of three different images on the screen has arisen before cinema, and we can mount pieces of film not only in their "vertical" sequence, but also by their "horizontal" juxtaposition. ... the possibilities contained in multiscreen editing open up new, broad horizons in the field of film editing dramaturgy, and the qualitative leap that filmmakers will have to make will obviously be similar to what happened in the history of world cinema with the discovery of the close-up. ... And then the art of film editing will open up unprecedented horizons, which previously could arise only in the most daring dreams of the cinematographer" (Yutkevich, 1960: 122-123).

As the cinematic practice of the following decades showed, the multiscreen cinema remained at the level of experiment and attraction, and S. Yutkevich's assumptions were not justified.

Meanwhile, at the turn of the 1960s S. Yutkevich was not alone in his predictions. For example, the film scholar D. Pisarevsky (1912–1990) wrote that "the technique makes it possible to narrow or expand the image, and all of this raises the question of the "mobility" of the screen and the possibility of diversifying the spatial resolution of individual scenes and shots within one film, then narrowing the screen horizontally or vertically to the size necessary to show an expressive close-up or detail, then expanding to the limits of the all-round view of the surrounding environment. This kind of "spatial montage" – let's call it conventionally – will become a new means of artistic representation of the infinitely diverse picture of the world around us, a new means of emotional impact on the viewer. And this expressive means, we think, lies on the main paths of development of the realistic creativity, corresponds to the nature of the artistic knowledge of reality, the ability of human perception and thinking to focus attention on details and specifics, or to go through a wide coverage and generalization" (Pisarevsky, 1959: 17).

During the Thaw, the *Cinema Art* paid quite a lot of attention to the discussion of cinematic style.

For example, the director and film scholar A. Macheret (1896–1979) wrote that “the struggle against attempts to ascribe to style a fundamental significance for the history of art entailed a wary attitude toward the problem of style itself. The place cleared by advanced thought from formalist debris is still only waiting to be filled by Marxist theory” (Macheret, 1956: 6), so it is necessary “to consider style, first, as typical properties of art belonging to a certain historical interval of time; second, as an artistic current and, third, as the ideological and artistic features individually inherent in the artist” (Macheret, 1956: 25).

In addition, A. Macheret categorically spoke out against the utterance of a voice-over text in feature films: “I will list again the arguments on which I base the artistic "illegality" of the reception of thoughts sounding from closed mouths. First, it simplifies and vulgarizes the depiction of a complex mental process. Second, he artificially circumvents the organic difficulties of finding truly artistic solutions, replacing living diversity with a dead standard. Third, not only does he ignore the difference between oral, communicative and inner speech, but he does so in an open and primitive way, without even trying to find the necessary artistic justification. Fourth, he interrupts the portrayal of objective reality with information stylized as a character's reflections in a number of cases. Fifth, he impoverishes the pictorial side of the film. Sixth, it is physiologically unnatural and associated with ventriloquism” (Macheret, 1965: 62).

Macheret summarized his theoretical views in his monograph “Artistic Trends in Soviet Cinema” (Macheret, 1963). This book raised many objections from film scholar S. Freilich (1920–2005): “A. Macheret defines socialist realism not as a method but as a direction. This, of course, is incorrect, and the author pays the price for his methodological error more than once. ... Because there is no sense of Socialist Realism as a method unifying styles, as a fundamentally new stage in the philosophy of art, the basic, general line of development of Soviet cinematography is not drawn” (Freilich, 1964: 89).

This context also includes a theoretical article by the film critic J. Bereznitsky (1922–2005), who writes that “the authors of numerous articles and notes on the so-called 'contemporary style' in art have appeared in recent months. Although they often take mutually exclusive positions, they use much the same concepts: brevity, expression, psychologicalism, and so on. The vulnerability of this approach lies not only in the fact that it sometimes overlooks the genre diversity of this or that kind of art, but also in the fact that each of these notions is often taken in polemical passion as something absolute. The way in which the inner meaning of a theoretical concept changes, sometimes literally over the course of a few years, with reference to concrete artistic practice is demonstrated by the ongoing process of the "disintegration" of subjectivity in the habitual sense of the term” (Bereznitsky, 1961: 52-53).

However, the most interesting and weighty regarding the analysis and systematization of film language and cinema of the turn of the 1960s on the pages of the journal *Cinema Art* was an article by the Polish film scholar and film critic J. Płażewski (1924–2015).

By means of analysis J. Płażewski came to the conclusion that the cinema of the late 1950s and early 1960s were characterized by the following changes in the sphere of film language:

- lengthening of the montage frame;
- the twilight of montage (the less film glues, the less importance montage plays in it...; the associative, semantic montage (Eisenstein called it intellectual) decreased sharply;
- active use of actor's movement in the frame and movement of the camera itself; various camera movements fulfill many functions which previously belonged to editing;
- The decline of the close-up... [because] the close-up (André Bazin was the first to emphasize this), as a means of coercion, deprives the viewer of freedom of choice. Throwing everything that seems superfluous beyond the screen, the director commands, "Look here!"
- the rejection of objective narration... While total subjectivization (combining the camera lens and the hero's eyes) proved inconvenient and essentially aimless, subjectivization through the commentary of the author or hero, unrelated to the time of the events depicted, made a staggering career in the postwar years;
- the advent of the open plot, devoid of the conventions of theatrical drama (Płażewski, 1962: 160-161).

In these trends J. Płażewski saw the following positive possibilities: for reality, the hero, and the audience:

“There is no doubt that since the emergence of neorealism, the innovators of cinema have

sought to return reality to its multiple meanings. We never know all the causes and all the consequences of even the simplest events, we never know what's going to happen in a minute. So the authors refuse to orchestrate cinematic reality too explicitly. ...

There is, however, also a reverse tendency to "subjectivize" cinema. Isn't Resnais' *Hiroshima, My Love* a constant transformation of the past into the present, the creation of a subjective cinematic space in which Nevers and Hiroshima are united into a unique whole, depending on the heroine's thought processes? ...

Do these "objectivizing" and "subjectivizing" tendencies cancel each other out, and do they prove that the new poetics, having taken a step forward, immediately takes a step backward as well? Not really. Both tendencies move cinema away from the third position, that of the self-satisfied but undetectable author who abuses his position as the cinematic Creator. ...

Here cinematography has hit a major barrier. Until now nothing has appeared on the screen that would be a genuine penetration into the human psyche, that would free it from its obligation to show the human being only through a gesture, a word, a deed. What would be a drama of thought. This is probably why cinematography, to a much greater extent than literature, feeds on "types", "characters"...

New trends can finally benefit the viewer, of course, the viewer experienced, aware of the stylistics of today's cinema and dissatisfied with it. "Objectivizing" tendencies contribute to transforming the viewer from a creature passively subject to the hypnosis of an invisible author who "knows better" into one who not only watches, but actively participates... "Subjectivizing" tendencies also demand a great deal from the viewer. Introspection into the field of someone else's psyche requires a new armament – the ability to read the complex movements of a person's inner life on the screen" (Płażewski, 1962: 162).

At the same time, J. Płażewski noted, "the rejection of montage jumps, close-ups of the human face and other forms of cinematic expression can produce monotony, a sudden return to theatrical aesthetics. ... 'Subjectivization' can become an escape into the psyche of the third person, 'objectivization' can become an escape into impassioned narrative. Here and there lies the danger of the loss of social tendentiousness, of the conscious concealment of the author's face. ... "Objectivization" can lead to the spectator believing the author, but ceasing to experience him. "Subjectivization" can lead to the viewer becoming excited but ceasing to understand. The viewer, who has lost contact with the author, will cease to understand what is happening on the screen and will become bored. Many films made by members of the new trends are considered "boring" – a formidable signal that is carelessly ignored. ... Perhaps cinematography should develop its own artistic capacities and in the future move away from literature, not closer to it, but on the contrary" (Płażewski, 1962: 162-163).

Theory of film genres

Part of the theoretical articles of the "thaw" period of the journal *Art of Cinema* was devoted to film genres.

Film scholar S. Freilich (1920–2005) was convinced that "genre is always a phenomenon of style. Without an analysis of style it is impossible to transcend the empirical study of individual genres and their history in order to approach the development of a theory of genre. But if this is the case, another problem arises in the way of research. Since the modern screen has mastered the possibility of the direct embodiment of the author's subjective beginning, which has become a feature of the modern film style, it is naturally very important to understand what this authorial attitude toward the world consists in and what the world itself is that the artist portrays. Contemporary cinema, even in its stylistic unity, reveals a difference in method. In other words, the problem of genre is insoluble without clarifying its relationship to the problem of style and method" (Freilich, 1966: 70).

As part of his research into specific film genres, the scriptwriter Y. Shevkunenko (1919–1963) wrote that in adventure films "the regularity of events is expressed chiefly in the structure, solidity and logic of the plot, the basic spring which organizes all the events taking place, all the actions and deeds of the characters, and the tension of which must rise upward. ... [which] is routinely ignored. Deviating from the logic of the plot, the authors immediately turn to side paths, begin to deal with secondary circumstances, introduce unnecessary characters, and if they sometimes achieve some success in this "second" plan, they unwittingly distract from the main direction, loosen and crush the main action, weakening the power of its perception. Whatever complicated problems and tasks the authors of the adventure film solve, whatever

cunning and original tricks they use to achieve their goals, no matter how logically solid and grounded the plot is, a successful "shot" will not happen if the image of man is forgotten. ... We are for the equality of genres in the face of criticism. Taking into account genre peculiarities of adventure film we wanted it to have the same high demands to artistic perfection as works created in other genre varieties, be it novel or tragedy. Discounts and indulgences for specificity could never become a stimulus for the further development of our cinema" (Shevkunenko, 1956: 27, 40).

Analyzing Soviet adventure films of the 1950s, film scholar V. Kolodyazhnaya (1911–2003) regretted that such films as *Ghosts Leave the Peaks*, *Traces in the Snow*, *The Case of Sergeant Kochetkov*, *In Square 45* and others "appeared as a reaction to the previous undervaluation and denial of the adventure genre, but proved to be primitive and low-key. They portrayed Soviet people superficially. These are light, "entertaining" films; their educational value is not great, in fact they discredit the genre. ... The defect of these films is largely due to the fact that not only the laws of the adventure genre have been violated in their scripts, but even the generally binding rules of dramatic construction. ... Why are there so few good films? Often the reason lies in the neglect of screenwriting techniques. The weakness of most films is due to their faulty dramaturgical construction too cursory, superficial descriptions of events, undeveloped action, lack of interesting roles for the actors, etc." (Kolodyazhnaya, 1956: 34-35).

Further, in our opinion, V. Kolodyazhnaya rightly complained that many authors of Soviet adventure films of the 1950s believed that "as the complex plot prevents from giving a detailed psychological analysis of the characters' behavior, it should be simply ignored, but then the basis on which characters are created in adventure films is lost. In most recent adventure films the characters are schematic and colorless. And the problem is not that they don't show complex character development, but that the characters have no characters at all. The concentration of the action, its rapid development, intriguing changes of positions, most unexpected turns of action, braking, inversion, mysteries—all these features of the construction of the adventure plot not only do not harm, but, on the contrary, help create informative and entertaining films with strong, interesting characters" (Kolodyazhnaya, 1956: 37-38, 43).

Analyzing the peculiarities of the comic genre, film critic R. Yurenev (1912–2002) reminded readers that "the theory of comic incongruities is not a comprehensive, exhaustive one. A subtle play of wit and a state of joyful merriment based on a feeling of freedom, harmony, and righteousness can also provoke laughter. But still, in order to realize and explain the occurrence of laughter, it is best to look for inconsistencies. Inconsistencies of form and content, of feeling and its manifestation, of intention and the results achieved. Mismatches between the goal and the way it is achieved, between the action and the circumstances in which it is performed, between the inner state and the outer appearance. Inconsistencies that reveal the contradictions between the new and the old, the good and the evil, the clever and the stupid, the useful and the harmful, the beautiful and the ugly, the sublime and the low. Inconsistencies that reveal deviations from norms: people too big and too small, too fat and too skinny, people scattered, awkward, half-dressed, slovenly, soiled" (Yurenev, 1961: 126).

At the same time, R. Yurenev argued that "the funny and the comic are not the same. The distinction between them is subtle, not always perceptible, but nevertheless essential, especially for art. Laughter can be provoked not only by comic incongruities, but also in other ways, from joy (for example, when meeting friends) to tickling. Laughter can be induced by wine, by drugs, by laughing gas, finally simply by feelings of physical pleasure, satiety, warmth, health. This makes it possible to view laughter as a physiological state. ... The concept of the funny is broader than the comic. But the comic is higher than the funny. The comic evokes laughter through thought and emotion. ... The funny is a psychological category, the comic is an aesthetic category, along with the tragic, the beautiful, the sublime. The ridiculous may not have any educational functions, the comic has them. The comic may or may not have a social coloring. The comic is always social" (Yurenev, 1961: 126).

Further, R. Yurenev insisted that comedy "long ago ceased to be a single genre, having divided, multiplied into a significant number of genres. It is more correct now to call comedy not a genre, but a genre or a field of art" (Yurenev, 1961: 132). R. Yurenev also reminded that "the terms 'satire' and 'humor' have different contents. ... Satire prompts us to laugh at a comic character, evokes a sense of superiority over him. Humor prompts us to laugh along with the comic character, sometimes causing a desire even to imitate him" (Yurenev, 1961: 128).

Further, in a quite "thawed" spirit, R. Yurenev drew readers' attention to the fact that "the opponents of satire reason roughly as follows: the sharp, satirical contradictions of society are of a class nature and die out with the victory of socialism. Hence, satire also dies out, giving way to joyful, affirming comedies – extravaganza, vaudeville, carnival – that are more in accord with the happy moods and harmonious outlook of the people of socialist and communist society. But reasoning in this way, one can come to a conclusion about the stoppage of movement, about the cessation of human society's development... Can one imagine a stopped society, devoid of struggle, devoid of conflicts? What a terrible, dead picture! What an object for satirical creativity!" (Yurenev, 1961: 131).

Referring again to the genre of comedy in one of his following theoretical articles, R. Yurenev noted that "justly advocating the ideological content of our film comedy, many critics come down on lyrical, humorous works, considering them thoughtless, decorating, varnishing, denying them educational and cognitive value. Wrong is this. Conflictlessness, cheerfulness, lacquering are indeed inherent in some of our lyrical comedies, but this is their illness but not their essence. The essence of light, lyrical comedy is the joy of life, the affirmation and singing of that new, good, happy thing that life generates, that every day becomes more and more" (Yurenev, 1964: 93). And then he returned to his reflections on satirical comedy: "But even more wrong are those critics who think that with the development of socialist society satire will die out, that with the elimination of classes, exploitation, wars the need for sharp, scathing, evil satire, for exposing, for destroying evil by artistic means will also disappear. It's not right. A misunderstanding of the laws of the development of life" (Yurenev, 1964: 93).

Film scholar and culture expert A. Kukarkin (1916-1996) also reflected on the nature of the comic, stressing that "the fact of the revival of the comic in our days deserves attention and comprehension. Means and receptions of the comic, akin to the folk art of the skomoroshy banagan and circus, applied on a new aesthetic basis, proved capable of satisfying certain needs of modernity" (Kukarkin, 1967: 106).

The writer G. Gurevich (1917–1998) devoted two of his theoretical articles to film sci-fiction (Gurevich, 1964; 1966). He was convinced that the successful development of the sci-fiction genre in Soviet cinematography was hindered by three prejudices: 1) there are genres honorable, serious, deserving praise and awards and there are second-rate, unserious, unworthy of a respectable director, and science fiction among them; 2) the pride of the cinematographer not wanting to screen popular fantasy novels in the hope of creating his original film work, dramatically different from literature; the desire to find one single, supersimilar, universal script, solving all kinds of problems at the highest level: cognitive, educational, political, psychological, etc." (Gurevich, 1964: 68).

In this regard, G. Gurevich rightly remarked that "the film practice of the times of the cult of personality will remind us of what happens when one looks for comprehensive masterpieces. Six films a year comes out – and not a masterpiece and not all-encompassing. So it is with science fiction. Neither are there comprehensive masterpieces" (Gurevich, 1964: 68).

Theory of Popular science and documentary film

In the "thawed" times, the *Cinema Art* paid a lot of attention to the theory of popular science and documentary cinema.

A. Zguridi (1904–1998) and B. Altshuler (1904–1994) believed that scientific cinematography includes three main types of films: a) scientific research films, b) educational films, and c) popular science films; the division of scientific films is based on their objectives. The basis for the division is the purpose of scientific films, the purpose of their application. "Thus, there are various popular science films – essays, posters, magazines, lectures, novels. Among educational films there are films for universities, for technical colleges, for schools, for workers' circles, for professional development courses. There are also sequence films, film-series, etc. Finally, both are divided by fields of study. There are films on biology, geography, astronomy, physics, chemistry, and other sciences" (Zguridi, Altshuler, 1958: 141).

Director and screenwriter E. Yakushkin (1901–1961) was convinced that "a popular science film fulfills its tasks when the basis of the film production and the source of the viewer's interest in it is directly the scientific idea itself. Everything else depends on the creative solution. The brighter and more original it is, the better the film serves the cause of propaganda of advanced science and technology, development of a materialistic worldview, the stronger its educational role" (Yakushkin, 1956: 31).

Film scholar V. Zhdan (1913–1993) noted that “the popularization of knowledge by means of the art of cinema requires the use of all its broadest expressive possibilities, for what already exists in our life, when communism has become the living, creative work of millions, in the age of atomic energy and space speeds, strikes the imagination requires for its expression a form no less vivid and exciting. Otherwise there is no reason to impoverish what in life is so beautiful and fascinating!” (Zhdan, 1961: 51).

Film directors G. Nifontov (1922–1991) and G. Fradkin reasonably emphasized that “the high quality of popular science films has long been hindered by one old and dangerous disease – the illustrative thinking of screenwriters and directors. Watch any of our bad films, and you will see that the trouble is usually always the same. The visuals, illustration after illustration, are lined up with the narration” (Nifontov, Fradkin, 1963: 90).

The screenwriter and film critic M. Arlazorov (1920–1980) was quite emotional in his defense of the status of art for popular-scientific cinema: “Workers in the popular-scientific film industry may remember the bitter dispute that took place several years ago. Its essence can be formulated very briefly – is the popular science film art or not art? Those who tried to deprive this huge field of cinema of the right to be called art were defeated” (Arlazorov, 1962: 246).

In this context, screenwriter and film scholar I. Vasilkov (1910–2003) wrote that “films that popularize the spider by didactic and artistic-shaped means (way) are similar and different at the same time in many ways. They share the same subject matter (science) and function (popularization of scientific knowledge), they use the same pictorial techniques of cinematography, and their language has the same requirements – it must be light, elegant, and figurative. At the same time, films of the first type differ fundamentally from films of the second type. First of all, this difference lies in the attitude of the author and the director toward the object of popularization. Perceiving the phenomena of real life, the processes taking place in the world around us, one can tell about them either through logical concepts or through their artistic and figurative comprehension, ideological and aesthetic evaluation. In this case, stressing the fundamental differences between the two types of works, it was not meant to oppose logic to poetry and vice versa. There is beauty and poetry in the consistency of logical thought itself. But only the artist who figuratively comprehends reality can feel and convey this poetry” (Vasilkov, 1962: 89).

V. Arkhangelsky (1932–1983) was “convinced that the history of the scientific film as a work of art is just beginning. The way of knowledge of reality by a film drama or a film comedy is one. The way cinematography cognizes reality through direct observation is different. The scientific cinema is a truly synthetic cinema, combining in itself the first two ways and also having its own specifics: the diverse and constant mediation of reality by the materialistic scientific worldview. ... This species has varieties: educational, scientific and artistic, and special research. Each develops according to its own laws – some according to the laws of art, others according to the laws of didactics. So – scientific instead of popular science” (Arkhangelsky, 1966: 75, 77).

Screenwriter and director L. Gurevich (1932–2001) intervened in the debate with Arkhangelsky's article: “Arkhangelsky suggests replacing the notion of popular-scientific cinema with a broader notion of scholarly cinema. He believes that, unlike fiction and documentary films, science films have their own specifics: “a diverse and constant mediation of reality and a materialistic scientific worldview” (!). Here we have to stop, because the words are loud, but not very intelligible. What is this special mediation? ... [Arkhangelsky] insists on imagery! And he insists correctly. Here we can only support him. Only this does not require inventing a specificity which is little understood, thus throwing other genres into the swamp of anti-science, or, worse still, into the swamp of immateriality – non-materialism” (Gurevich, 1967: 78-79).

Reflecting on the problems of documentary filmmaking, director V. Osminin (1941–2013) lamented that “the script problem still largely hinders the development of our documentary cinema. Some writers come away with the conviction that writing a script for a documentary is not difficult, if only there were an interesting subject. The fetishization of the fact itself leads to a description or, more often, to a simple list of phenomena and events that should be shown, exactly shown, in the picture. And much less often do authors think about the artistic methods by which a particular episode should be resolved. Moreover, authors often have no sense of the genre of the thing, nor of its rhythm, and hence of the volume of the film. How I would like to see scripts where the sound score of the film is thought out, moreover, where the authors think

about the strength of the emotional impact of a sudden pause in the text or in the music, which sometimes completely deafens the audience” (Osminin, 1963: 95).

And film scholar I. Weisfeld (1909–2003) emphasized the ideological aspects of documentary cinema: “Anyone who has read Dziga Vertov's book “Articles, Diaries, Conspiracies” can be convinced that ... Vertov wanted to promote and express ideas of the communist present and future in that personal intonation, with the passion and conviction that was inherent in him. ... [to have] the rights to the emotional multicolor and philosophical richness of communist film publicity” (Weisfeld, 1968: 62).

The Theory of cartoon cinematography

Appealing to the theory of animated film, film scholar S. Asenin was quite positive in his opinion, emphasizing that “animation is now posing more and more daring tasks. It was possible to use it to speak about such acute problems of the time as the struggle for peace, to deeply and caustically expose the social and artistic failure of abstractionism, to ridicule lazybones, slackers and bureaucrats and to assert new principles of morality and human relations” (Asenin, 1964: 63).

On the other hand, animation director D. Babichenko was much more critical, lamenting that “with all the external variety of genres in our [cartoon] films the range of themes is still limited, which is reduced mainly to the struggle of good and evil in different variations that differ little from one another. Moralizing films with standard endings have no effect on anyone and do not educate anyone because of their excessive, “frontal” edification. It has become increasingly rare in recent years to see significant films that would define new milestones in the development of the art of animation. Films of recent years in the majority repeat the discoveries made once. A number of our films still suffer from a tendency to imitate nature. ... Our long-standing love affair with Walt Disney has done us a disservice. Even now both the manner and methods of animating characters are captive to Disney standards” (Babichenko, 1961: 33-34).

Cinema and the spectator

A small part of the theoretical articles of the “thaw” period of the *Cinema Art* was devoted to the relationship of cinema and the audience.

Screenwriter and film critic H. Hersonsky (1897–1968) rightly believed that “the Union of Film Workers, without delaying, need to make efforts to create a center for the study of the viewer. It doesn't matter what it will be called at first: a “section” of the Union, or a “study” at the Union, or a “sector” of a future film research institute (this institute has to be created by all means). It's important to start!” (Khersonsky, 1962: 15).

Film historian N. Lebedev (1897–1978) fully agreed with him: “Where are the sociological studies, monographs, dissertations illuminating and generalizing the practice of distributing films by type of film, by group of films, by individual films? Where are the scientific works on the specifics of the activity and the role of different types of cinema enterprises – city commercial cinema theaters, specialized cinemas, trade union clubs, rural installations, etc. – in the aesthetic education of the audience? Where are the studies on such a general problem of the near future of our cinematography as “Cinema and School”? – about the place and role of cinematography in the education and upbringing of students at different levels of secondary school, vocational schools, universities, and extramural studies? And who can answer these questions: what part of the population of the USSR attends cinemas, and what part does not go to them? What can and should be done to expand the contingent of movie-goers?” (Lebedev, 1964: 49).

“And here – as N. Lebedev believed – it is necessary to emphasize with all his might that these are not narrowly economic, “distribution” issues, as it seems to some film scholars, hovering in the empire of pure art history, but are acutely political, sociological and aesthetic problems that should be addressed from a broad film studies point of view. ... It is high time, long ago, that we set out to create a great science of cinema, to found a special research institute and, later, an Academy of Film Studies. If properly organized, they can be of immense help both to the management of cinematography and to all the creative and practical workers in our most complex field of culture and art” (Lebedev, 1964: 49).

Television theory

If for the *Cinema Art* in the 1930s was very relevant theoretical discussion about the then new sound cinematography, but for the “thaw” period of this journal the relevant material for discussion was television.

It all began with an essay by M. Romm (1901–1971) entitled "Let's Look at the Road" (Romm, 1959), in which he touched on the specifics of television.

A little later, screenwriter and television journalist A. Yurovsky (1921–2003) joined this theme, believing that "television and cinematography have a common language, and it will always be common in its basis. After all, the wide format, stereophonic, stereoscopic nature of the future cinema does not change the basics of its language, does it? And whatever technical improvements may be made to television in the future (equal to the named improvements of cinematography), the basis of its language will remain the same as it is today" (Yurovsky, 1960: 126).

Screenwriter A. Wolfson (1914–2000) also believed that "by the nature of its expressiveness, by its figurative language, by the means of creative organization of material, television is identical to cinema. ... It ... demands a quieter montage (not emotionally calm, just the duration of each plan should be longer than in cinema), prefers large and medium shots, and does not tolerate general long shots with complex compositions. ... These are, in fact, the main peculiarities of television, its most essential peculiarities. But there are some peculiarities of color cinema and widescreen cinema as well, they are taken into account when creating movies, but they do not constitute a special artistic language. They are merely, I would say, different dialects, dialects of one common film language. In its aesthetic basis, television is cinema. It's very important to understand this. Those who believe that they flatter television by titling it as a new, special, "independent" art only confuse it. By shutting it off from cinema, they lead it astray from its only right path, dooming it to roadlessness" (Wolfson, 1961: 89-90).

The film director O. Remez (1925–1989), referring to the fact that television plays in the USSR in the early 1960s were not yet videotaped, but were broadcast "live", wrote that "editing as the final stage which synthesizes the performance of actors, creating a whole – an image – from the disparate actions of the performer, occurs in films after the filming is completed. In television, editing takes place simultaneously with the very process of the actor's creativity. This obliges the actor to have a special "sense of editing", just as in theater the actor has a sense of *mise-en-scene*. Developing this kind of control over oneself in the process of acting is necessary for the television actor" (Remez, 1961: 120).

In this connection L. Muratov wrote that "if in a film set an actor behaves all the time as if the spectator does not exist, in a television studio he addresses the spectator. He comes into constant contact with them. This feature of television does not seem too significant at first. What a big deal, making contact. A small thing, not worthy of attention. But this trifle blows up the fourth wall" (Muratov, 1964: 49).

I. and M. Andronnikov's article also laid emphasis on "live" television: "There is always one essential difference in the approach to material broadcast on television "from life" and recorded on film. It is conditioned by time: always real on television, in live broadcasting, and, as a rule, conventional – in cinema" (Andronnikov, Andronnikova, 1963: 100).

"Live broadcasting" and the role of the word in it were seen as the basis of the specificity of television and L. Tarasov: "The practice of 'live' television programs daily asserts the special importance of the word on the blue screen. The internal tendencies in the development of television, which is essentially documentary art, lead to the fact that the word more and more powerfully makes its way to the viewer. Not only that, it subordinates the image, becomes the leading component" (Tarasov, 1966: 73).

TV experts E. Bagirov (1928–1984) and I. Katsev (1922–?) agreed with this: "We see the preservation of television spectacle not in the external "non-selectivity" of the audience (which in film does not exclude, but rather suggests the strictest selection), but above all in the consideration of perception conditions to create a more direct contact between author and viewer. ... The presence of commentators in the frame, the appeal directly to the viewer create the necessary element of trust, which determines a high degree of credibility of the spectacle, allows cinematic freedom to operate with time and space" (Bagirov, Katsev, 1966: 115).

In the early 1960s, the first book in the USSR devoted entirely to television was published. It was a work by the journalist and critic V. Sappak (1921–1961), who passed away early, entitled "Television and We" (Sappak, 1963).

The film critic A. Svobodin (1922–1999) wrote in this regard on the pages of the *Cinema Art* that "Vladimir Sappak noticed many phenomena, principles and laws in television. He dwelled on some of them in detail, passed over others in passing. You can disagree with him, but

you cannot do without his book in television criticism from now on. ... soon there will be new books, dozens of books. But the first book will still be "Television and We", and it will always be useful (I am sure that TV critics will develop even such a habit) to look "into Sappak" – hasn't he already written about it, hasn't he noticed it in passing, hasn't he thought about it? And for years to come, we will note with amazement: yes, he wrote, noticed, thought... He had understood the authenticity of television. Sappak saw a new quality of television authenticity in something else – in the possibility of observing the movement of life at the moment this movement takes place, synchronously. ... the effect of presence" (Svobodin, 1963: 129).

A. Svobodin reminded us that "the television screen has discovered a terrific sensitivity to all kinds of falsehood: from the falsehood of behavior arising from inexperience, "stiffness" or imaginary improvisation, to the falsehood nesting in the very character of the writer, artist, artist. Sappak profoundly and psychologically subtly explores this feature of the television screen. And he comes to the conclusion that in the final analysis "telegenicism" is not the quality of the speaker's appearance, not the quality of his behavior in front of the camera, but the quality of his human personality. Here aesthetics merges with ethics" (Svobodin, 1963: 131).

Film scholar and screenwriter S. Muratov (1931–2015) believed that "television is just embarking on the path of the great mastery of life. But it is looking for the road by groping. Instead of comprehending new methods, of anticipating unexplored possibilities, instead of being ahead of the curve, its critics remain for the most part in a state of extreme torpor. Even as they insist on live television and call for it to invade the depths of our vivid, multifaceted reality, they often accompany their appeals with so many caveats that they discourage rather than encourage the search" (Muratov, 1966: 119).

Theoretical articles on foreign cinema

For all its "thawing tendencies", the *Cinema Art* actively struggled against the harmful influences of Western cinema between 1956 and 1968 (Abramov, 1965: 86-89; Buryak, 1964: 26-36; Furtichev, 1968: 80-89; Weisfeld, 1963: 77-80; Yutkevich, 1964: 68-80, etc.).

Thus, in 1957, L. Pogožheva (1913–1989), editor-in-chief of *Cinema Art*, reminded us "of the intensification of reactionary bourgeois propaganda and the worsening of struggles on the ideological front; of the errors and mistakes of certain Polish art critics who made groundless attacks on socialist realism; of the political carelessness and unscrupulousness of certain Hungarian writers whom the counter-revolution used for its dirty ends" (Pogožheva, 1957: 2).

Literary scholar V. Scherbina (1908–1989), who attacked "cosmopolitans" in 1949, referring to Khrushchev's speeches, warned readers that "the dehumanization of art, the distortion of the human image, comes in many forms and is caused by many reasons. But no matter how fanciful these forms and no matter how complex these causes may be, one must not lose sight of the basic goals pursued by the ideologues of reaction in dehumanizing and distorting the image of man. The modernism of our day encompasses seemingly completely opposite phenomena. Abstraction, which reaches the point of absolute "geometricism," here exists alongside both an emphatically anti-aesthetic naturalism and mystified psychologism, which absolutizes the chaos of man's private inner states, with the "flow of the subconscious. ... The demonstrative denial of all ideals and the inability to put them forward is a universal feature of modernist movements" (Shcherbina, 1963: 1).

The philosopher G. Kunitsyn (1922–1996), who worked from 1961 to 1966 in the apparatus of the Soviet Communist Party Central Committee, wrote that "here and there bourgeois 'theories of de-dramatization, of the notorious flow of life' went into action, which were a by-product of Freudism with its morbid interest in the 'subconscious' and pathology of morally broken people. And some homegrown gore-innovators even began to experiment in the field of abstractionism and formalism, mimicking the creators of the true culture of socialism. It did not immediately become clear that this most heinous trend of bourgeois decadence is also a kind of denigration and ideological desertion in our conditions. ... We should also realize that it is unwise, even as imitators, for these lovers of death-dramatization to take their cue from West European bourgeois art. After all, its best examples, too, which are free of overtly reactionary ideas, do not save anything. In the life of bourgeois countries which have hopelessly lost their former political and economic power, pessimism and despair inevitably reign. Those who do not connect their hopes with the struggle of the proletariat and its party are inevitably locked in a circle of unsolvable problems. That is why these countries' screens are almost exclusively filled with images of life's hopeless dead ends" (Kunitsyn, 1963: 14, 22).

Turning to the analysis of Western entertainment film N. Vasilyeva argued that “the harm and evil of commercial bourgeois cinema is not only that it floods the screen vulgarity and handicraft, not giving way to talent and truth in art and instills millions of viewers bad, vulgar taste. No, the true aim of bourgeois cinema is a certain ideological education of the masses. Through a variety of means the spectator is indoctrinated into thinking that the bourgeois order is unshakeable and perfect. Using all means, commercial cinema teaches man to be patient, to see in the fundamental shortcomings of the social system only the sad circumstances of this or that human destiny and to wait for his happy fortune. It is the idea that everyone can win his happiness if he does not grumble that is preached by hundreds of films – melodramas with heartwarming romances of millionaires and girls from the “lower classes,” comedies where characters become rich and happy thanks to a lottery ticket, etc. The gigantic “dream factory” distracts people from real life with its plagues and troubles, stultifies and dumbens them down” (Vasilyeva, 1962: 106).

Film critic S. Ginzburg (1907–1974) wrote roughly the same thing: “Escapist films are films which take the viewer away from the modern problems that worry him into a world of pure fiction. The erotic and criminal themes of bourgeois cinema are essentially of the same order. The sharper the contradictions tearing apart bourgeois reality, the more frequently the reactionary circles in power in capitalist countries make use of every opportunity, along with direct propaganda of reactionary ideas and slander of democracy, to distract the masses from the pressing problems of reality. ... But the desire to distract viewers from actual social problems only partially explains the propaganda role of films on criminal, erotic and psychopathic themes. The fact is that by depicting pathological experiences, by explaining all human behavior through physiological motives, reactionary art seeks to prove that human behavior depends exclusively on the mental properties inherent in each individual, and not at all on social conditions. Thus, capitalism tries to absolve itself of responsibility for all the troubles it has brought to humanity” (Ginzburg, 1959: 114).

Film critic Y. Sher frightened journal readers that Hollywood's film noir were a conscious corruption of the viewer's psyche because in them “the murderer became attractive. Even with a magnifying glass you cannot tell good from evil. The criminals are transformed into the most ordinary people who, in between the crimes they commit, appear as good fathers of families, gentle lovers, sentimental admirers, recalling their childhood in the lap of nature. The victim of the crime has become no less suspicious than the perpetrator, to whom all sympathy is directed by the authors. The heroine is flawed, she is capable of murder, she is necessarily a drug addict or an alcoholic. ... The neuropath and the mentally ill become desirable actors. The film turns into a bad dream, and the worse the dream, the more sympathetic it is to those who in Hollywood give work to directors. Everything is put in the service of creating a sense of mental malaise and sickness in the viewer” (Sher, 1957: 141).

The screenwriter and film critic A. Novogrudsky (1911–1996) drew colleagues' attention to the fact that “a huge flow of works of modern bourgeois cinema, designed for hundreds of millions of viewers, is designed in a spirit of mimicry of realism, in a spirit of imitation of artistic truth, sometimes crude, sometimes quite skillful. Daily and hourly, these pseudo-realist films of various genres influence the mass spectator, educating him in the spirit of bourgeois, bourgeois moral precepts; they seek to denigrate the socialist world, thereby maintaining a “cold war” climate; they promote the bourgeois way of life by all means, propagating militarism and racism. They glorify their hero, the knight of free enterprise who, elbowing everyone and everything, at times stepping over corpses, achieves personal prosperity in life or accomplishes incredible feats in the struggle for the interests of the bourgeois state. There are innumerable such pseudo-realist pictures, and among them are quite a few made with high professional skill. And we should, of course, fight against this kind of pseudo-realism with the full force of our theoretical thought” (Novogrudsky, 1963: 120).

Further, A. Novogrudski reminded the audience that “bourgeois film aesthetics willingly supports and adopts some so-called ‘innovations’ in cinema art: from extreme subjectivism, where the figurative picture of the world on the screen is replaced by cloudy and incoherent visions extracted from the depths of the artist's subconscious, to equally extreme objectivism, extreme naturalism, where the artist's thought and position with respect to reality completely disappears, and the film-maker is assigned the role of a kind of mechanical robot, passively capturing on film random, incoherent fragments of “life caught unawares.” The deeply

reactionary philosophy of these works is camouflaged as something "new", "progressive," and the anti-realist artistic method by which they are created is presented as a "pioneering search" for artistic truth. Bourgeois film aesthetics seeks to declare such works as the main, leading phenomena of contemporary cinema art" (Novogrudsky, 1963: 121).

And here A. Novogrudski goes to the most important thing, to the fact that "part of Western democratic film criticism – and some of our comrades, for crying out loud! – have been confused by this question and have also begun to admire various 'latest screams' of bourgeois cinematic fashion, mistaking them for a new stage in the development of world art. All of this taken together disorients some really talented filmmakers and leads their work into modernist dead ends. These fashionable pseudo-innovative currents, presented as something progressive and archaic, have a certain influence on the cinema of socialist countries. Moreover, their echoes permeate our Soviet cinema, they sometimes make themselves felt in the work of young filmmakers who, as they say, hear a bell, but do not know where it rings" (Novogrudsky, 1963: 121).

A. Novogrudski paid considerable attention to the Western attempts to lead cinema "away from big social themes, from showing social contradictions under the pretext of 'going inside the human personality', to "theoretically prove" the futility of the search for artistic truth in art and justify the decay of artistic form, corresponding to the decay of thought; to substantiate that philosophy of skepticism, despair, doom, disbelief in man that pervades the most fashionable Western film movements of recent times. This muddy philosophy, declaring the powerlessness of man in the modern world, gave rise to the concept that is commonly called the "deheroization" of art and which, to a certain extent, is reflected even in the creative practice of some of our film artists" (Novogrudski, 1963: 121).

This position of A. Novogrudsky was supported by film historian V. Bozhovich (1932–2021): "The theories of 'spontaneous', 'direct' or 'direct' cinema are an expression, an aesthetic statement of the scarcity of ideas to which modern bourgeois consciousness has come. Never has the bourgeoisie been as hostile to art as it is today. Contemporary bourgeois consciousness has no positive ideas, no positive conception of the world, and this absence of positive ideas is what its ideologists are trying to establish as the aesthetic norm. This is the source of all these theories of the "direct" and "immediate" cinema and theories of the artist's self-abandonment and artistic neutrality (which actually conceal a certain position in the ongoing class struggle). ... Modern bourgeois consciousness tries to affirm its confusion, its fear of life, its sense of the disintegrating bonds of life as the norm of human existence, to affirm these qualities under the sign of eternity. ... One example of this art is the film *The Source* by Swedish director Ingmar Bergman. The film is full of horror, violence, murder in the most brutal, disgusting forms. ... It is not by chance that Bergman is the embodiment of aesthetic ideals of reactionary film critics. He is now somewhat overshadowed by Antonioni, whose theme of the collapse of the bourgeois individual, its spiritual depletion and emotional lethargy is also seen as a universal phenomenon from which no exit can be seen. ... The pseudoscientific terms "magic realism," "phenomenological realism", "authorial self-effacement" – these are the words with which reactionary ideology mesmerizes artists, convinces them that they have not and never will have the opportunity to penetrate the depths of life. ... They are hypnotized by disbelief in man, disbelief in his powers and the possibilities of art" (Bozhovich, 1963: 122-125).

Film critic J. Warszawski (1911–2000) reminded us that "in Poland a film called *Eroica* was staged to show that heroism is a fiction, a fiction, a legend, a burden on the conscience of the common man. Artists in many countries argued that there are no heroes, and presented "hero-less" plays, films, and novels, sullenly proving that the most natural human condition is indifference to everything in the world, except one's loneliness, longing, and elementary physiological sensations" (Warszawski, 158: 28).

Film scholar S. Ginzburg (1907–1974) wrote with sadness that "influences of alien ideas, alien morals, and especially often alien tastes for one reason or another penetrate the works of Soviet film artists as well. It is perfectly natural that these influences are bound to be reflected in those, even progressive, works of bourgeois cinema, which we have no reason to refuse to show on our screen" (Ginzburg, 1959: 111).

And film critic I. Katsev concentrated on the harm of bourgeois film studies, arguing that "in the West such a multitude of theories concerning film aesthetics was presented that it might seem as if bourgeois art criticism and criticism were trying to put this matter on an assembly

line. Countless systems of proof were used for the sole purpose of making people believe that only those works which ignored reality and its laws of evolution could be classified as true art. The fierce attacks to which many foreign bourgeois publications on cinema subject the most advanced artistic method of our time – the method of Socialist Realism – serve the same purpose” (Katsev, 1963: 120).

Literary scholar N. Anosova (1918–2005), analyzing the theoretical concepts of film scholars published in the French magazine *Cinema*, wrote that in it “there are still theory and criticism clinging to the illusion of objectivity and imaginary freedom of judgment, sincerely striving to 'become above' the modern ideological struggle. ... Cinematography admits to its pages a criticism that attempts to evaluate artistic processes from the point of view of their social content. But the general tendency of the magazine (and this tendency exists despite its declarations of rejection of all tendentiousness) is manifested in a constant striving, sometimes more directly, sometimes more veiledly, to subordinate the meaning of content to the meaning of form” (Anosova, 1961: 116, 119).

In the year of the most active struggle of the USSR against the "Czechoslovak revisionists", the *Cinema Art* published an editorial under the deceptively positive title "In the interests of friendship" (In..., 1968: 1-3), which drew readers' attention to the fact that “one cannot remain silent about the emergence in Czechoslovakia of erroneous ideological positions among some figures in film and literature that lead directly to a total rejection of the principles of socialist art. This began quietly, not immediately. Since the end of the 1950s, there was already a tendency in art and literature toward deheroization, toward a one-sidedly critical portrayal of life, to show man standing as if on the sidelines of the main path of life... Then came the more distinct idea of a reassessment of values. This also touched on contemporary themes and the depiction of war. Remember the film *Carriage to Vienna...*, which appeared a few years ago. In that film, the authors told the story of the last days of the war with the sole purpose of condemning all war, including the past one, as the senseless violence of man against man. "War is only a motor of death", Jan Procházka stated in his explanation of the film. In the film, the heroes of the resistance, the partisans, are even more brutal murderers, rapists than the Nazis. ... *Carriage to Vienna* insulted the feelings of those who had fought in Czechoslovakia for the victory over fascism, for the sake of happiness and peace in the world” (In..., 1968: 2).

On the problems of film criticism and film studies

As in previous decades, the *Cinema Art* repeatedly addressed the problems of film criticism and film studies in its pages. Approaches here were quite diverse.

For example, the film critic R. Yurenev (1912–2002) ‘naively’ believed that “the study of N. Khrushchev's speech will teach us – critics and art and literature theorists – a great deal. An unshakable and passionate conviction in the fruitfulness of the principles of socialist realism, the ability to articulate accurately and fully the tasks of art in connection with the tasks of communist construction, with the aspirations and ambitions of the Soviet people, with the policy of the Communist Party, open and unequivocal condemnation of any and all deviations from the principles of ideology, nationality and realism and at the same time infinite goodwill, concern for the father, a desire to help, correct, encourage – all these instructive features of the speech of N. Khrushchev. Khrushchev's speech should be firmly rooted in Soviet criticism. ... Criticizing the materials of the film *Zastava Ilyicha* Khrushchev, without any impersonations demanded from the film ideological clarity and faithfulness to the truth of life. He helped the authors to think more deeply about the future of the film. This is the kind of directness, certainty, and exactitude we need to learn” (Yurenev, 1963: 10-11).

“I have been working in film criticism for a very long time, – R. Yurenev wrote "thawed", – and have experienced all the difficulties and mistakes in the development of this important, necessary work. For years, film executives said and wrote only that there is no film criticism. At the same time, they were inclined to blame the "absent" critics and theorists for all the problems and shortcomings in film production. They were not allowed to listen to critics; they were denied the right to have their own opinion and were obliged only to explain and popularize the opinions they had heard from on high. This situation, and especially in the situation of "little-karting", when ten or fifteen films a year were quite similar to each other, made the work of film critics almost impossible. After the XXth Congress of the Soviet Communist Party, the situation changed drastically. The explosive development of the film industry, the appearance of many new young and talented artists, the growth of the international prestige and influence of the

Soviet cinema – all this provided film critics with the widest possible field of activity, made our work respected and necessary and reminded of our special responsibility to the people. And it must be said that not all of us and not always remember this responsibility” (Yurenev, 1963: 10-11).

The philosopher V. Tolstykh (1929–2019) lamented that “too often in practice, criticism, especially in newspapers, turns into a handout of marks according to a five-point system, into a well-meaning commentator of plot, images, stylistics, etc. And it rarely, if ever, becomes a public rostrum from which, through the prism of art, the pressing problems of modernity and communist construction are discussed. Criticism often lacks civic pathos and the ability to spot and reveal the laws of life itself and how they are portrayed in cinema. Too much of our criticism is still engaged in stating well-known truths that do not go beyond the infantile formula what is good and what is bad” (Tolstykh, 1963: 64).

Meanwhile, V. Tolstykh continued, “the role of criticism in the development of the artistic culture of communism, in the ideological and aesthetic education and upbringing of both masters of cinema and spectators is great. And it will fulfill this task if it goes beyond the narrow aesthetic shop to the broad road of life” (Tolstykh, 1963: 65).

Then, interspersing his article with quotations from Khrushchev's speeches, V. Tolstykh predictably reduced his demands to film criticism to "Communist party feeling", "socialist realism", "aestheticism" and "formalism": “Principledness and goodwill toward a talented artist are the main qualities which define the face of true Communist Party criticism. This principled approach consists in defense of the methodological foundations of Soviet art, of the method of socialist realism, of the principles of Communist Party and peoplehood, in irreconcilability with any kind of deviation from the ideological and aesthetic foundations of our society, in strictness and exactitude in artistic evaluations. Today it is clear that our criticism and aesthetics have not given timely and resolute resistance to such "discoveries" of bourgeois art and art criticism as theories of "one style," "dematrization," "flow of life," and the tend toward deheroization of cinema. ... Discourse about art outside of a profound social and class analysis of modernity inevitably leads to aestheticism, to a formalistic interpretation of its nature. The rejection of sociology has even become a sign of good taste. At the same time, the bias towards aesthetics took place under the sign of the struggle against vulgar sociologism, which was indeed widespread in the recent past” (Tolstykh, 1963: 66).

On the other hand, V. Tolstykh was right when he wrote that the Soviet film critics and critics of the 1960s were largely focused on “works of art, even the most talented, but those least used as ideological weapons by those in power. ... those known to cinematographers and critics and those completely unfamiliar to millions of viewers” (Tolstykh, 1963: 66), while popular Western entertainment films were often not analyzed in the Soviet press.

V. Tolstykh was indignant about this state of affairs: “By shying away from a serious critical review of such films, we seem to be guided by the simplest syllogism: if it is mediocre, if it is fake art, then it is also safe. But in reality this kind of production does its job, infecting a solid part of the audience with an ideology and morality that is foreign to us. Yes, it is certainly less interesting to analyze *The Unknown Woman* than, say, to analyze the aesthetics of Godard or Fellini. Nevertheless, in choosing an object to apply its forces to, criticism should proceed from what is of real importance in the ideological struggle against bourgeois ideology. To help millions of people develop a clear appreciation of and immunity to false art is not this an interesting and fascinating task for the critic?” (Tolstykh, 1963: 66-67).

The article by the philosopher E. Weizman (1918–1977), who argued that in Soviet film criticism in the 1960s there were few “articles about film that would become events, that would be talked about, argued about, and that would be most likely to be read” (Weizman, 1967: 55).

However, when E. Weizman further insisted that “a sociological approach must form the core of Marxist criticism, with all its varied genres and a keen ability to uncover all sides and qualities of a work of art, that is, the establishment of causal links between artistic discovery and life, a rational grasp of the dialectics of human and social development through artistic production” (Weizman, 1967: 56), it probably became clear to many Soviet film critics that the ideological templates he offered would be virtually impossible to produce event-oriented articles.

Against the background of such instruction by E. Weizman, even the reasoning of one of the main ideologues of Soviet film criticism, V. Baskakov (1921–1999), one of the chief

ideologues of Soviet film criticism, seems quite reasonable: "Fortunately, this approach to film criticism is fading away, seeing it as designed to 'serve' the film-makers. To serve and at the same time to ask: "Doesn't it bother the client? If it does, then the client will be dissatisfied and say, Bad article, wrong, this guy who wrote it didn't understand me, didn't appreciate it properly. Less frequently from the rostrum of cinematic meetings one hears cries: Who dares to criticize me? Who but the artist himself can evaluate an art phenomenon? Does this critic know how to make movies like I do?" Yes, such cries, which we often heard in the past, are now less common" (Baskakov 1967: 30).

Relevant, isn't it? True, with a correction: today it is not the directors and scriptwriters, but the producers who compel (using, of course, not ideological but financial arguments/subsidies) other Russian film critics to "serve" their interests. But the same phrases are still heard from the stands (including on the Internet)...

The philosopher B. Meilach (1909–1987) in his article called for a comprehensive study of cinema because "an approach to the study of film as a dynamic process involving all the links – from conception to perception – would lead to interesting and useful results in the field of creative theory and practice" (Meilach, 1968: 79).

In October 1968, rich in "revisionist" events, the last "thaw" year, philosopher and film critic V. Razumny (1924–2011) published an article in *Ogonyok* magazine (published in two million copies at the time!), which smashed film criticism and film studies approaches to the *Cinema Art* journal (Razumny, 1968: 26-27).

As we remember, in the 1950s and early 1960s V. Razumny was one of the most active theorists published in the *Cinema Art*, but in the second half of the 1960s his articles virtually disappeared from the pages of this publication. Now we can only guess what happened. Perhaps V. Razumny had a falling-out for some reason with L. Pogozheva (1913–1989), the chief editor of *Cinema Art*. Perhaps V. Razumny had been urged to write a sharply critical article "from above"...

But the fact remains that V. Razumny accused the *Cinema Art* that "the criterion for determining the creative height of new films here is most often not their success with spectators, but just the opposite – 'fashion' inspired by Western 'models' with their modernist indistinctness, pessimism and despair, with their inability to see in life around them a man with a capital letter, a hero, inseparable from his people, a fighter for the happiness and well-being of people. It is precisely such "fashionable" films that are in the spotlight of *Cinema Art* journal, even if they have not been accepted by the audience. They are considered here as the true spokespeople of modernity and its demands. And this point of view has been literally imposed on the journal's readers in articles and reviews for many years now" (Razumny, 1968: 26).

"It is impossible not to pay attention, – V. Razumny further wrote, – that this mixing is a noticeable tendency of the *Cinema Art*. The editors are very diligent in forcing a 'fashion' for storyless documentaries on Soviet cinematography. It imposes it in every way possible: either by praising the filmmakers' rejection of plot, or by outright declaring plot, the very adherence to the principle of plot to be an anachronism" (Razumnyi, 1968: 27).

V. Razumny criticized an article by G. Kunitsyn (1922–1996), who had recently been fired from the Central Committee of the Communist Party of the Soviet Union, and who was known for his commitment to "thawed" sentiments. Having chosen for himself an "easy target," V. Razumny wrote that Kunitsyn's "theorizing" allowed the journal to become even more entrenched in his favorite position of a hostile and critical attitude toward our reality. The praise of all films that paint Soviet life and the Soviet people in a black light receives, albeit very confusingly, some 'justification' nonetheless!" (Razumny, 1968: 26).

The finale of Razumny's article brought to mind the times of the Communist Party's struggle against "cosmopolitanism": "Isn't it time for the Committee on Cinematography under the USSR Council of Ministers and the Union of Cinematographers of the USSR to pay serious attention to the position of the *Cinema Art* journal?" (Razumny, 1968: 26).

The *Ogonyok* magazine, whose editor-in-chief at the time was the playwright A. Safronov (1911–1990), published an open letter from the People's Artist of the USSR N. Kryuchkov (1911–1994) in which he emotionally supported V. Razumny's article: "If you collect all the articles in recent years about Fellini, Antonioni, De Sica, Bergman (no doubt talented masters) and some other directors and actors of the bourgeois West, printed in the *Cinema Art* journal, you could compile several volumes of monographs of praise and delight about each of them. But,

unfortunately, the Soviet cinema professionals – directors, actors, cameramen, screenwriters – who created the world's most revolutionary cinema art, are rarely mentioned in this journal. ... Often the pages of the journal glorify films with bourgeois grumbling, pessimistic overtones, and a strange erotic licentiousness. All this is presented as "artistic courage" and "innovation". ... In many articles you find statements to the effect that a film's talent is not determined by the number of spectators, as if films are made not for a mass audience, but for a handful of snobs from the House of Cinema" (Kryuchkov, 1968: 17).

In response to this attack, *Cinema Art* journal, in its January 1969 issue, tried to justify itself in an editorial which noted that V. Razumny's accusations concerning the journal's praise of "all films which paint Soviet life and Soviet people in a black light" were insulting "not only to the editorial board, but also to the entire creative collective of Soviet filmmakers", as was "an equally ridiculous and unfounded accusation of 'aversion to Soviet reality. ... Such 'polemical methods' cannot be tolerated in the Soviet press. They do not do honor to their authors and are of no use to the cause" (Criticism..., 1969: 10).

But it was already too late ... The problem of the "too thawed" *Cinema Art* journal was apparently already solved "upstairs" by that time: in the spring of 1969 Ludmila Pogozeva was fired from her post as editor-in-chief of *Cinema Art*...

Conclusion.

Our analysis of film studies concepts (in the context of sociocultural and political situation, etc.) of the existence of the of *Cinema Art* journal during the Thaw (1956–1968) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- theoretical articles written in support of the Resolutions of the Soviet communist Party Central Committee on culture (including – cinematography), "thaw" trends, but still defending the inviolability of socialist realism and Communist Party in cinematography (A. Anikst, E. Gromov, A. Karaganov, L. Kogan, N. Lebedev, G. Nedoshivin, D. Pisarevsky, V. Razumny, L. Stolovich, V. Tolstykh, E. Weitzman, R. Yurenev, M. Zak, A. Zis, and others);

- theoretical articles opposing bourgeois influences, contrasting them with communist ideology and class approaches (N. Abramov, V. Bozhovich, S. Ginzburg, I. Katsev, G. Kunitsyn, A. Mikhalevich, V. Murian, G. Nedoshivin, A. Novogrudsky, L. Pogozeva, L. Stolovich, Y. Sher, V. Shcherbina, I. Weisfeld, E. Weitzman, A. Zis, etc.)

- theoretical articles devoted mainly to professional problems: an analysis of the theoretical heritage of the classics of Soviet cinema, directing, film dramaturgy, genres, the specifics of television, etc. (S. Asenin, E. Bagirov, J. Bereznitsky, M. Bleiman, S. Freilikh, S. Ginzburg, E. Dobin, I. Dolinsky, L. Kozlov, V. Kolodyazhnaya, A. Macheret, S. Muratov, M. Romm, A. Svobodin, A. Tarkovsky, A. Vartanov, I. Weisfeld, R. Yurenev, S. Yutkevich, V. Zhdan, etc.);

- theoretical articles balancing ideological and professional approaches to cinema (S. Gerasimov, I. Weisfeld, R. Yurenev, etc.);

- theoretical articles calling on the authorities to ensure an organizational transformation that would encourage the intensive development of film studies as a science and the sociology of cinema (N. Lebedev, H. Khersonsky, R. Yurenev).

In general, the course toward de-Stalinization taken by Nikita Khrushchev at the 20th Congress of the Soviet Communist Party resulted in a noticeable updating of the content of the journal *Cinema Art* journal: its articles contained fewer dogmatic approaches, it generated lively discussion material, and the former harsh criticisms of the "formalistic" theories of S. Eisenstein, L. Kuleshov, V. Pudovkin, and D. Vertov were revised. The journal began to actively support the most artistically brilliant Soviet Thaw films. The rude attacks on certain figures of Soviet cinematography that had been characteristic of this journal in the 1930s and 1940s almost completely disappeared.

At the same time, our content analysis of *Cinema Art* from 1956 to 1968 showed that after N. Khrushchev was ousted from power, support for the "thaw" tendencies in the journal gradually decreased, and in connection with the Czechoslovak events of 1968 a series of articles were published which were directed against the revisionism of socialist ideas and the harmful foreign influence on Soviet filmmakers.

At the same time, the support of a number of artistically significant Soviet films that did not receive notable approval from the authorities and a rather diverse panorama of cinematic

life of foreign countries in the pages of the *Cinema Art* journal eventually led to initiated "from above" strongly critical articles directed against it (in the *Ogonyok* magazine) and eventually to the removal of the editor-in-chief L. Pogožheva.

Theoretical Concepts of Film Studies in *Cinema Art* Journal: 1969-1985

In this chapter we will focus on the analysis of theoretical concepts of film studies in the *Cinema Art* journal during the "stagnation" period (1969-1985), when the editors-in-chief of this journal were Lyudmila Pogozeva(1913-1989): 1969; Eugeny Surkov (1915-1988): 1969-1982; Armen Medvedev (1938-2022): 1982-1984, and Yury Cherepanov: 1984-1985.

In Table 4 we present statistical data reflecting the changes in the organizations for which the journal was published from 1969 to 1985, as well as the names of the editors-in-chief and the length of time they were in charge of the publication, and the number of articles on film theory in each year of the journal's publication.

Table 4. Journal *Cinema Art* (1969-1985): statistical data

Year of issue of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1969	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	33,3–35,5	12	L. Pogozeva № 1-4 E. Surkov № 5-12	15
1970	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	38,0–40,3	12	E. Surkov (1915-1988)	13
1971	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR	39,0–41,8	12	E. Surkov	22
1972	Committee on Cinematography under the USSR Council of Ministers, Union of Cinematographers of the USSR (№ 1-8), State Committee Council of Ministers of the USSR on Cinematography (№ 9-12), Union of Cinematographers of the USSR	39,6–42,7	12	E. Surkov	12
1973	State Committee Council of Ministers of the USSR on Cinematography,	44,2–47,3	12	E. Surkov	11

	Union of Cinematographers of the USSR				
1974	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	47,8–48,8	12	E. Surkov	12
1975	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	48,2–56,2	12	E. Surkov	18
1976	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	50–63	12	E. Surkov	16
1977	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR	50–54	12	E. Surkov	13
1978	State Committee Council of Ministers of the USSR on Cinematography, Union of Cinematographers of the USSR (№ 1-7), USSR State Committee on Cinematography (№ 8-12), Union of Cinematographers of the USSR	54,0–56,8	12	E. Surkov	27
1979	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov	28
1980	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov	11

1981	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov	14
1982	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	56	12	E. Surkov № 1-6 A. Medvedev № 8-12	15
1983	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	52–56	12	A. Medvedev	14
1984	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	52	12	A. Medvedev № 1-10 Y. Cherepanov № 11-12	15
1985	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	50–52	12	Y. Cherepanov	8

The circulation of the *Cinema Art* (still a monthly journal) from 1969 to 1985 ranged from 33,3 to 56,8 thousands copies. Until 1983 a tendency was observed towards a gradual increase in circulation, but then it began to decline somewhat and in 1985 stabilized at 50 thousands copies. The peak circulation of the journal (56.8 thousands copies) during this period was reached in 1978.

The frequency of theoretical articles published in the *Cinema Art* during the stagnation period ranged from a dozen to twenty-eight per year. Thus, 143 theoretical articles were published in the first decade of the journal's existence (1931-1941), 194 in the second (1945-1955), 220 in 1956-1968, and 264 in 1969-1985.

After the sharp criticism of the journal *Cinema Art*, launched by *Ogonyok* in late 1968, film critic Lyudmila Pogozheva (1913-1989) did not stay on as editor-in-chief for long: from May 1969 she was replaced by Evgeny Surkov (1915-1988), who managed to stay in this difficult position for 13 years, until June 1982.

Film critic N. Zorkaya (1924-2006) wrote of E. Surkov: “A talented, intelligent man with a good taste in film (which is not very often!) and education, he chose for himself the path of loyal, fervent and uninterrupted service to the regime. The regime was embodied for him by the Communist Party and for the Communist Party by the Central Committee (he had no respect for the state apparatus and the bureaucracy, though he himself was a chairman or a member of the State Cinema Collegium enrolled among the nomenclature). He was unselfish. He had no dacha and no car either – he was driven by a journalist. ... No, Surkov's love for authority was purely spiritual, not pragmatic in any way” (Zorkaya, 2021: 32).

Film critic Y. Bogomolov (1937-2023) believes that Surkov's “ideological mentality, expressed in the ability to present communist dogmas as imaginary theoretical constructs, coexisted... with an incredible creative pride. He was not a cynic in the vulgar sense. That is, he was a man who consciously halved his life: up to now it has been devoted to the service and maintenance of the regime, and from now on I myself, with my own tastes, my own views and

preferences. That is, in the end, of course, halved. But not on purpose, not consciously, against my own will. ... And in this was his, Surkov, a specific drama. Apparently, he desired wholeness, integrity, absolute fusion with the Party of Lenin, he wanted to dissolve in the proletarian ideology. But it did not accept him, like a pond with a strong solution of salt; it pushed him out, and he tried to dive into its depths. And it did not work. As it turned out, Surkov lived a double life: at home he treasured Pasternak's autographs and proudly showed them to his rare guests; he loved well-written texts and talented pictures; he knew the price of conjunctural hackwork, while from his tribunes and in print he denounced, exposed and exposed revisionists of all stripes. Moreover, he did it in an especially perverted form – with taste, with passion, with conviction, sincerity and, sometimes, with talent. The Communist Party considered him its golden pen. But, strangely enough, it did not like him. He was an outsider to the Soviet party and official elite, although they used him. He was for her an agent in a hostile environment. I think that he felt, knew, understood and, perhaps, experienced it” (Bogomolov, 2001: 5).

Film critic V. Kichin agrees with Bogomolov's opinion: “Everyone knew very well under what double pressure this man lived. A brilliant mind, a charming orator, encyclopedically educated, Surkov understood that he was selling his soul to the devil, and this infuriated him, made him inadequate and unpredictable. He had to find clever words, broadcasting nonsense uttered by party bosses. He was angry at them and at himself, and because of this anger, he became a Jesuit, turning life into a torture – very often for those around him and always for himself. He was well aware of the value of the system. But he considered it unshakable and therefore confidently played by its rules. "Do you think it will ever end? – he once asked me. – Believe me, it's enough for my lifetime and yours! One did not need to specify what "this" was” (Kichin, 2001: 12).

There is no doubt that Evgeny Surkov would have been able to remain successfully as editor-in-chief of *Cinema Art* until the start of Perestroika, at least until 1986, but that was prevented by emigration to the West (in 1982) of his daughter, the film critic Olga Surkova. At the time, this was an occasion for taking "administrative measures" against the close relatives of the "fugitives". In July 1982, the *Cinema Art* was published only with a list of editorial board members, and a month later, film critic Armen Medvedev was appointed editor-in-chief.

It is hard to say what *Cinema Art* would have become had A. Medvedev been at the head of this journal throughout the rest of the Soviet period. But he did not manage to prove himself significantly in this position, as already in the fall of 1984 he was appointed editor-in-chief of the Main Screenplay and Editorial Board of USSR State Committee on Cinematography.

The theatrical critic and film critic Yuri Cherepanov had been editor-in-chief of the *Cinema Art* between November 1982 and 1986.

By the mid-1970s the editorial board of the *Cinema Art* consisted of 21 people. As before, many of them were well-known film directors (S. Gerasimov, R. Karmen, S. Yutkevich, A. Zguridi) and filmmakers. However, compared to the 1960s, there were roughly twice as many film critics and film scholars on the editorial board (nearly 50 %): E. Surkov (Editor-in-Chief) (1915-1988), N. Ignatyeva (Deputy Editor-in-Chief), A. Medvedev (deputy editor-in-chief), V. Baskakov (1921-1999), A. Karaganov (1915-2007), K. Paramonova (1916-2005), N. Savitsky (b. 1939), N. Sumenov (1938-2014) I. Weisfeld (1909-2003), and R. Yurenev (1912-2002).

During the whole period of "stagnation" the *Cinema Art* closely followed the anniversary dates (centennial of Lenin's birth, half-century of the USSR, 60 years of Soviet power, etc.).

Each issue of this journal published several articles about national cinema, written by film critics. Plus materials authored by directors, screenwriters and other cinematographers, scripts, and filmographies. In addition to the journal's traditional headings ("New Films", "Theory and History", "Interviews Between Shoots", "Abroad", "Screenplay", "Published About Cinematography", etc.) a whole series of ideological materials, sprinkled with quotations from speeches by the Secretary General of the Soviet Communist Party Central Committee L. Brezhnev, headings "Toward the 60th Anniversary of the Great October Revolution", "Modernity and the Screen", etc. Anniversary articles in the journal were often anonymous: apparently, not every film critic, even "superior", could afford to put his signature under such, for example, articles as "The Inspiring Care of the Party" or "The Unfading Light of October".

Of course, among these articles were also "author's" works. For example, V. Dmitriev's article "Humanism of the Socialist Revolution and Cinematography" (Dmitriev, 1977), a long, boring article stretching over two issues, replete with references from L. Brezhnev's "works",

which stated with delight that “the cinema art of the Soviet country had become Communist Party art. Its socialist primogeniture was defined thanks to a choice made from the very beginning – together with the Communist party, with the revolution, with the people!” (Dmitriev, 1977: 8).

B. Pavlenok (1923-2012), Deputy Chairman of State Committee on Cinematography, in his Communist party-politicized article about the current cinema process of the anniversary year, though he praised L. Shepitko's outstanding film *Ascent*, he also praised such long-forgotten films with historical and revolutionary themes as *Carriage from the South*, *The Siege*, *Red Earth*, *Red diplomatic couriers* (Pavlenok, 1977: 6-14).

In this connection, film critic V. Golovsky wrote that E. Surkov, editor-in-chief of *Cinema Art*, directed “his efforts at ensuring that the journal conforms to the Communist Party’s present or future programs. Thus, while Surkov was editor, *Cinema Art* changed drastically, lost many contributors, no longer reflected what was actually happening in the world of cinema, and ceased to print objective evaluations of Soviet and foreign films. While internal political conditions were, indeed, becoming worse, *Cinema Art* ... served as an example of dogmatism and mindless politicking” (Golovskoy, 1984: 220).

But, in our opinion, this is too simplistic a view of this period of the journal *Art of Cinema* (and we will elaborate on a detailed analysis on the following pages). For example, in the 1970s, the journal wrote about such notable national films as L. Bykov's *Aty-baty*, *Soldiers Were Going*, V. Rubinchik's *Wreath of Sonnets*, L. Shepitko's *Ascent*, A. German's *Twenty Days Without War*, D. Asanova's *The Key Without the Right to Transfer*, G. Daneliya's *Mimino*, *The Unfinished Piece for the Player Piano* and *The Slave of Love* by N. Mikhalkov, *Wounded* by N. Gubenko, *I Ask to Speak* by G. Panfilov, *Joke* by V. Menshov, *Tale of How Tsar Peter Married Off a Moor* by A. Mitta, *Elder Son* by V. Melnikov, *Steppe* by S. Bondarchuk, etc. But, alas, in those same 1970s this journal also published a subservient script for a documentary about L. Brezhnev, *The Tale of a Communist*, and unabashedly complimentary reviews of a very weak war drama, *The Thought of Kovpak* by T. Levchuk, about mediocre melodramas *Earthly Love* and *Destiny* by E. Matveev...

Theoretical Concepts of Film Studies in Cinema Art: 1956-1968

Politics and Ideology in Film Studies in the Stagnation Era (1969-1985)

Despite the authorities' harsh attack on the *Cinema Art* at the end of 1968, film critic Lyudmila Pogozheva (1913-1989) still managed to publish the first four issues of the 1969 issue before her dismissal as editor-in-chief.

At the beginning of this year, the Soviet Communist Party Central Committee issued a resolution "On Increasing the responsibility of the heads of press, radio, television, cinematography, culture and art institutions for the ideological and political level of published materials and repertoire" (7 January 1969) (Resolution..., 1969).

In the light of the reaction to the events of the Prague Spring, this resolution once again reminded us that “in the situation of an intensified ideological struggle between socialism and capitalism, the ability of the press, literary and artistic workers to speak more acutely from the class and Communist party positions against any manifestations of bourgeois ideology, to actively and skillfully promote the communist ideals, the advantages of socialism, the Soviet way of life, to deeply analyze and expose various kinds of petty bourgeoisie, and to conduct a thorough analysis of their work, is of particular importance.

The Soviet Communist Party Central Committee went on to express concern that “individual authors, directors and directors departed from class criteria in evaluating and reporting on complex socio-political problems, facts and events, and sometimes became carriers of views alien to the ideology of socialist society. There are attempts to assess important periods in the history of the Communist Party and the state in a one-sided, subjective way, to criticize shortcomings not from the position of party and civic interest, but as outside observers, which is alien to the principles of socialist realism and party journalism... Some heads of publishing houses, press, radio, television, cultural and artistic institutions do not take proper measures to prevent the publication of ideologically erroneous works, do not work with authors, show pliability and politic” (Resolution..., 1969). In the end, it obliged "heads of organizations and departments and editorial teams" to take responsibility for the ideological and political content of the published materials.

However, the discussion published in the first issue of the *Cinema Art* in 1969, framed in

ideologically correct Marxist-Leninist and Socialist-Realist tones, did not help the editor's reputation at all.

This discussion involved film scholars and film critics L. Pogozheva (1913-1989), E. Gromov (1931-2005), G. Kapralov (1921-2010), A. Kukarkin (1916-1996), screenwriter M. Papava (1906-1975), philosophers E. Weitzman (1918-1977), N. Parsadanov (1922-1985), and others. In the course of the discussion, A. Kukarkin, for example, emphasized that the Marxist-Leninist "philosophical, aesthetic, and ... ethical concepts of personality are the most important watersheds in the modern ideological struggle. Both in the theoretical aspect and in artistic practice" (Concept..., 1969: 17).

I. Weisfeld's article "Mobilized by the Revolution and Called to It" (Weisfeld, 1969: 5-15) also looked like a direct response to the Resolution... (Resolution..., 1969). I. Weisfeld (1909-2003) drew the journal's readers' attention to the fact that "there were cases in the practice of post-war Soviet cinema when the screen tried to vary the chronicles of Italian neorealism, the brutal naturalism of Japanese cinema, the nervous camera of Godard, the flashes of Fellini's fantasy, and the contradictions of Antonioni. Slowness and pithiness borrowed from Antonioni, quite organic to this artist, looked out of place in films of another social world, sometimes parodic. Godard's montage, torn from the ground on which it grew up, became a pretentious garment that barely covered the nakedness of its content. The experience of Soviet cinema rejects both aesthetic autarky and epigonism" (Weisfeld, 1969: 11).

I. Weisfeld lamented that "there are still too many epigonic, sterile or simply inept pictures on the cinema and television screens. Instead of vehemently denouncing inexperience and helping unskilled but talented and promising artists, we have ineptitude, carelessness, narrow-mindedness, which are now and again presented as the specifics of our time, as the latest word in film-making", while it is necessary "to unite people in the struggle for a better social order. To convey the pathos of the socialist-communist transformation of society, just as the first post-October films told in the language of newly discovered art about the overthrow of the old world and the beginning of the construction of the new" (Weisfeld, 1969: 15).

In the spring of 1969, E. Surkov (1915-1988) was appointed editor-in-chief of the *Cinema Art*, under whose leadership the ideological component of the journal increased dramatically.

And since the USSR began to prepare for the celebration of the centennial of Lenin's birth (1870-1924), the journal began to publish in nearly every issue the Communist Party propaganda materials connected to the theoretical heritage and biography of the "leader of the world proletariat" and its implementation in Soviet cinema.

This large series of materials included, for example, philosopher V. Murian's article "On the Leninist Concept of the Person and the Collective and Our Film Problems" (Murian, 1969: 5-19), full of quotations from the collected works of V. Lenin and standard discourse on Communist Partyism and socialist realism, which argued that "the creative application and embodiment of Leninist ideas developed by aesthetic means is the most important merit and simultaneously the most important achievement of socialist art" (Murian, 1969: 19).

The philosopher A. Dubrovin (1930-1995) echoed him in reiterating that "the new social structure can win only when the struggling people are led by the working class and the vanguard of the working people – the mass revolutionary party, strong in its ideological and organizational unity" (Dubrovin, 1970: 7).

Based on Lenin's quotations, another philosopher, B. Kedrov (1903-1985), argued that cinema "is called upon to show dialectics on the screen, but to show it truly, not by substituting it for the sum of examples, which Lenin always objected to, but as the living soul of the Marxist-Leninist doctrine. ... Lenin's *Philosophical Notebooks*, refracted through the prism of the specificity of cinematography as a distinctive art, can be of enormous help to filmmakers in this interesting and important matter" (Kedrov, 1970: 94).

The philosopher K. Dolgov fully agreed with this propaganda approach and was convinced that "even such questions that are connected with cybernetics, semiotics, structuralism and other fields of human cognition that have emerged in comparatively recent times can only be correctly solved from the position of Lenin's theory of reflection" (Dolgov, 1970: 110).

Film scholar I. Weisfeld argued along similar lines, emphasizing that "Lenin analyzed the very essence of the complex dialectics of the relationship between the political struggle of the Communist Party to build a new society and the appropriation of the culture left behind by the old world, and he formulated the practical tasks of art masters after the October Revolution.

This set the stage for the flowering of the new cinematography, for the formation of the masters of art of the socialist society. ... Lenin's thoughts specifically on cinema and cultural heritage, expressed half a century ago, remain with us as an immortal theoretical discovery, covering also the fields of the youngest arts and mass communication media – cinema and television” (Weisfeld, 1970: 122, 125).

In one of his following articles, I. Weisfeld returned to the propaganda theme, noting that “at the turn of the XXIV Soviet Communist Party Congress we can look back and say: Soviet film masters and their viewers are rightly proud of the creative, social discovery of our country – multinational Soviet film art, sanctified by the assimilation of the wonderful advanced artistic traditions of the peoples of the USSR” (Weisfeld, 1971: 71).

At the time of editor E. Surkov *Cinema Art* journal began to quote with increasing frequency not only the resolutions of the Central Committee of the Soviet Communist Party and the writings of Lenin, but also the speeches of L. Brezhnev. Such quotations were, for example, the subject of film scholar L. Mamatova's (1935-1996) article "Internationalism Is Our Banner" (Mamatova 1970: 8-27). It pathologically reported that “L. I. Brezhnev reminded us that the Soviet Union is a mighty socialist power located on the vast territory of Europe and Asia. This imposes on our foreign policy activities a special responsibility... In the same light one should understand the responsible cultural mission of Soviet multinational cinema, which has a friendly, fraternal interest in the development of national cinematographs in countries that have taken the path of independence and freedom, the path of struggle against colonialism and racism” (Mamatova, 1970: 27).

Film scholar S. Freilich (1920-2005) developed film theory in a similar vein, arguing that “communist conviction and popularism become the philosophical essence of art, its realistic substance” (Freilich, 1978: 76-77). Philosopher V. Tolstykh (1929-2019), film scholar R. Yurenev (1912-2002), and other authors of the journal (Tolstykh, 1978: 3-20; Yurenev, 1981: 125-142) were not far behind him in this kind of approach.

Similar were the "theoretical" articles published in the *Cinema Art* for the 110th anniversary of V. Lenin's birth in 1980. Thus film scholar V. Zhdan (1913-1993), referring to L. Brezhnev, wrote that illuminated by the Marxist-Leninist doctrine, “the development of the method of socialist realism, the logic of its movement are conditioned not only by experience and the richest reserve of artistic means, but also by those new ideological and aesthetic tasks... And as the highest achievement of contemporary artistic progress, it has today become an international phenomenon that determines the path of work of the leading filmmakers of the world” (Zhdan, 1980: 29).

The stereotyped unequivocal praise of socialist realism was also characteristic of the philosopher I. Lisakovsky's (1934-2004) articles: “The artist's belonging to the school of socialist realism is determined not by his adherence to this or that artistic form, not by stylistics..., but primarily and necessarily by his understanding of the basic, decisive laws of life, which the Marxist-Leninist worldview provides” (Lisakovsky, 1982: 136).

It is important to note that this ideological position of the *Cinema Art* remained firmly established even in 1985, after Gorbachev came to power, when I. Lisakovsky insisted that the main criterion for judging the significance of any artistic work “was and remains the communist ideology and Communist party membership” (Lisakovsky, 1985: 128).

Throughout the years of the stagnation era, key theorists of the *Cinema Art* continued to struggle against bourgeois theoretical influence. A striking example here is an article by the philosopher A. Zis (1910-1997), where he once again drank against Western revisionists in the scientific sphere and in cinema (Zis, 1972: 74-90).

A very important ideological tool for the *Cinema Art* was the Resolution of the Central Committee of the Soviet Communist Party "On Literary and Artistic Criticism" (Resolution..., 1972) (to be discussed in detail below), the Resolution of the Central Committee of the Soviet Communist Party "On Further Improving Ideological, Political and Educational Work" (Resolution..., 1979) and the Resolution of the Soviet Communist Party Central Committee and USSR Council of Ministers "On Improving Production and Show of Films for Children and Teenagers" (Resolution..., 1984).

The Resolution of the Soviet Communist Party Central Committee and the USSR Council of Ministers "On Measures for Further Improving the Ideological and Artistic Level of Films and Strengthening the Material and Technical Base of the Cinematography" (Resolution..., 1984)

writers and directors were reproached for seldom addressing socially important themes, and a number of films lacked dynamism, spectacular brightness, and appeal of a positive hero. It was also noted that there were "few feature films in the USSR that would expose the essence of modern imperialism and help expose the ideological enemy", so the Soviet cinematography should promote "the Leninist foreign policy of the USSR", actively expose the aggressive course of imperialism, increase "the vigilance of the Soviet people and its Armed Forces, actively contribute to the military-patriotic education" (Resolution..., 1984). It was also required "to achieve growth of the Marxist-Leninist armament, the Communist Party principle and professional skill of the critics" (Resolution..., 1984).

Understandably, the *Cinema Art* responded most attentively to each of these Resolutions, organizing "responses from filmmakers" and "workers," discussions, etc.

The journal also always responded to important political anniversaries and dates (of Soviet power, victory in the Great Patriotic War, etc.), key cinematic events (international and all-Union film festivals), and sporting events (the 1980 Olympics in Moscow).

Our analysis shows that while the events in Czechoslovakia in 1968-1969 and in Poland in the early 1980s had an impact on the political vector of ideological articles in *Cinema Art*, the "détente" policy of the 1970s had almost no effect on the ideological orientation of articles about foreign cinema, which essentially remained within the former framework of the "struggle against bourgeois influence" while supporting "progressive tendencies".

And although the mass Soviet press of the 1970s paid a fair amount of attention to condemning the dissident line of writer A. Solzhenitsyn (1918-2009) and Academician A. Sakharov (1921-1989), no mass letters from Soviet filmmakers directed against these opposition figures were published in the *Cinema Art* journal (in contrast to the second half of the 1930s, when the journal published many materials against "enemies of the people").

The death of L. Brezhnev (1906-1982) on November 10, 1982, and the subsequent short periods of rule of Y. Adropov (1914-1984) and K. Chernenko (1911-1985) and the first months of M. Gorbachev's rule had no significant effect on the ideological orientation of the political materials published in *Cinema Art* from 1982 to 1985.

Theory and History of Cinematography
History of Soviet film classics

The period between 1969 and 1985 saw a continuation of the "thaw" policy line in the journal *Cinema Art* aimed at the rehabilitation of the Soviet film heritage of the 1920s, first and foremost the legacy of S. Eisenstein (1898-1948).

Thus film historian T. Selezneva, noting that "a number of theoretical provisions of Eisenstein were at one time subjected to criticism... To some extent this was explained by the very process of development of cinema – silent metaphorical cinema, whose principles were largely based on Eisenstein, at a certain stage came into conflict with the prose cinema which had gained advantages with the arrival of sound. Now, after many years, revisiting Eisenstein's works, it was necessary to assess them from a historical perspective; to understand their place in the general process of film theory development, what has retained relevance in them to the present day, what has become the property of history" (Selezneva, 1975: 117).

A detailed analysis of S. Eisenstein's work was devoted to a large work by V. Shklovsky, published in six issues of the *Cinema Art* (Shklovsky, 1971. 1: 116-128; 2: 140-152; 3: 121-143; 4: 128-150; 11: 128-157; 12: 78-103).

Film historian L. Mamatova (1935-1996) reminded readers of the journal that "the initial stages in the work of Vertov, Kozintsev and Trauberg were seen in certain works of the 1940s only as sad and harmful errors which could only be forgiven, if at all, given the artists' later merits for national cinematography. The refusal to embrace the process in all its diversity and complexity also led to simplified notions about the essence of socio-historical determinism of cinema" (Mamatova, 1975: 120), and further emphasized the importance of the legacy of S. Eisenstein (1898-1948) and L. Kuleshov (1899-1970).

Film director and scholar S. Yutkevich (1904-1985) pointed to the important contribution of V. Meerhold (1874-1940) to film directing theory, while film director L. Trauberg (1901-1990) recalled his own experience of cinema in the 1920s (Yutkevich 1975: 89-101; Trauberg 1975: 74-82).

Many Soviet film scholars during this period attempted to remind readers of the significance of the theoretical legacy of V. Pudovkin (1893-1953).

Thus I. Vaysfeld (1909-2003) believed that “the judgments of those Western critics who limit Pudovkin's contribution to the science of cinema to montage are one-sided. In his unfading works ... he considers the art of cinema as a whole (in connection with allied arts and literature) and directing as a system of aesthetic thinking and creative activity – in their dynamics. ... Films, books, and the life of the communist fighter Pudovkin belong to the art of cinema today, facing the future” (Weisfeld 1973: 30). Film scholars M. Vlasov (1932-2004), A. Karaganov (1915-2007), V. Shklovsky (1893-1984), and others agreed with this opinion (Vlasov, 1973: 31-41; Karaganov, 1973: Shklovsky, 1973: 51-56).

Film historian E. Levin (1935-1991) was convinced that “the outstanding merit of Pudovkin as a theorist consisted precisely in establishing the most important aesthetic regularity (a regularity of the general order, as Eisenstein would say); using the experience of the theater must go and goes in cinema not mechanically, but by understanding and developing the specificity of cinema art, simultaneously with developing its image system, with deepening into the nature of its artistic conditionality” (Levin, 1976: 116).

A film scholar L. Mamatova (1935-1996) even counted A. Lunacharsky among the classics of Soviet cinema, who, in her opinion, “did not abuse ready-made formulas: he persuaded artists that the partisanship of art is the highest manifestation of revolutionary ideality and the effectiveness of artistic creativity” (Mamatova 1975: 83).

Film scholar G. Maslovsky (1938-2001) turned to an analysis of the theoretical legacy of V. Shklovsky (1893-1984), in particular his “theory of defamiliarization”, which attempted to “pass itself off as a system and as truth. In fact, it was and remains only a part of the truth and a partial result of the system of art. Theory ... grasped a simple but not easily attainable truth: the essence is not in the individual, even very productive parts, but in their interaction, in the system. And another, no less difficult to reach in practice: it is impossible to unravel a system without precise knowledge of its parts” (Maslovsky, 1983: 123).

Discussing the first volume of the “History of Soviet Cinema” devoted to the period of the 1920s, film historian E. Gromov (1931-2005) wrote that its authors “attempted to follow a synthetic path, combining the conceptuality of the aesthetic approach to the history of cinema with a sociological and philosophical analysis of the material. They sought to provide a comprehensive picture of the development of cinema in the 1920's as an aesthetic phenomenon, taken in its formation and development. ... But the ideological struggle, as well as the struggle of factions, creative directions in the history of Soviet cinema of the first period, the book does not reflect fully enough. One gets the impression that cinema scholars seemingly do not dare yet to raise the study of cinema history to the level of those ideological problems which are not reflected in the works on literature or theater history, and above all, in connection with that fierce and very interesting creative struggle of various groups, schools and currents, which were filled with the 1920s” (Methodological..., 1972: 98-99).

Film scholar M. Vlasov (1932-2004) was even more radical in his critique of this collective work, asserting that “a serious flaw of the authors of this work ... is that the organizing and guiding activities of the Communist Party in the field of cinema have not yet been sufficiently reflected in their major work” (Metodological... 1972: 100).

Of course, not only the Soviet film classics of the Great Silent Era, but also the cinema of the 1930s, were in the field of vision of the Soviet film scholars who published in the pages of the *Cinema Art*.

And here it seems surprising that F. Ermler's film *The Great Citizen* (1937-1939), imbued with the ideas of Stalinism and mass terror, was still perceived by some film critics as a striking positive example of film classics: “The most fully innovative, individual and social essence of the personality was revealed by Friedrich Ermler and his best work – the film *The Great Citizen*. A political film, not as an experiment, but as a successful experience, as an absolutely complete and harmonious image and story structure – this is what a picture of Ermler is like. We must say straight away that the ideological and aesthetic phenomenality of *The Great Citizen* has not been sufficiently realized by our art critics and our creative community. Ermler's film did not receive a sufficiently deep, comprehensive evaluation, and its traditions were not continued for a long time” (Shatsillo, 1969: 72).

Moreover, the film scholar S. Freilich (1920-2005), very much a rearrangement in the second half of the 1980s and early 1990s, argued strongly in 1971 that J. Raisman's “thawed” film *Your Contemporary* (1968) supposedly “continues the traditions of *The Great Citizen*. His

principled discoveries in the fields of dramaturgy, directing and camerawork are part of today's experience of the publicist film. The image of Shakhov, a political fighter, remains imperishable despite some mistakes" (Freilich, 1971: 108-109).

I. Dubrovina's text, "The Moral Potential of the "Ordinary Hero"" (Dubrovina, 1977: 118-134), is probably one of the most unfortunate and banal articles in the 1970s on the history of cinema, where no lively idea could be discerned behind a series of timid discussions of film characters from the 1930s-1950s, shackled by censorship...

Theoretical Concepts

Talking about film theory, the philosopher I. Lisakovsky (1934-2004) wrote that although "terminological uniqueness in film theory has not yet passed from the category of desirable, familiarity with the literature of the past decade allows us to affirm that the majority of scholars and art practitioners call the artist's ideological and aesthetic approach to reality, his approach to the principles of selection, generalization and interpretation of vital material a method. The direction is usually understood as its "offshoots" – peculiar arms into which the general channel of a particular method can be divided" (Lisakovsky, 1983: 80).

The theoretical concepts of the film scholar I. Weisfeld (1909-2003) were also situated within the same Marxist-Leninist paradigm. He argued that "the method of Soviet cinematography made it possible from the first steps of its development to come close to solving a problem which we would formulate as follows: the search for an image equivalent to the political task, a new social function of film. Film was seen as a structure, as a new integrity, rather than as a collection of techniques adapted to one theme or another. If one analyzes from this point of view the first declarations of workshops and creative teams, the first attempts of analysis by the authors of the films they created, it appears that through the mosaic and sometimes confusion of judgments one can clearly see the desire to create a hitherto unknown film, to build unprecedented art; its ideas, the revolutionary reality it embodies, also require new, organically inherent to it form. In this pathos – social and aesthetic – the Communist Party position of the Soviet artist was and is expressed" (Weisfeld, 1973: 106).

In the 1970s, ideas of semiotics and structuralism began to penetrate the Soviet academic world quite widely. In this connection, the *Cinema Art* published an article by the prominent linguist and semiotician V. Ivanov (1929-2017), "On the Structural Approach to the Language of Cinema" (Ivanov, 1973: 97-109).

In this article V. Ivanov wrote that from the point of view of the general science of signs – semiotics – it is essential first of all to investigate how the signs of film language relate to the objects depicted. The meaning of a sign in the language of cinema (just as in ordinary language) may not coincide with the depicted object (Ivanov, 1973: 99).

B. Ivanov noted that even before C. Metz (1931-1993) that the main way of image creation in cinema is synecdoche (part instead of whole) had already been noted by S. Eisenstein about the close-up: "one private aspect of a particular situation becomes, thanks to the construction of the film, a sign of the whole situation" (Ivanov, 1973: 103).

The discussion of semiotic approaches in film theory was continued by film scholar E. Levin (1935-1991): "If we accept as incontestable truth the fact that a frame is a sign, then the frame system acts as a sign system, and since natural language is also such, then the frame system can be called a 'film language' and considered as a common semiotic object. This unfolding of the original axiom into a semiotic theorem is flawless from a formal-logical point of view. But what aesthetic reality does this theorem describe? The expressive frame in its multiple meanings is the negation of itself as a sign, the "removal" of signification as its opposite. The identification of artistic expressiveness and signification in the semiotic sense of the term destroys the specificity of the mise-en-scene and includes it in a nonartistic, non-aesthetic series. The mise-en-scene as a sign is aesthetically meaningless, and the system that operates with it describes not the film, but something outwardly similar to it" (Levin, 1973: 110, 113).

Arguing with V. Ivanov, Levin wrote that "of course everyone is free to interpret Eisenstein in his own way. But I am convinced that the general theory of cinematic expressiveness and cinematographicity which he created is a non-semiotic theory. Cinematographic expressiveness as a new, specific quality of the frame, and cinematographic quality as a new artistic quality of the montage are not reducible to expressiveness which can be identified by the laws of analogy with a different subject or object. Expressiveness and imagery are not exhausted by representativeness, but grow out of representativeness, act as its excess, and this excess does not

fit in the framework of the sign” (Levin, 1973: 113).

Entering the discussion, cinematographer Y. Martynenko (1932-1985) noted that in the dispute V. Ivanov and E. Levin the polemicists “proceed from an implicit, but very distinctly felt conviction in the linguistic nature of the sign system of art, but between verbal language and cinema art one cannot place an equal sign, although art and language are related by the use of signs, systematicity, communicative function” (Martynenko, 1973: 150-151).

Y. Martynenko thought that E. Levin was very wary of semiotics because it was “formed in the stream of philosophical views alien to dialectical materialism” (Martynenko 1973: 155). But further asked the question: why, according to E. Levin, the cadre does not possess signification? And immediately answered it this way: “Because E. Levine interprets the concept of the sign in a very simplified way. ... it is wrong to put an equal sign between the measure of subjective transformation of an object and its aesthetic quality, the aesthetic is more complex than it is presented by E. Levin” (Martynenko, 1973: 156).

Further Y. Martynenko noted that E. Levin and V. Ivanov agree that “linguistic methodology is applicable to the analysis of 'standard', epigone films. Well, if the methods of semiotics would work in this limited field, it would also be useful... However, already the very notion of individualization and uniqueness presupposes a certain norm against which these "deviations" manifest themselves. Besides, the recurring features of, say, the organization of an artwork have long been investigated by the classical methods of traditional art history (for example, plot, plot and composition)” (Martynenko, 1973: 158).

As a result, Y. Martynenko concluded that “cinematography is a sign system, and the notion of a sign can take its proper place in art history analyses. But at the same time, we should seriously warn against hasty and naive attempts to identify the laws of art and language: theoretical clichés borrowed from other sciences and pasted on white spots of our ignorance very often only close rather than solve the problem, creating illusory hopes” (Martynenko 1973: 158-159).

Praising E. Levin's monograph "On the Artistic Unity of Film" (Levin, 1977), film critic G. Maslovsky (1938-2001) points out that in his theoretical concept “the structure of a film image reproduces the structure of an expressive frame; in turn, the structure of composition is the reproduction of the structure of a film image; generally speaking, film extensively reproduces the specific properties of an expressive image: it tries to reflect an immediate reality, and at the same time it is a mediated aesthetic reality; film is the structure of a string. In other words, the nature of integrity on all levels, from the expressive frame to the film, is one” (Maslovsky, 1978: 120).

To some extent, this polemic was joined by an article by the film scholar A. Vartanov. Assessing film scholar L. Kozlov's (1933-2006) monograph (Kozlov, 1980), film critic A. Vartanov (1931-2019) wrote in the *Cinema Art* that “as a result of his multifaceted analysis the author draws an interesting conclusion, which he first formulated, about the internal verbal quality of cinema, about its quality, akin to verbal art and verbal expression (Kozlov, 1980: 167). This conclusion, which so far sounds more like an audacious hypothesis than a rigorously proven position, is based both on S. Eisenstein's visionary theoretical work and on the creative practice of Soviet cinema of the 1920s, and on the author's general aesthetic conception of cinema language. L. Kozlov rightly opposes those who build aesthetics of the screen on the basis of the absolute secondary character of cinematographic creativity in relation to literary creativity. This does not prevent him, however, from talking about the internal verbalism of screen images on a different, higher theoretical level. This hypothesis, in my opinion, is extremely fruitful and gives a new impetus, new material for our film studies” (Vartanov, 1983: 105).

Referring to the theory of film editing, film scholar M. Yampolsky stressed that “the formation of editing cannot be seen as some process that allows one to improve the way the film's narrative or deepen the psychology of its characters; one cannot see editing as an invention of constructivists who saw an analogy between assembling structures and gluing films together. Montage cannot be understood only as a certain global principle of the construction of film form or film content that permeates all the elements of the film from acting to mise-en-scene. Montage is first and foremost a film-specific way of organizing the space of the film, based on a change of points of view, and a formal basis for the inimitable cinematic structure of the spectacle. Since montage is a way of combining different points of view, we find the notion of

"in-frame montage" unreasonable. However, the very notion of montage requires further deepening and analysis in the process of specific research into the history of cinema" (Yampolsky, 1982: 146).

Cinema of the 1970s-1980s was also examined from the theoretical perspective in the journal *Cinema Art*. For example, an article by the film scholar V. Dyachenko pointed out that in a number of films of the turn of the 1970s Soviet scriptwriters and directors, "mannerically juggling the details of life, behavior and psychology, have forgotten how to construct a whole in accordance with the laws of high truth, with the requirements of rhythmic architectonics dictated by meaning. The entourage of the background and the second-planar characters illegally seize our attention, while the main characters and the main themes recede like under the ice. Bad taste, conscious and unconscious quotations, untidy montage, mise en scène, playing with associations on the principle of "the woman remembered her brother-in-law and bought a rooster" (Diachenko, 1970: 26).

The Soviet cinema of those years was reproached for the fact that "the cinematographic gallery of characters of ... contemporaries in ... a number of pictures is not socially representative, or, as sociologists say, not representative of the many active social and psychological forms noted in our society... there were few energetic, actively thinking and acting heroes among the actors. On the contrary, all too often there were characters whose inner filling was all sorts of oddities and eccentricities. In many cases there is reason to believe that in this way the authors tried to relieve themselves of the obligation to explain the social genesis of the character and the direction of its development. As a consequence, the psychology and relationships of the characters are inevitably simplified. These shortcomings are compensated for with external expression, pathos and hyperbolization, and sometimes with such a rambling, excited "expression" of style, which can be called aesthetic hysteria. Melodramatically emphasizing their sympathies and antipathies toward the characters, the authors in such pictures reduce the ideological and artistic impact of the work to one moral and didactic formula or another" (Diachenko, 1970: 34).

Analyzing Soviet cinematography of the turn of the 1970s, literary and film critic L. Anninsky (1934-2019) correctly noted that at this stage of cinema development "artistic diversity has been stripped of its earlier alternative rigidity. There is no longer a violent, unequivocal linear opposition between, say, intellectual cinematography with its "heavy problematics" and the frivolous brilliance of comedy, or between the "serious typology" of life studies and the "non-serious typology" of the same comedy. Fifteen years ago, ten years ago, the films which concentrated the process of cinematic development were tagged with a single motto – introspection of the soul; everything that opposed depth and seriousness in cinema opposed the psychological intensity of such films... Now everything is mixed up... expanded, expanded" (Anninsky, 1971: 134).

"The new ethical version of man, – continued L. Anninsky, – may be submerged in the thickness of natural typology, may be elevated to the heights of refined intellectualism, or may be revealed in the plasticity of color, or in intraframe geometry, or in texture, or in pictorial toning... all what we would call the "formal side" of the frame – if we distract ourselves from the real version of the person behind this "form". ... three characteristic ribbons, three positions, three stylistic systems – in a word, three exemplary models, artistically revealing the man today: ... typological, intellectual, and plastic" (Anninsky, 1971: 135).

Film scholar M. Turovskaya (1924-2019) reminded us that "when all art, almost without exception, can be replicated in one form or another, and the gradients of perception – from the individual-aesthetic to the professional-expert, from the most naive and immediate to the pseudo-expert, in the spirit of Andersen's tale of the Naked King – become indefinitely great, then the quality of the work itself loses its immutability, and there is a need to mark it somehow. This process of transition to prestige value could be called the Naked King Effect. If the only unit of measurement for the autonomous arts was the work, then for the new era of technical arts – at least for today – the unit of measurement can be considered the name, the personality, rather than the individual work. And if an aura reveals no accidental vitality and an enviable capacity for regeneration, it gathers around a person, around a destiny, rather than around a thing, because a thing is replicable and often collective (a film, a television program), while a person is still unique and unrepeatable" (Turovskaya, 1980: 156).

Thinking about contemporary Soviet cinematography the sound engineer R. Kazarian

complained that “in spite of the fact that the best achievements of contemporary cinema are characterized by a high culture of sound and visual synthesis, the theoretical ideas about the role of sound formation itself in the process of film formation remained somewhere at the level of the 1940s-1950s” (Kazarian 1982: 123).

Perhaps the most significant theoretical work published in the *Cinema Art* in 1969-1985 was film director A. Tarkovsky's (1932-1986) article “About the Film Image” (Tarkovsky, 1979: 80-93).

In it A. Tarkovsky argued that “the image is intended to express life itself, not the author's notions, considerations of life. It does not designate, does not symbolize life, but expresses it. The image reflects life, capturing its uniqueness. But what is typical then? How can uniqueness and uniqueness be correlated with the typical in art? The birth of the image is identical to the birth of the unique. The typical, pardon the paradox, is in direct dependence on the dissimilar, the singular, the individual contained in the image. The typical appears not at all where commonness and similarity of the phenomena are fixed, but where their dissimilarity, specificity, and particularity are revealed. By insisting on the individual, the general, as it were, is omitted and left beyond the limits of visual reproduction. The common, thus, acts as a reason for the existence of a certain unique phenomenon. ... All creativity is linked to the desire for simplicity, for the simplest possible way of expression. To strive for simplicity is to strive for the depth of the reproduction of life. But this is the most painful thing about creativity – the thirst to find the simplest form of expression, that is, one that is adequate to the truth being sought. Rhythm is the absolute dominant feature of the cinematographic image, expressing the flow of time within the frame. What the passage of time manifests, reveals itself in the behavior of the characters, in the representational interpretations, and in the sound, are merely incidental constituent elements which, theoretically speaking, may or may not be present... You can imagine a film without actors, without music, without scenery, without editing, but with a sense of time flowing through the frame. And that would be real cinematography” (Tarkovsky, 1979: 86-88).

A. Tarkovsky was convinced that the cinematographic “image is neither a construction nor a symbol ... but something indivisible, unicellular, amorphous. This is why we could speak of the bottomlessness of the image, of its principal unformalizability. As for montage, it is difficult to agree with the widespread misconception that montage is the main formative element of film. That the film is supposedly created at the editing table. Any art requires editing, assembling, fitting parts and pieces. We are not talking about what brings film closer to other genres of art, but about what makes it different. We want to understand the specificity of cinema and its image. And the cinematic image emerges during filming and exists only within the frame” (Tarkovsky, 1979: 88-89).

Cinema and the Spectator

Experiencing an acute shortage of theoretical articles written by professional film scholars, *Cinema Art* often resorted to the services of professional philosophers.

In the course of its theoretical analysis of the problem “Cinema and Audience” the editors repeatedly turned to articles by the philosopher M. Kagan (1921-2006), who reasonably wrote that “artistic perception is one of the most complex problems of the science of art. It is difficult, firstly, because this process runs in the depths of the human psyche and receives almost no external manifestations. Of course, the audience's laughter or explosion of applause are indicators of certain emotional movements of the audience, but it would be very naive to reduce the complex psychological process of perceiving a play or film to these movements. Of course, the spectator can give an account of his or her impressions of the film he or she has watched and even try to understand why he or she liked and disliked something in it, but here we are dealing not with perception itself, but with its analysis and a schematic description of its result” (Kagan, 1970: 98).

M. Kagan went on to draw a reasonable conclusion that artistic perception “is even more difficult for scientific study than the problem of artistic creativity, for the latter is fixed in one way or another – in sketches, sketches, rehearsal process, finally in the work itself, whereas perception of art remains buried in the depths of human psychology, running unaccountable even for the consciousness of the perceiving person. The problem of artistic perception is complex, secondly, because there is an extremely great influence of a whole ensemble of factors, the name of which is human individuality. It is well known how often even close people differ in

their interpretation and evaluation of the same images and works and how, on the other hand, the perception of one and the same person changes depending on age, level of culture, artistic education, and, to a certain extent, on mood, even on physical state at the moment” (Kagan, 1970: 99).

At the same time, M. Kagan believed that the specificity of artistic information a) unlike scientific information, contains knowledge not about the objective laws of the real world, but about the meanings, meanings, values that the object has for the subject, nature for society, the world for man. This is what distinguishes it from documentary information, which contains information about factual, singular, actually existing; b) it absorbs subjective, social-group and intimate personal attitude to the reflected (cognized, depicted), characterizing not only the reflected object (natural or social), but also reflects the subject (individually unique personality of the artist or "collective personality" of the group of authors); c) has a two-layer psychological structure, having rational and emotional levels; d) is necessary for human.

And then, while still staying within the framework of Marxist-Leninist theory and somewhat polemicizing with the philosopher Y. Davydov (1929-2007) (Davydov, 1972: 141-158), M. Kagan argued that “the taste of the individual in socialist society, which obeys neither normative dogma nor anarchist arbitrariness, can and should be an adequate expression of freedom, the aesthetic 'sign' of human freedom in a related social world” (Kagan, 1981: 92).

Film scholar Y. Khanyutin (1929-1978) believed that “the need to fight for the viewer is the first and powerful factor determining the thematic quest, the stylistic features and genre structures of contemporary cinema. ... The problems facing Soviet cinematography today are extremely complex and varied. It must define its place in the system of socialist culture, in the system of contemporary mass communications which pretend to occupy the viewer's time, attention and thoughts. He should oppose himself to the products of mass culture sporadically entering the cinema circle, he should strive to ensure that his works actively support the best qualities of man” (Khanyutin, 1976: 36).

Film sociologist M. Zhabsky further drew attention to the characteristic trend of the early 1980s – the rejuvenation of the actual audience (this trend, as we know, continued later in the 21st century), but at the same time noted that this phenomenon for understandable reasons contributes to a decrease in the overall aesthetic level of the film audience (Zhabsky, 1982: 39).

The philosopher E. Weizman (1918-1977) wrote that “the sociology of cinema is concerned with analyzing film production, film distribution and filmmaking, analyzing the ways and principles of film management, the economic and financial sides, etc. In addition, sociological analysis of cinema will obviously include the problems of popular science film in terms of its place in systems of social activity, say, in terms of the interaction between science and society. Sociology of art in the proper sense of the word, and thus sociology of cinema as art, is, in our view, primarily interested in the range of questions concerning how the human world in all its socio-historical, natural and personal diversity enters cinema. The problem of sociology is the discovery of the real 'presence' of the world in a film production, however autonomous it may seem, however 'autonomous' its structure may be” (Weizman, 1972: 89). A group of problems is important here: the artist and the medium, a sociological analysis of the creative process and its result (the film/artwork), and a study of art communication (Weizman, 1972: 90-91, 94).

Ten years later, film sociologist M. Zhabsky reminded readers of the journal that “as a social phenomenon, the film audience exists as if in two hypostases. Firstly, it represents that part of the population which is familiar ... to cinematography. ... This is the so-called potential audience. Second, we are dealing with an actual audience: it is defined by the number of film visits and estimated by the arithmetic of tickets sold” (Zhabsky, 1982: 29).

An article by film sociologist D. Dondurei (1947-2017) correctly points out that “there is no ideal audience that can always perceive 'true art' adequately, and as sociological research shows, there is a clear, constant and ever-repeating division of viewers into groups. Some, with this or that degree of approximation, read the program of the work set by its creators, deciphering the artistic "code" of its understanding. Others demonstrate a type of perception that experts consider inadequate to the author's intent. ... What does such a viewer see in this or that film? How to understand the origins, motives and results of such "non-professional" perception of art and how to evaluate them correctly? Can such perception, with all its differences from the "true", "prepared" perception, be nonetheless self-valuable and artistic in its own way? Or do we face another, negative, second-rate pole of this same "true" and "adequate" perception? These

are questions that require special reflection and research" (Dondurei, 1977: 79).

The questions, you must agree, are not easy, and few people today are likely to be able to answer them unambiguously.

Another of Dondurei's theses was as follows: "Nowadays, making a film that would draw audiences from all cultural backgrounds and social groups, that would bring together in one room the most sophisticated connoisseurs of art and those who happened to drop in at the theater for no reason at all, would be a very difficult task. The audience of cinematography is stratified, differentiated into different "sub-audiences". To please all at once is a great art" (Dondurei, 1977: 60).

Here, however, the words "at present" are somewhat disconcerting. Had there not been this stratification before (in the 1950s and 1960s, for example)? But on the whole, D. Dondurei was right that "there is probably such a way. For example, the production of multi-layered, multi-oriented films like *Napoleon Cake*, which could be read by different social groups in such a way that some would see in them a profound grasp of reality, others an interesting plot "from life", and still others, say, lyrical digressions by the authors. Hence the special structures of plot collisions, the inclusion of special "viewer interest" themes, the "double accounting" of the artistic structure of the film, and the like. Such a compact, albeit extremely complex, way will ensure, under contemporary conditions of the social functioning of the picture, its box office and at the same time its artistic prestige" (Dondurei, 1977: 60).

It is as if this was written about V. Menshov's melodrama *Moscow Doesn't Believe in Tears* (1979), which had not yet been made...

Film scholar I. Weisfeld (1909-2003) approached the subject of cinema and its audience from the perspective of the need for mass film education, rightly stressing that "rejecting the monopoly of the visual, as well as an unwillingness to admit its penetration into all pores of our life, we cannot fail to realize that we are witnessing a fundamental transformation in the ways of knowing the world, and consequently in the methods and techniques of education and training both in higher education, and in primary and secondary schools. There is no escaping this. The essence of transformation is in combinations, syntheses of written and literary and visual perception. Film as a means of aesthetic and moral education gradually enters into the daily life of school life" (Weisfeld, 1974: 148).

Discussions

Discussion about genres

As before, in the pages of the *Cinema Art*, film historians pondered about film genres.

The articles by the film critic E. Levin (1935-1991), tainted with an abundance of references to the speeches of L. Brezhnev: "The discovery of social-aesthetic laws which conditioned such basic feature of socialist cinema art as its genre diversity is not only of big and actual theoretical and practical importance, but is also of great ideological and political value under the circumstances" (Levin, 1981: 178), especially this is characteristic of the genre of the film epic (Levin, 1982: 152).

Film scholar L. Kozlov (1933-2006) reflected on the contrast between authorial and genre filmmaking: "Authorial" is reduced to the purely individual self-expression of the artist's personality, "genre" to the reliance on commercially effective standards of "mass" production. Both of these things narrow and coarsen the real concreteness of cinematic development... The author and his audience are inseparable, but at the same time they are inseparable. The actual relationship between them – both in the process of creation and in the evolution of art – is dynamic" (Kozlov, 1978: 135).

Film scholar E. Gromov (1931-2005) urged to "take a closer look at popular genres of contemporary cinema (western, melodrama, detective, adventure films). The easiest thing to discard these films, much more difficult to carefully and without bias to analyze the sources of their sustained audience success. ... This approach has nothing to do with ideological omnivision and spinelessness. On the contrary, it presupposes ideologically purposeful and consistent implementation of the Marxist-Leninist methodology of researching aesthetic activity taken in all its diversity and complexity" (Gromov, 1975: 74).

D. Nikolaev drew the readers' attention to the peculiarities of coexistence of "pure" and "synthetic" film genres: "The spectator is really fascinated... by films in which the ridiculous coexists with the sad. But he is still captivated by "clean" comedies made with talent" (Nikolaev, 1969: 36).

Film scholar S. Freilich (1920-2005) drew the attention of the journal's audience to the fact that “nowhere else do we see so nakedly the process of transforming the energy of one genre into another as in tragicomedy. Nowhere do the “low” and “high” genres equalize as in tragicomedy, and precisely because here they do not simply interact but pass into each other, each becoming its opposite” (Freilich, 1972: 124).

A discussion of poetic cinema

One of the key theoretical articles of the *Cinema Art* of the 1970s was the publication entitled “Archaists or Innovators?” in which M. Bleiman (1904-1973), screenwriter and film critic, sharply criticized the so-called “poetic cinema” and declared this “school” a dead end for Soviet cinematography.

M. Bleiman believes that the origins of this “school” were in S. Paradzhanov's film *Shadows of Forgotten Ancestors*. M. Bleiman considered S. Paradzhanov's film *Shadows of Forgotten Ancestors* to be the origin of this “school” of cinema, and films like *Arena*, *Evening before Ivan Kupala*, *The Plea*, *The Stone Cross*, *The Color of Pomegranate*, and others were named among the followers of this creative trend (Bleiman, 1970: 59).

M. Bleiman considered the main drawback of these films to be the authors' desire “to symbolize every detail, to make an allegory of every real situation an image of folk life, an image of folk history” (Bleiman, 1970: 62), which led to decorum and “the primacy of spectacular components. Portrait characteristics replace the depth of psychology, compensate for the movement of feelings, the movement of thoughts. ... Landscapes are as picturesque as portraits ... they are expressive in themselves. That's why film requires examining every painterly-finished frame, contemplating it, penetrating into the depths of its autonomous content. Only the juxtaposition of portraits and landscapes in each, self-contained situation can create a sense of absent action, movement of events, movement of characters, movement of their psychology” (Bleiman, 1970: 63).

As a result, M. Bleiman posed the question, “why did a group of talented film artists, and artists of different kinds, come, independently of each other, to a single poetics that was sharply different from the general line of art development?” And the film critic suggested that “the origins of this phenomenon should be sought not only in individual tastes, but also in some need of the art itself. ... We know films in our cinematography that completely ignore the spectacular nature of cinema. They are good films and bad films, outstanding films and passé films. Regardless of their quality, they equally lose sight of cinema as spectacle. Films are reduced to a plot, to the reenactment of situations played out by actors. These films are not even supposed to create a visual image of reality. We have a lot of films of this kind, most of them. And naturally a kind of revolt of spectacular cinematography emerged, a desire to oppose the film-play to the film-picture. This rebellion is to some degree understandable, though not promising. ... “School” returns cinematography to its origins of natural spectacle. This is its well-known novelty. It not only insists on using the methods of painting in film, but also asserts a new pictoriality. And one can understand (not justify!) the polemical sharpness of the films of the “school”, the emphasis on the pictorial nature of art, leading to a conscious neglect of its literary elements. Polemics often lead to extremes. That is why you cannot deny the experience of the “school” from the outset: there is no reason to close your eyes to its private achievements. Art is always in development, and innovation is a condition of its existence” (Bleiman, 1970: 67-68).

M. Bleiman further wrote that “one cannot say that there is no true life in the art of the ‘school’ at all. But it appears in an archaic, stylized form. And also in an illustrative form, which is why the seemingly justified appeal to forgotten means of visual expression and the innovation that grows out of this appeal in a strange way returns cinematography to archaicism, to the limitation of its subjects to historical and ethnographic motifs, to illustrativeness and schematization. Art striving to become innovative turns out to be stylization, dangerous for the fate of art” (Bleiman, 1970: 71-72).

At the end of the article, apparently to somehow smooth out its harshness, M. Bleiman emphasized that “this article is not a verdict, but a conversation, not a condemnation of innovation, but a discussion of its principles. Masters of “school” – people thinking and talented. But no talent does not guarantee against errors. They need to think about this” (Bleiman, 1970: 76).

Film scholar A. Vartanov (1931-2019) joined the discussion about the “school” of poetic cinema and regarded M. Bleiman's article very critically, reproaching it for having artificially

and inappropriately constructed a "school" from heterogeneous works of art. "The 'school' this is, – A. Vartanov wrote, – apparently a kind of aesthetic reserve, a kind of monastery where everyone prays from the same books. But as I see it, no school unites the filmmakers named [by M. Bleiman]. They are all different and, above all, in the roots from which their art grows. Where did the concept put forward by M. Bleiman come from? I think it came about precisely because the critic, in his analysis of artistic phenomena, proceeded from techniques and was ready to reduce all the pictures he analyzed to the sum of the techniques. And it turned out that the artists under his pen are distinguished and united primarily by the style, and not the identity of the historical past of nations and not the commonality of their historical future, reflected in the works of these artists. Speaking about the enormous responsibility of contemporary criticism for the condition and direction of cinema art development, one must not forget that one of the most important elements of aesthetic analysis of film should be the consideration of its national identity, its national nature" (Vartanov, 1971: 113).

Literary scholar and film critic L. Anninsky (1934-2019) partially agrees with M. Bleiman that the film *The Evening before Ivan Kupala* "came out as a decorative phantasmagoria, a nice jumble of colors. All these surrealistic passions, moonlight visions replaced by a gaudy riot of color, dwarf mills, priests sitting cuckoo on trees, all these green, gold, purple and other abysses – nothing more than a collection of pictures" (Anninsky, 1971: 144), praised Paradzhanov's *Shadows of Forgotten Ancestors* and their plastic expressiveness.

In response to this, cinema critic I. Kornienko (1910-1975) pointed out that "for a truly scientific analysis of his movie L. Anninsky lacked knowledge of the history of Ukrainian literature, the domestic national order of old Ukraine, his subjectivist approach to the phenomena and processes taking place in contemporary cinematography is especially vivid" (Kornienko, 1971: 8-9).

Many years later, the *Cinema Art* published an article by literary critic I. Dzyuba (1931-2022) titled "Opening or closing of the "school"?" written back in 1970, but reached its readership only in 1989.

I. Dzyuba believed that "in defining the characteristic features of the foundational film for the 'school', *Shadows of Forgotten Ancestors*, in terms of its poetics and life content, M. Bleiman missed much that was important, and interpreted much in a very prejudiced or one-sided way. As a result, the "original idea" of the "school" turned out to be somewhat distorted and, perhaps, strange" (Dzyuba, 1989: 67).

As I. Dzyuba believes, "M. Bleyman, having quite rightly and convincingly shown the inconsistency and inferiority of two another failed films, nevertheless passes judgment not on them, but on the "school", that is, in fact, on the principles of S. Paradzhanov's poetics (for so far the poetics of "school" has been identified with the poetics of *Shadows of Forgotten Ancestors*) (Dzyuba, 1989: 68).

Moreover, "the real qualities of films which, according to M. Bleiman, represent a 'school' do not always and not in all respects coincide with the characteristic that the researcher gives them. If a "school" does exist, then it is desirable to find such attributes which are inherent in all of its works and have decisive form-formative value for them. If there is no school, but a series of different works which objectively express a kind of dissatisfaction with the existing state of cinema, a need to search for a new one, then it was worth attempting to establish the causes of this dissatisfaction and the nature of this need. ... Having spoken of the increasing need to search, M. Bleiman ... the quality of this search was impoverished and often distorted, because it was governed by a preconceived scheme and a priori known judgment of "school". So it was not so much the opening as the closing of ... irrespective of Bleiman's intentions. but a number of the most interesting phenomena of Ukrainian cinematography, a number of the most promising ways of its development. "School", in my opinion, does not exist" (Dzyuba, 1989: 82).

I. Dzyuba, as it turned out in reality, was right in the middle of the story: leaders of Ukrainian cinematography in 1970s used M. Bleiman's article to gradually choke poetic cinematography and creative experiments in general at Dovzhenko studio...

A discussion of cinematic stylistic trends

In 1978 the editorial staff of the *Cinema Art* launched in its pages a discussion about the diversity of stylistic trends in contemporary Soviet cinema. The main purpose of this discussion was to analyze the variety and richness of the styles and forms of the Soviet cinema art of the 1970s.

The discussion began with an article by the film scholar V. Mikhalkovich (1937-2006) (Mikhalkovich, 1978: 69-87).

Returning to M. Bleiman's memorable article "Archaists or Innovators?" (Bleiman, 1970), V. Mikhalkovich wrote that in many Soviet films of the 1970s "the decorative masses prove to be the most active form-forming factor. It even happens that the aesthetic effect is determined by them and not by the characters. In such cases capriciously, whimsically composed, colorful decorative masses suppress the person, reducing him to the role of a special plastic accent. M. Bleiman in his article "Archaists or Innovators?" refers to the second half of the sixties. Consequently, the painterly "school" and "direction" (Bleiman's terms) already have a history of some ten years. In the article "Archaists or innovators?" says a great deal about this "school" – that instead of "films-plays", which neglected the representation, overloaded with dialogues, it put forward "films-paintings", where "the content is transformed into a set, and the set becomes the content", that the shots here are static, hence the entire work generally acquires a statuarial character, that the school "was a form of protest against the reproduction of simple cases "from life" on the screen, against the lack of meaning of naturalistic plots, flooding the cinema". Publishing an article in 1970, the critic observed the emergence of style, saw it at a certain stage of development. And the films which he put under the sign of a "school" (*The Night before Ivan Kupala*, *Superfluous Bread*, *The Plea* and others) had common features in their subject matter. They were drawn to ethnographic, exoticism, depicted not the acts of the actors in all their psychological motivation but the reaction. The construction of the parable was clearly discernible in the plot, and each shot, as well as the entire plot, was constructed as an allegory. Because of this parable, allegorical nature, because of the "principled anti-psychologism" M. Bleiman defined the school as unpromising" (Mikhalkovich, 1978: 70).

However, V. Mikhalkovich was convinced that the practice of cinematography of the 1970s has largely refuted Bleiman's conclusions because in the films of Mikhalkov, Titov, Solovyov and other directors the picturesque frame acquired its lawful place, albeit without any obvious signs of parable. "M. Bleiman associated the desire for picturesque with a certain type of subjects – they are inherent, he believed, gravitating toward exoticism, ethnography, allegorism. But it turned out that later on the plastic expressiveness of the frame appears also in subjects of a completely different type (psychological). Thus, directors were moving in different directions toward plasticity, which gave the frame a particular pictorial completeness and structure, and their persistent pursuit of one goal testified above all to the fact that "pictoriality" became, if not the dominant, then at least the most common style in the films of the mid-seventies" (Mikhalkovich, 1978: 73).

The film director E. Dzigan (1898-1981) disagreed with this point of view in many respects, believing that "V. Mikhalkovich establishes the presence of two different styles in the same work. Mikhalkovich establishes the presence of two different styles in one and the same work, considering such a mixture of languages to be one of the signs of modern cinema. But both multilingualism and diversity have their exact name – eclectic. If different styles are mixed in a film, this is more indicative of the eclecticism of the author's work than of a certain variety of language styles coexisting in one film, as the author of the article tries to assure readers" (Dzigan, 1978: 111).

Reflecting on the problems of cinema, the cameraman Y. Gantman (1932-1987) wrote that "the struggle against beauty undoubtedly reflected a reaction against certain negative phenomena in our cinematography, but it was far from always possible to define the boundary that separated beauty from genuine, real beauty. Again and again the cameraman was not at all to blame for this, because the same image can acquire completely different properties depending on the context of the film. Nevertheless, the deliberate de-aestheticization of reality proved to be as harmful and false as outright embellishment, for it deliberately deprived objects and phenomena of such properties as perfection, harmony, expressiveness, completeness" (Gantman, 1978: 92).

M. Turovskaya, a film critic, draws attention to the fact that "pictorial" cinema of the 1970s partly aspires to the theatricality of life's material: "The old art of theater strives for direct contact with life; the young art of cinema aspires to contact with art styles of the past. Both gravitate toward open, explicit conventionality" (Turovskaya, 1978: 105).

In his account of these theoretical concepts, film scholar M. Zak (1929-2011) noted that "one cannot, however, fail to see how with a certain persistence terms whose meaning is far

from 'textual' cinematography are being introduced into practice and into theory. There is the "film picture": a polemical term coined by M. Bleiman in order to accuse films like *The Plea* of "archaism"... There is the "film collage" proclaimed by S. Yutkevich in word and frame. On the basis of N. Mikhalkov's work there is talk of "the theatralization of cinema" (M. Turovskaya). ... Agreeing with these hypotheses or, on the contrary, arguing, it is necessary above all to proceed from the idea that they do not cover the entire range of cinematic material. Enough examples remain within it with which to correct any claims" (Zak, 1982: 36).

Continuing the discussion, film scholar Y. Bogomolov noted that "form... is a clot, the essence of content. Its phenomenality does not lie in special techniques or combinations of techniques, but in the peculiarities of coupling these or those techniques with vital material. A technique may not, as a rule, be new, but its coupling with the material of reality is new. This is perhaps the most important point to focus on when examining the question of stylistic expressiveness in cinema" (Bogomolov, 1978: 80).

Literary scholar B. Runin (1912-1994) agreed with him in many respects: "The phenomenon of style seems to be the quintessence of art, the innermost secret of artistic matter. In any case, style is so inherently "built into" its structure that it does not lend itself to any abstraction, to any dissection, without losing its true properties. That is why probably the style can be characterized most precisely only by means of art, i.e. figuratively and metaphorically. ... Style is the idea of the selection and internal organization of all elements of meaningful form, the principle underlying their holistic, co-subordinated unity" (Runin, 1978: 63).

Film scholar A. Lipkov (1936-2007) was convinced that the 1970s saw an increase in the "role of the author's beginning in cinema, the importance of his voice – in the first person. And so cinematic poetry did not and cannot lose its significance. It is not at all inadequate to the commonplace set of niceties and pretentiousness. It can appear in various guises: it can grow out of prose... and explode all the usual measures of hypocrisy... Its language can be both "authentic" and "natural", and anti-faithful and anti-natural. ... Poetic vision is the ability to penetrate through the shell of any appearances, exposing their essence, raising the particular to a generalizing height" (Lipkov, 1978: 112).

I. Rosenfeld agreed with this approach: "The author no longer hides in the shadows. He does not want to "die," he is not satisfied with the role of narrator-commentator, but wishes to come out into the "people," to engage in dialogue with the audience. The presence of the "creator," the god of this hour-and-a-half or three-hour "cinematic microcosm" is no longer concealed, but de-masked and demonstrated" (Rosenfeld, 1978: 108).

Film scholar I. Weisfeld (1909-2003) believed that style "is also a broader concept than individual techniques, even quite striking ones, and one time style has its own dependencies. Style is an inheritance of the artistic method. ... Style is barren, narrow, limited until it does not embody – always individually – the laws of artistic thinking, artistic method. To summarize, we can say that the consistency, the unity of style on the screen is the unity of the work's emotional logic, its imagery as a process embracing both social being and psychology, and the depths of the artist's subconscious" (Weisfeld, 1978: 97, 100).

Film scholar S. Freilich (1920-2005) emphasized that "the individual style is the talent, distinguished by the 'uncommon expression of the face'. Talent is a natural phenomenon and a social one equally, talent is a concentration of conscience, it is unselfishly responsive and reacts to social problems as to its own personal problems. Only the original artist can rise to the expression of universality. This is the dialectic of art, and it is no accident that theorists attach such importance to the individual style" (Freilich, 1981: 96).

The philosopher I. Lisakovsky (1934-2004), speaking exclusively for the dominant socialist realism of cinema, believes that "on the philosophical-aesthetic level, the notion of 'style' is as it were laid bare, shedding the motley garb of individual manifestations: here, from the manifold phenomenon 'style' is extracted its essence – as if timeless, the same for all. ... The style is nothing other than a concrete artistic way of expressing certain ideological and aesthetic principles, based on the constructive and emblematic side of artistic creativity. ... The manner, style, character and genre of the work, as well as those or other of its typological features, derive from the realist artist's understanding of the most essential and perspective in man and society, are subordinate to it" (Lisakovsky, 1979: 61, 70).

Film historian E. Levin (1935-1991) was convinced that "V. Mikhalkovich could not... identify the features of the modern style because he regarded it at the level of individual

expressive means, the main ones of which he called the static camera and the intense painterliness of the frame. At the same time, he identifies pictoriality only with plastic expressiveness, thus immediately eliminating the very problem of pictoriality as a style feature. This is because plastic expressiveness is characteristic of every frame of any style of feature film... So we may speak about different forms of plastic expressiveness, about the degree of picturesqueness, and not about picturesqueness as a style (as Y. Bogomolov and I. Weisfeld convincingly point out)" (Levin, 1978: 75).

That is why E. Levin eventually agreed with those participants in the discussion who believed that "the style of film is not reducible to the style of one or more artistic components and cannot be considered at their level and least of all at the level of expressive means and formal techniques. We are obliged to investigate that new aesthetic quality, which is the synthesis of all the styles of all, the components of the movie – the individual styles of all its co-authors. In other words, the subject of our analysis is the synthesis of interacting styles as an unfolding process and simultaneously as a present result" (Levin, 1978: 78).

A discussion of Georgian cinema art

At the end of the 1970s, the *Cinema Art* journal held probably the most famous theoretical discussion in its history – about Georgian cinema.

This discussion began with a sharply polemical article "Georgian Cinema: Attitude towards Reality" by the film critic Y. Bogomolov (1937-2023) (Bogomolov 1978: 39-55).

Here's how the film critic A. Medvedev, who was then deputy editor-in-chief of *Cinema Art*, wrote about the origins of this discussion: "The distributors prepared a certificate for Ermash, which indicated that viewers watch Georgian films very poorly. ... And once on the board Ermash uttered a remark: "Like, we rush with the Georgian cinema, but people do not want to watch it. Where are they going?". I am certain that this remark by F.T. Ermash, which was heard by a member of the Board E.D. Surkov, was the impetus for this article. I do not know why Yuri Bogomolov undertook it. All I know is that he was very nervous about the whole situation after the article was published, when there was a certain resonance. In general, he was writing about films each of which probably deserved criticism, but the thing is that the great modern Georgian cinema was taken out of the brackets. This arrangement of the article, from the title "Georgian Cinema: Relation to Reality" to the editorial line, which undoubtedly varied the words of Philip Timofeyevich Ermash, created a sense of a tendentious pro-worker document" (Medvedev, 1999: 138).

In his article Y. Bogomolov wrote that "cinematographers' artistic temperament, talent, professional skill, good intentions are too often destroyed by the impregnable bastions of sham plots. In the pavilions of "Georgia-Film" studio, maybe not more often than in the pavilions of other studios, but here disasters and injuries are for some reason more noticeable and for some reason especially sensitive. Could it be because here the very intentions, talents, and temperaments of the artists are so unmistakable and obvious?" (Bogomolov, 1978: 40).

This was followed by a rebuke from Y. Bogomolov that in the films *Anara Town* by I. Kvirikadze, *Cranks* by E. Shengelaya, *Come to the Valley of Grapes* by G. Shengelaya, etc. "All the usual and already well-known aesthetic discoveries of Georgian cinema are closed in on themselves. That is why here we are mostly dealing not just with a special worldview that peculiarly and organically combines lyricism and irony, but with an exercise in this worldview, with a kind of training in this worldview. In this way (albeit unconsciously, perhaps even contrary to the author's original intentions), the isolation of feelings and emotions from their immediate sources and specific occasions is achieved. And again, the attitude displaces reality from the frame, substitutes reality, and claims the status of reality itself" (Bogomolov, 1978: 42).

Y. Bogomolov lamented that "there is something fatal in all this. Whether the artist is trying to talk about reality outside of its concrete data, disowning it, distilling his impressions and observations (as, for example, in *The Real Tbilisian*, or composing, inventing a particular reality with its particular concreteness and authenticity (*Anara Town*), or by not inventing anything and not renouncing anything, but directly addressing the material of the present (*Come to the Valley of Grapes*), he always makes his authentic hero a Relation to the World, leaving the World to choose between the possibility of conforming or not to conform to this Relation. That is, leaving reality in the secondary role. ... Apparently, the crisis moments in the works of some Georgian filmmakers are not private facts of their biographies, they are related to some phenomena of general order, perhaps to the crisis of a favorite subject and a favorite

genre. There is an end to everything. In Georgian cinematography the era of imitation has come to an end. Precious treasures of spiritual humanity, of deep spirituality are badly exhausted. The time of lyrical manifestations as a sign of devotion to beautiful ideals has passed” (Bogomolov, 1978: 43, 55).

In the intellectual circles of Georgia in the late 1970s this article by Y. Bogomolov was mostly perceived negatively. Georgian filmmakers saw in it an attempt to give their bosses an excuse to strangle their cinema, as was partly the case with the censorship of Dovzhenko studio cinema after the publication of M. Bleiman's article "Archaists or Innovators?" (Bleiman, 1970).

To appease the anger of Georgian filmmakers the chief editor of *Cinema Art* E. Surkov (1915-1988) prefaced the discussion with the following: “I have been told that Bogomolov's article provoked a very sharp reaction in Georgia. This, I think, is not surprising, because the article is precisely meant to encourage readers to look excitedly into the future of Georgian cinema, into those processes that, if they are not recognized soberly and clearly in time, can lead to leaks, self-repeats, in a word, to phenomena and processes that you have to think about even today. I should not be suspicious that by saying this I am showing a lack of understanding of the achievements of the Georgian cinema in the so-called "parabolic film", in the field of high and vital symbolism, in the art of comicism, which is as full-blooded, "Rubensian" as it is tricky, and often very bitter in the subtext. I am not talking about "close" some artistic trends, the other "decree". The point is different: it seems to me that it is still necessary to move forward, vigilantly avoiding self-replications and clichés weakened by frequent use, by means of a persistent creative search for the generally significant life content, the characters and collisions, the problems and conflicts that emerged on the basis of life itself, that opened up to artists in its eternal movement” (Surkov, 1979: 89, 91).

In response, film director E. Shengelaya reproached Y. Bogomolov's article for the fact that “most of the conclusions made in it are unquestioning and unproven. For example, the critic says that most of the Georgian films of the 1960s and 1970s are limited to purely aesthetic concerns. Is this true? ... denying poetic cinema, the author urges us all to migrate to prose cinema, forgetting or not knowing that Georgian cinema, along with poetic cinema, has long been developing prose cinema” (Shengelaya, 1979: 93, 96).

Film critic K. Tsereteli fully supported the opinion of E. Shengelaya, noting that Bogomolov's article “contains precisely this kind of superficial and outside view. It seems to me erroneous and arbitrary in its basic, fundamental provisions. With all its originality and national peculiarity, Georgian cinema is part of socialist culture. The unity of socio-historical tasks and active creative cooperation, being an expression of Lenin's policy of leadership of the Soviet art, also determined the multinational character of the Soviet cinema. Meanwhile, the author of the article puts the object of study in a strange position: finding out "the relation of Georgian cinema to reality" and accusing it of egocentrism and insularity, he himself analyzes it in isolation from this reality” (Tsereteli, 1979: 105).

“How is it possible, – continued K. Tsereteli, – when posing the problem of Georgian cinema's relation to reality, to omit a number of films which directly respond to this theme? Just because it does not suit the author? I do not understand it. I will say once again that all these reticences are an elementary question of ethics, critical ethics” (Tsereteli, 1979: 108).

K. Tsereteli bitterly recalled further M. Bleiman's article "Archaists or innovators?" (Bleiman, 1970), where “completely different films with a picturesque visual range were declared in it as the works of a certain "pictorial school". The author of the article predicted the authors belonging to this "school" to be doomed to stylization and a permanent crisis only because the artistic idea in the pictures was revealed not traditionally – not through character. Prophecy is not a critic's profession. Doomed by Bleiman to stylization and stalemate, Tengiz Abuladze in his stylistics continues to open new artistic horizons. But has this article also benefited the Ukrainian cinematography? Some in the country took it as a "guide to action", as a call to fight against formalism. Is it necessary to speak of the sad results of this "struggle"?” (Tsereteli, 1979: 111).

Film scholar I. Kuchukhidze shared Tsereteli's opinion: “In contrast to Yuri Alexandrovich [Bogomolov], I think that at the present stage the work of individual Georgian directors does not absolutize this or that way of imagery generalization, this or that type of poetics, let alone this or that theme and problematics. In the work of almost every director one can distinguish between a specifically historical interpretation of the material and a romantic one, and in some cases a

conventionally fantastical one. All of these are manifestations of the variety of forms in socialist realism, which is not, of course, limited to a single type of artistic generalization or typification. ... Yury Bogomolov is evidently irritated by the romantic pathos of our best films, he considers their romantic tone to be false and excessive. And relying on the weak, secondary films resolved in this trend, he tries to find the cause of the phenomenon in the imperfection of the aesthetic structure, in the wrong choice of themes in good Georgian films. Fortunately, both in the past and today, Georgian cinema is quite diverse in terms of both themes and aesthetic positions. Isn't that why Yuri Bogomolov consciously bypassed a number of significant Georgian films, didn't mention them even in passing?" (Kuchukhidze, 1979: 113, 116).

Film director L. Gogoberidze was convinced that "Bogomolov's article is vulnerable in one more thing: it was written without any real respect for culture of the people. It is difficult to put into words how we all felt this disrespect, but it is there. And this is what caused us a special reaction to this article" (Gogoberidze, 1979: 95).

Responding to the criticism of Georgian filmmakers, Y. Bogomolov admitted that he realized that his "article caused not just disagreement, but also resentment. The article was perceived as a "failure" to the Georgian cinema. Hence the desire of the speakers to justify themselves literally on every point of an accusatory verdict, which is what my article seems to you to be. ... I did not write a historical essay. So all reproaches about the incompleteness of the material, as well as on the estimates of these or those paintings, I leave aside. I did not write an anniversary article, so I do not consider it possible to respond to all the ambitious claims and insults about the lack of syrup either" (Bogomolov, 1979: 89-90).

Moscow filmmakers and film scholars also joined the discussion, many of whom tried to justify the editorial position on Georgian cinema.

The speech of film director S. Solovyov (1944-2021) was one of the most benevolent: "According to this logic, the "functional zeal" of Shengelaya and all our other Georgian friends about Bogomolov's article is understandable and even logical. We are dealing with not only artistic and critical analysis of pieces of art, but with a kind of veiled artifice-disguised salvo of long-range artillery, which has a concrete goal outside of art: to defame the entire Georgian cinematography. The polemical pathos of Shengelaya and his colleagues is not based on Bogomolov's article. It has been nurtured by the ancient prejudices associated with the "pro-worker" criticism of the past. The inertia of this approach to criticism is still alive today. And so behind the critical performance of Bogomolov is seen the intention that has non-artistic purpose: to teach the Georgian cinema a lesson, even to attack its prestige. From this it is clear why Shengelaya passionately defends and protects the high achievements of cinema, which needs no protection" (Solovyev, 1979: 120).

Film critic A. Troshin (1942-2008) takes the mildest stand among Moscow cinematographers: "Does Georgian cinema, while moving toward new themes and searching for new artistic means, need to part with what was its uniqueness, its specific intonation? Hardly. Maybe it is worthwhile to check how the spiritual and ethical program of Georgian cinema of the 1960s corresponds today to the reality of new viewer demands. And to complement the poetic "optics" with analytical, psychologistic elements, which must have the same artistic energy as many Georgian films had a different stylistics, a different relationship to reality" (Troshin, 1979: 76).

On the other hand, film critic A. Plakhov was convinced that the main merit of Bogomolov's article which he highly assessed, "is that it raises questions that are also important for Georgian and entire cinematography in general. How completely and deeply does the cinema screen reflect reality? How do poetry and prose relate to each other in today's cinematography? What is the reason for the prevalence of one or another generic, genre structure? How does the realistic imagery of our cinema interact with symbolic and mythological models? All these problems are extremely interesting in terms of the theory of the film process, and, moreover, they are supported by many precise observations, reduced to a solid and in their own way logical concept" (Plakhov, 1979: 122).

Fully supporting the editorial position, the film scholar E. Levin (1935-1991) stated: "We have come together to talk about the urgent problems of the contemporary Georgian screen, and not to discuss Bogomolov's article, which I regard as correct ... and profound, fundamentally important from both theoretical and methodological points of view. ... Thinking about what is going on in the Georgian cinema today, I agree with Yuri Bogomolov: it has been going through

the end of a certain period. We are dealing with a serious, innovative historical and theoretical study, the cinematographic significance of which goes far beyond the scope of our discussion. The article requires thought, an open-minded attitude, one can argue with it, but first one must understand it and certainly not attribute to the author what he did not claim" (Levin, 1979: 102).

This opinion was generally shared by the film critic I. Weisfeld (1909-2003), who thought that "the main merit of [Bogomolov's] article lies not in particular assessments with which one may agree or dispute, but in the transversal line of reflection. The article is essentially about art's aesthetic awareness of cinematic reality, about the fact that these or those artistic forms of content development run out of steam over time, and their repetition impoverishes and deadens art" (Weisfeld, 1979: 111).

Against this background, the speech of film scholar L. Mamatova (1935-1996) looked somewhat strange. Quoting Leonid Brezhnev, she limited her speech to an inarticulate, party-ideological statement that "the main goal remains valid: to reflect the newness and revolutionary youth of our society in the spirit of the time and in the fruitful tradition of our time, to investigate the laws of its development artistically, without, of course, closing our eyes to difficulties and contradictions, but by clearly seeing the direction and prospects of its development. For as we all know only in this revolutionary movement realizes the true dialectics of tradition and innovation in reality and art, the fruitfulness and enrichment of tradition, in which the living past nurtures the present and in unity with it prepares the future" (Mamatova, 1979: 89).

But the final editorial summary looked particularly depressing ideologically, presenting an assortment of ideological clichés and "Communist party" quotations.

It is curious that three years later film critic A. Karaganov (1915-2007), returning to this discussion, wrote that he "strongly disagrees with the evaluation that Yuri Bogomolov gave to the Georgian cinema... But I think that his point of view is not accidental, his article reflected real-world movements of aesthetic thought, the mood in criticism. That is why this article provoked such interesting reactions, a substantial polemic. The discussion made it clearer and more comprehensible that artistic variety in Soviet cinema is not a slogan or a call to action, but the reality of cinematic creativity as it appears both on the screen and in film criticism itself" (Karaganov, 1982: 14-15).

More than thirty years after this discussion, film critic E. Stishova wrote that, in her opinion, the Moscow's "colleagues defended Bogomolov. The Georgian critics and directors' opponents were mostly their own people who were intelligent, clever, well-versed in the ideological situation. And they were not naive at all. Surkov did not succeed in turning us against each other. He understood this very well, and he did not escalate the situation. ... I envied the Georgians, who rallied in the face of common danger, putting aside personal danger. They stood up for their cinema, but most of all for their identity and their right to it. There was a huge moral high ground in this" (Stishova, 2011: 130-131).

Discussions about the popularity of cinema

At the turn of the 1980s a number of Soviet films (*The Crew*, *Moscow Does Not Believe in Tears*, and *Pirates of the 20th Century*) became box office successes never seen before, attracting between 71 and 87 million viewers during their first year of cinematic release, the *Cinema Art* journal decided to hold another debate devoted to the so-called phenomenon of mass market success.

And here the most theoretically sound presentation was that of film scholar N. Zorkaya (1924-2006).

N. Zorkaya noted that "for a long time film industry, and film criticism in particular, generally little interested in the functioning of the film, referred to the issues of "mass", "popular", "box office" to the special management of classification and distribution or in the sociology of cinema (the theme of "cinema and the audience"), judged them in passing, without proper knowledge of the case. The gap between the real life of cinemas and the cozy world of the Central House of Cinema, where we watch selected films of our own and foreign production, was growing wider and wider. This gap was most vividly and conflictingly revealed in the evaluations of "films of success" by the critics and the general public. ... We have a certain set of judgments and clichés that, in my opinion, greatly impede clarity in the questions we discuss-questions that, being theoretically neglected and underdeveloped, are shrouded in a cloud of illusions, delusions, and misperceptions. Here are these clichés: "box-office" is not "mass" because a) the

audience sees what the box-office offers, which means that b) mass success can be created artificially (the number of copies printed, the favorable treatment and "green street" in cinemas for these and not other films, advertisements, etc.) and, finally, c) the number of "screenings" is not yet an indicator of success, that is, that the audience really liked the film: the viewer may not sit through to the end, finish watching it and say with annoyance, "What a load of garbage!". But things are different in real life. Namely: A "box-office film" is necessarily a film of mass success-mass demand-mass preference-mass distribution. Any professional cinema and distribution worker, any conscientious sociologist, who seeks the truth, and does not adjust data to a priori results, will confirm with facts in his hands that the box office index is the most reliable witness of mass success (or lack thereof)" (Zorkaya, 1983: 30-31).

In this regard, Zorkaya rightly drew attention to "another common cliché ... – the cliché of the 'evil distributor'. Because films of mass success, as a rule, become those that we do not like, we are inclined to attribute it to the influence of certain forces that are most often embodied for us in the renting agent, deliberately tucking the viewer "standard-beautiful" films, and even in several major cinemas simultaneously, and at the best evening screenings, but highly talented paintings he gives in the morning and one or two days. But the purpose, the profession of the distributor is to fulfill the plan. ... But he won't be able to fulfill the plan when the theater is half-empty. He is obliged to ensure that the plan is fulfilled, so he sells tickets for the film for which tickets are bought, and for as many days as they are bought" (Zorkaya, 1983: 31).

And further, N. Zorkaya logically and provably justified the phenomenon of mass film success: "For many years engaged in problems of mass art, I am absolutely convinced and repeatedly expressed my conviction that films of mass success are those in which folklore plots, images, expressive means and above all the structure of a fairy tale are reproduced. ... A number of the most important features of mass cinema and folklore coincide or are closely related. These are the inner formulas, the stable schemes of plots as well as aesthetic attributes of mass film (entertaining, effective, colorful, etc.). These mass-produced films could be likened to a single self-reproducing multi-episode feature film, or to a series of feature films, the principal one of which has the archetype of a fairy tale as its underlying basis. Fairy tale structures are often seen in films that are, so to speak, realistic, full of vivid sketches of contemporary life and the truth of our contemporary life" (Zorkaya 1983: 32).

Soon there was an article in the *Cinema Art* journal by film scholar K. Razlogov (1946-2021) wrote an article about amusing cinema, in which he reasonably pointed out that "if it is with pragmatism that Americans ... strive to calculate the role and 'share' of good leisure – including entertainment – in the growth of labor productivity, then we should also consider the fact that the driver of this central indicator of economic progress is not only new technology, not only improved services, but also the full development of the recreational and entertaining function of art" (Razlogov, 1984: 72).

K. Razlogov further wrote: "Soviet criticism, including film criticism, spent a great deal of time and energy denouncing entertainment in its bourgeois version. The textbook formula of "diverting – to entertain, entertaining – to distract" and the attendant notion of "escapism" served as the basis for an initial and a priori negative evaluation of the entertaining cinema. But even in the capitalist world, entertainment is by no means always a "cheap spectacle". ... As proof of this, suffice it to cite the indisputable example of Charlie Chaplin. The theoretical basis for negativism is that entertainment is synonymous with "escaping" from life. But it is possible not only to distract, but also to educate and develop the personality and to educate the audience ideologically, morally and aesthetically. Moreover, in the conditions of socialism entertainment in itself is a positive value, a source of social wealth" (Razlogov, 1984: 73).

K. Razlogov then goes on to suggest, logically, that "It is necessary to encourage the artist to work in the genre, not to neglect it, to meet the needs of the audience, not to reproach them for their 'undeveloped taste. After all, the eternal need for carnival is essentially indestructible. One has only to learn to entertain, not to distract, but to teach, to educate, to form artistic tastes, to develop personality" (Razlogov, 1984: 81).

Of course, everything said by K. Razlogov's point of view substantially differs from the view, which for many years reigned in official Soviet film criticism, that "a study of the demands of the mass Soviet audience shows that it is not escapism, nor a desire to escape from the hardships of reality, nor a need for mindless entertainment, that determine our audience's attitude toward cinema. The long-standing practice has shown that with the help of films the

Soviet viewer consciously seeks to go deeper into the complex phenomena of life, to find the answer to the questions that concern him, to gain aesthetic pleasure. We can rightfully say that along with the phenomenon of Soviet cinema in our country the phenomenon of the Soviet viewer was formed" (Baskakov, 1981: 69).

Film scholar V. Dmitriev (1940-2013), entering into a polemic with K. Razlogov, has expressed a highly controversial hypothesis that "the romantic dream of pure genres is an illusion. ... The situation of the present time, the moment of development of art, the relationship between the artist and the viewer are now such that the genre-bearing construction of an entertainment work must include a complicating parameter as a necessary ingredient to ensure stability. The number of such ingredients is quite large, and it is up to the artist's intention, skill, and taste to determine what he chooses. In some cases a correction to a different genre comes in handy, in others – stylization, in others – a replica in the direction of old cinema" (Dmitriev, 1984: 86).

This idea of genre synthesis as a component of mass film success was also supported by film scholar K. Shcherbakov (Shcherbakov, 1984: 50-59).

Film scholar M. Zak (1929-2011), who entered into the theoretical dispute, noted that he was close to V. Dmitriev's position, who wants to know not only the attendance figures of this or that film, including adventure films, but also the real price of success. What does it consist of? (Zak, 1984: 106).

And the film critic J. Warszawski (1911-2000) disliked (in our opinion, irrevocably) the very term "entertaining film": "If you want to call some films entertaining, how will you call others? All films have to entertain. And funny comedies, and exciting adventures, and philosophical dramas. There are no good non-entertaining films, or rather, there cannot be" (Warszawski, 1984: 37).

On Problems of Film Criticism and Film Studies

Articles on theoretical problems of film criticism in the *Cinema Art* journal, as in the previous post-war decades, addressed both the history and the present stage of film criticism as a science.

Film scholar E. Levin (1935-1991), analyzing V. Shklovsky's book "Over 40 Years. Articles on Film" (Shklovsky, 1965), he recalled what he believed to be Shklovsky's erroneous statement: "The new form is not to express new content, but to replace the old form, which has already lost its artistry" (Shklovsky, 1925: 27). "Indeed, Shklovsky's assertion exposes at least two contradictions of the concept that cannot be resolved within it. Contradiction one. Artistic form, as it was understood by the *Society for the Study of Poetic Language*, should not change, develop, become morally obsolete, for it is the sum of techniques. But the history of art shows the contrary. The second contradiction. For *Society for the Study of Poetic Language*, the form of a work of art, taken by itself, is its artistry. But then the moral deterioration of form must be accompanied by a loss of its artistry. But all forms in art, even archaic forms such as heroic epics or ancient tragedy, retain their artistic qualities for us. How can this be explained? The formal school offered no convincing answer: it understood form and artistry narrowly" (Levin, 1970: 107-108).

On the other hand, E. Levin praised V. Shklovsky for "realizing that 'assemblage of attractions' in theory and practice was the negation of a predetermined form identical with a certain content. This point must be emphasized because it was not sufficiently taken into account, which repeatedly led to a superficial interpretation of Eisenstein's pioneering searches: they were declared formalistic, blasphemous in relation to the classical heritage. Meanwhile, the "montage of attractions" was a crisis – in the productive sense of the word – realization of the undeniable fact that the artistic form is not indifferent to the content and that the new content cannot be conveniently packaged in the usual forms of pre-revolutionary art. The decisive, extreme rejection of the old form proclaimed by the "montage of attractions" was the beginning of its natural transformation, which joined the general flow of the search for new means of expression and new imagery" (Levin, 1970: 115).

At the turn of the 1970s, the *Cinema Art* turned to an analysis of the subject and method of film studies (Zvoncek, 1970: 127-144).

Film scholar S. Zvoncek insisted that "the subject of film studies is film as a medium. ... we have abandoned the artificial limitation of the subject of film studies to works of film art" (Zvoncek, 1970: 134), and among the methods of film studies he singled out compilation,

comparative (as a scientist has to deal with labor-intensive research works of comparative nature, drawing parallels between cinema and literature, cinema and theater, cinema and music, cinema and the fine arts)" (Zvonicek, 1970: 135). "The next place in the hierarchy of methods, – S. Zvonicek wrote, – is occupied by the method that has the right to be called 'exact', for even the most abstract reasoning would have to rely on statistical facts. The question of quantity and its relationship to quality very often falls within the field of view of the film critic. The use of statistics is considered a matter of course in film distribution and commerce. Similarly, statistics are necessary for the reasoning of the film sociologist" (Zvonicek, 1970: 136).

He also recalled that "the individual disciplines of art history – aesthetics, sociology, history, economics – transfer their already established method to cinema as well. They impose on it their experience, their traditions, the rich literature that fills libraries. In addition, many film scholars have studied in the workshops of theater, literature, and fine art. ... Masters of desk research belong to the past: such a complex phenomenon as cinematography can be grasped from a scientific standpoint only with a broad method and the combined forces of a group of scholars studying a selected problem in various aspects" (Zvonicek, 1970: 143).

However, this kind of theoretical approaches of S. Zvonicek was criticized by the philosopher E. Weizman (1918-1977), who disagreed with the fact that "the range of issues of film studies affects only the theory of communication and mass culture because this approach is one-sided. It diminishes the significance of cinema as an artistic creation, as a kind of artistic activity. ... It would be a delusion to dissolve the art of cinema into the general means of mass communication and powerful influence on the masses without seeing its figurative, aesthetic nature, without seeing its role in the creation of artistic values which, for us, actively help transform society and man on communist principles, while in the bourgeois world they can be means of defamation of personality" (Weizman, 1972: 84),

That said, E. Weizman was against "reducing criticism to a mere sociological analysis of the content of a work perceived as a mere cast of reality, circumventing the complex mediations that lie between life and art and give rise to the singularity of artistic form, of artistic expression because one cannot ignore the process of birth of artistic truth, different from mere imitation of life, from crude naturalism" (Weizman, 1975: 94).

At the same time, E. Weizman emphasized that "the sociology of cinema significantly expands traditional film studies, because the researcher here inevitably encounters a number of phenomena essentially important in the context of problems of a general sociological and general cultural nature. And these problems are primarily ideological. It is no accident that theorists of anti-communism are stubbornly trying to separate the art of our society from socialist society itself. ... Therefore, literary and art criticism, and film criticism in particular, must have its own special connections with the sociology of art. After all, criticism plays a kind of direct mediator between the artist, on the one hand, and the spectator, on the other, between the phenomenon of art – the work – and a living, complex, multifaceted and contradictory life, in some ways always wider and more boundless than this phenomenon" (Weizman, 1975: 97, 103).

Quite acute for those times the problems of film studies were posed in the article of film critic V. Dyachenko: "Is it surprising that there is simply no unified theory of cinema (analog of literature theory)? "Most of the questions of cinema art" and "questions of film dramaturgy" surprisingly arise and are still being addressed separately. To be perfectly frank, most of both come down to general aesthetic questions, illustrated only with cinematic material. For many specific and extremely important problems of cinematic practice, however, cinematic theory has not yet been approached. What, for example, is known about the essence and regularities of cinematic rhythm? There is not even a coherent definition. And is it even possible to imagine a more special and more important "question of cinema"? Thus, it has to be stated that the theoretical foundations of the most important art (with the exception of general aesthetic ones) are weak and have no pioneering influence on the development of cinema art" (Dyachenko, 1971: 19).

The philosopher N. Parsadanov (1922-1985) argued in his article in favor of the union of film criticism and aesthetic theory (Parsadanov, 1971: 11-15). He argued, however, that this kind of alliance would be fruitful only if "the influence of Marxist-Leninist methodology as a whole, the influence of the fundamental principles of revolutionary philosophy and the ideology of socialist humanism on art criticism were strengthened. ... This also contains the guarantee

against the dangers of taste, subjectivism, and group predilections, which often appear under the banner of the struggle for principles. Blunt categorical evaluations and schematism of far-fetched constructs presented as true principles are in their essence the opposite of it. Behind them, they hide a theoretical inconsistency and methodological helplessness. Far from the principles of Marxist-Leninist analysis of art are all vagueness and vagueness of critical judgments, the avoidance of clear and precise positions in relation to the artistic phenomena in question” (Parsadanov, 1971: 11-12).

The film critic G. Kapralov (1921-2010) was also very Marxist-Leninist in his theoretical approaches, emphasizing that individual successes in film studies “cannot conceal the serious backlog between theory and film-making, especially in the development of such central problems as questions of socialist realism, Communist Party and folk art, which are still often interpreted in a simplistic, dogmatic way, without regard for the richness of Soviet art, the variety of its forms and styles. The sporadicity of the appearance of theoretical works devoted sometimes only to one aspect or stylistic feature of contemporary film, one direction or another, sometimes leads to the fact that such a work suddenly becomes, like a lone tree in the steppe, the only point on which all eyes are focused. As a result, a private problem covered in a book inappropriately begins to claim a broader significance” (Kapralov, 1971: 17).

At the same time G. Kapralov was convinced that “a talented critic goes as if next to the artist, and the throes of creativity pass through his soul as well. The epithet "artistic", which we add to the name of a critic engaged in the analysis of art phenomena, signifies, in our opinion, not only the object of research, but also something essential that concerns the characteristic of the critic's own work. The critic is also an artist, only the genre of his work is somewhat different, more nakedly corrected by analytical, thought. A critic is neither a detractor nor a toastmaster. To think together with an artist, to help him or her not to lose sight of the broader horizon of life and art, to go with him or her internally, as it were, along the artist's creative path, and to prompt and design the right continuation of the path where the artist stopped, stumbled or failed to see the way ahead – what a noble and lofty task! ... Soviet cinema art has a faithful Party compass. And the Soviet critic – artist and citizen – considers himself 'mobilized and summoned' on the great front of the creation of communist culture” (Kapralov, 1971: 17-18, 20).

I. Weisfeld also agreed with G. Kapralov: “Criticism is art, and a critic is supposed to have the same impression, emotionality, perspicacity, creative temperament, and ideological conviction as the film-maker. Criticism is a polygenre, just like cinema itself: a study, a note, an essay, a commentary (for TV and radio), a feuilleton, a parody... There is one difference: criticism, at its very source, is a science. Science in action, in constant reconnaissance by battle” (Weisfeld, 1971: 80).

In a similar vein, philosopher and film critic V. Kudin (1925-2018) argued about the tasks of film studies and film criticism, emphasizing that “serious sociological research, generalization and analysis of facts can give the critic a real scientific basis in his judgments and conclusions. And only by relying on them can the film critic successfully fulfill another part of his task: to actively assist the creative search of the artist. A serious discussion of the aesthetic qualities of film, of its poetics, and again, of course, in the broad ideological and political context of the problems and concerns of the contemporary artist. And without this it is difficult to talk about the serious impact of a critical discourse on the viewer and on the film process. ... Solving these problems means moving forward with the development of the method of socialist realism. Conversely, only by focusing the attention of the entire collective of film critics on current issues of the method of socialist realism can we tangibly contribute to increasing the ideological efficacy of our cinema” (Kudin, 1971: 78-79).

V. Zhdan (1913-1993) also believed that “for film studies (including theory and criticism) an important task continues to be strengthening the scientific, consistent approach to the facts of film history and theory, their precise and clear comprehension from Leninist Party positions. It is primarily a question of the Marxist-Leninist methodological equipment of film criticism” (Zhdan, 1971: 103).

M. Zak (1929-2011) argued along similar lines, insisting that film criticism, in order to become "effective, scientifically authoritative, must rise to a nationwide, genuinely Communist Party point of view on everything that is subject to our analysis, must take place in the bright light of our personal Party conscience for our common cause” (Zak, 1971: 107).

E. Bondareva (1922-2011), L. Roshal (1936-2010), R. Sobolev (1926-1991), and other Soviet film scholars (Bondareva, 1971: 10-14; Roshal, 1971: 14-18; Sobolev, 1971: 109-111) were in agreement with them.

Film critic K. Scherbakov was more specific in his article based on the current practice of film criticism, emphasizing that there are still "few articles and feuilletons, few rejoinders devoted to films that knowingly fail, even shoddy ones. Probably, the reasoning goes something like this: "Well, it's obvious, it's beyond art, is it worth wasting gunpowder, breaking lances..." And so the film, the failure of which is visible to the naked eye, quietly goes on all the screens with complete silence of the press. And the viewer, especially those who are not sophisticated in critical and cinematic subtleties, has a reasonable feeling that the critics treat this film if not favorably, then at least tolerantly. Needless to say, this tolerance is inappropriate, even if it exists only in the perception of a certain part of the audience. ...To say nothing of the fact that the filmmakers themselves may have the impression that their productions are, as a rule, beyond criticism. An impression that must be nipped in the bud and debunked" (Shcherbakov 1971: 22).

It is worth noting here that this discussion of cinema studies and criticism unfolded in 1971, before the publication of the Resolution of the Soviet Communist Party's Central Committee "On Literary and Artistic Criticism" (Resolution..., 1972). Thus, Editor-in-Chief E. Surkov (1915-1988) successfully played a bit ahead of the curve.

The Resolution of the Soviet Communist Party's Central Committee "On Literary and Art Criticism" noted that "many articles, reviews, and critiques are superficial, lacking philosophical and aesthetic quality, and testify to an inability to relate the phenomena of art to life. Up to now, criticism still displays a conciliatory attitude toward ideological and artistic marriage, subjectivism, budding and group predilections. ... Criticism is still not active and consistent enough in asserting the revolutionary, humanistic ideals of the art of socialist realism, in exposing the reactionary essence of bourgeois 'mass culture' and decadent movements, in combating various kinds of non-Marxist views on literature and art and revisionist aesthetic concepts" (Resolution..., 1972). It was therefore proposed not only to overcome these shortcomings, but also to "fully promote the strengthening of the Leninist principles of the party and the people, the fight for the high ideological and aesthetic level of Soviet art, to consistently oppose bourgeois ideology" (Resolution..., 1972).

And since the December 1971 Plenum of the Union of Soviet Cinematographers had been dedicated to the current situation and tasks of film criticism in light of the decisions of the XXIV Soviet Communist Party's Congress, the film critic A. Karaganov, reflecting the decisions of this Plenum, noted that "in obligation and duty of our country's only thick film *Cinema Art* journal is supposed to be not only a social and political and critical, but also a theoretical organ of Soviet cinematography. However, the theory section occupies a negligible place on its pages. It sometimes publishes articles on sociology and film history, but hardly any theoretical articles at all. The journal does not publish any problematic annual reviews of contemporary cinema, which is also unfortunate because the very genre of these reviews would have demanded a closer connection between criticism and theory, to move more resolutely from the evaluation of individual works to an understanding of the cinematic process. Naturally, for theoretical work or theoretical deepening of criticism, it is not enough to have the appropriate inclinations and skills – one must be able and willing to think in terms of art as a whole, in terms of our complex century, bearing in mind the development of Soviet society, the fate of the revolution, the struggle of ideas and social forces in the modern world. It is much more difficult and bothersome than choosing a film to one's liking and concentrating on examining its plot or stylistic peculiarities. But fruitful qualitative changes and achievements await criticism precisely on the path of mastering a scientific methodology of analysis, on the path of an organic connection of the social, ideological and aesthetic approach to film, of social, ideological and aesthetic criteria in its evaluation" (Karaganov, 1972: 8).

And it must be said that even after this, admittedly quite harsh criticism, E. Surkov, editor-in-chief of the *Cinema Art*, managed to keep his chair for another decade. I think this was due in part to the discussion he had organized in advance in 1971 about film studies and film criticism.

Also in 1972, another resolution of the Soviet communist Party Central Committee was published, this time "On measures for the further development of Soviet cinematography,"

which noted that the screens “often see films which do not meet the ideological and aesthetic criteria of Soviet art and the increased demands of the audience. Cinematography lacks depth in the artistic reflection of the most important processes of modernity. Not everything is done to show the economic, social and cultural transformations carried out by the Soviet people under the leadership of the Party, to depict important social changes taking place in the life of the working class, the collective farm peasantry and the intelligentsia, the struggle of the Party and the people for an organic connection of the achievements of the scientific and technological revolution with the advantages of the socialist system” (Resolution..., 1972).

For this reason, the director S. Gerasimov (1906-1985), basing himself on both these Resolutions at once, reminded us that “it is by no means an exhaustive task for the critics to give a general characterization of this or that artistic phenomenon. It is necessary to see a work in the broad context of historical and contemporary phenomena in literature and art, and of the reality they reflect. ... Aware of the importance of Soviet cinema in the national struggle for communism, and fully aware of the tremendous tasks that this entails for film criticism and film theory, filmmakers are entitled to expect both a demanding attitude toward their work and a careful and friendly attitude toward it from their critics” (Gerasimov, 1975: 2-3).

S. Gerasimov further noted: “The creation of the Scientific Research Institute of the Theory and History of Cinematography should be regarded as an important event. The Institute is called upon to become the center of Communist Party cinematographic science, to unite and lead the creative research work of a large group of scientists and assist in the training of new scientific cadres” (Gerasimov, 1975: 7).

The film scholar V. Baskakov (1921-1999), appointed director of this research institute, turned to his favorite subject and pointed out that one should not “forget that the bourgeoisie and its ideologists make extensive use of the screen for their own purposes, trying to instill myths about the prosperity of capitalism in various parts of the world or to distract the mass consciousness from the real processes taking place in the world today by means of complicated camouflage. To this end, the most subtle, most complex means are used: left-wing extremist slogans, pseudo-revolutionaryism, bourgeoisness masquerading as anti-bourgeoisness. All of this must be seen, understood, and evaluated” (Baskakov, 1975: 91).

And in his article “The Cinema Art of Socialist Realism and the Falsifications of ‘Sovietologists’” V. Baskakov, as always, clearly refuted the opinions of bourgeois film critics: “Whatever our ideological opponents say, whatever “models” of the history of Soviet cinema they construct, however cunningly they try to confuse the question of the ongoing progressive development of Soviet cinema, they will not succeed in replacing truth with lies, they will not succeed in covering up their true intentions and plans with “scientific” toga” (Baskakov, 1977: 52).

In 1976, the editorial board of the journal *Art of Cinema* decided to hold another discussion on the methodological problems of film studies and film criticism (Methodological..., 1976), in which film scholars V. Baskakov (1921-1999), V. Bozhovich (1932-2021), N. Gornitskaya (1921-2005), E. Gromov (1931-2005), L. Kozlov (1933-2006), E. Levin (1935-1991), L. Mamatova (1935-1996), Y. Martynenko (1932-1985), K. Razlogov (1946-2021), V. Sokolov (1927-1999), E. Surkov (1915-1988), M. Turovskaya (1924-2019), Y. Khanyutin (1929-1978), D. Shatsillo, V. Shestakov (1935-2023), I. Weisfeld (1909-2003), R. Yurenev (1912-2002), philosophers M. Kagan (1921-2006), A. Novikov (1936-2022), N. Parsadanov (1922-1985), etc.

As part of this discussion, film historian I. Weisfeld noted that, in his opinion, “an alliance of film studies, philosophy, and sociology will be fruitful only when each of the fields of knowledge does not diminish its goals and its “subject matter”. This is all the more necessary to remember that inconsistency in defining the boundaries and subject matter of research is not a rare phenomenon in our theoretical literature” (Weisfeld, 1976: 55).

Filosopher M. Kagan insisted that “the prospect of the development of the scientific study of art consists precisely in rising from its one-sided study by the methods of art history disciplines to its systematic study by an ensemble of methods of different sciences” (Kagan, 1976: 75).

Opposing M. Kagan, E. Gromov believed that “on the general theoretical plane it is necessary to clearly understand that the main method of studying art is aesthetic and art history methods adequate to the object of study. These methods should be improved and enriched, but

not at the expense of losing their own specificity. ... Information theory, even when supported by philosophical and aesthetic analysis, proves unable to grasp the specificity of art" (Gromov, 1976: 60).

Film scholar E. Levin (1935-1991) emphasized that "the object of cinema history as a science can be considered the cinematographic process as a whole, that is cinema as art, as an area of culture and spiritual life of society, as a social and aesthetic phenomenon – in its development and diverse connections with other areas of culture and social life. A complete study of the cinema process requires the combined efforts of scholars from various fields, especially art historians, cultural historians, sociologists, and psychologists; however, a film critic should be well-versed in all of these fields in order to participate equally in the complex study of the film process. The subject of the history of cinema as a science is the regularities of the development of cinema as art, the laws of aesthetics, taken in their development and ultimately conditioned by the laws of social life. The object and the subject of science are thus organically linked. The subject highlights its specificity in the phenomenon under study. I find the methodology of historical-typological analysis of social and aesthetic phenomena productive and promising. Such a method today no longer needs to overcome external obstacles, since it is not accompanied by the ominous shadow of comparativism and the grimaces of flat structuralism; it can deal with its own internal problems" (Levin, 1976: 82-83).

Film scholar N. Gornitskaya (1921-2005) recognized the systemic approach as the most promising for studying the history of cinema: "this approach will allow us to cover in the unity of opposites the triad: production-creative activity – film – spectator, which in the traditional approach was usually disconnected" (Gornitskaya, 1976: 80).

Film scholar R. Yurenev (1912-2002) expressed his disagreement with the fact that "philosophers and sociologists divide art criticism and the very process of art criticism into levels, aspects, methods, and slices so diligently. ... In a genuine art historian who wishes to know and describe the development of art, all these methods merge, alternate, coexist. And further suggested that instead of all these "levels," we should recall Eisenstein's principle of "polyphonic description" of the development of cinematic art. What does polyphonic mean? It does not at all mean that in an orchestra all instruments play in turn or sound simultaneously. It means that the artist chooses from the arsenal of representational means those means which he needs at the given moment, chooses and uses them for the solution of this or that ideological and artistic problem. ... Art historian should also be able to master this polyphony. ... The work of a film critic consists of three stages. The first stage is watching, the second stage is writing, and the third stage is printing. And at all these 'levels' we have many difficulties" (Yurenev, 1976: 98-99).

V. Kuznetsova (and, in our opinion, quite rightly) drew the discussion participants' attention to the fact that "if we attract the sociocultural context to study the history of cinema, then, obviously, we are entitled to set ourselves the opposite task as well – to use film as a means of studying the history of Soviet society. After all, film, perhaps even to a greater extent than a novel or a play, is an invaluable source primarily for studying public consciousness, social emotions, for understanding the ways of social and moral progress, finally, for judging what was the appearance, the way of life at this or that period of history, how the world looked when its features were sought to be captured by a movie camera. The second essential point ... is the need to study not individual outstanding films, but the cinematic flow, that is, the totality of film production of the period. Studying individual films, as well as studying individual directors in isolation, leads inevitably to one-sidedness, to a loss of a sense of context and, consequently, to a shift in criteria. We often treat the film stream with undeserved neglect. But it is, after all, where there is a quantitative accumulation of the new, which precedes the qualitative leap that takes place in the best films" (Kuznetsova, 1976: 92).

Y. Khanjutin (1929-1978) stressed that "one of the most important methodological problems is considered now the problem of forecasting the development of cinema art in accordance with and in connection with the movement of our entire socialist culture" (Khanjutin, 1976: 98).

Somewhat separate from the discussion was the "looking ahead" opinion of K. Razlogov, who emphasized the importance of studying the place of audiovisual communication media (in particular cinematography and cinema art) in the system of culture: "This problem must be considered from the perspective of sociology, paying particular attention to the radical

difference in development trends under capitalism and socialism. That is why I cannot agree with the idea expressed here that film studies must be only art history. Since cinema is a means of communication whose functions are by no means limited to artistic production, film scholars are faced with the task of investigating the whole multitude of real (and possible) forms of use not only of cinema, but also of television, videotapes, holography, and other means of audiovisual communication. This problematic is the focus of a large number of contradictions that we often encounter, but are unable to overcome them because we remain in the grip of only art-historical notions" (Razlogov, 1976: 92).

Of course, the participants of the discussion could not ignore the attitude of film studies to foreign cinema. V. Shestakov (1935-2023) believed that "it is necessary to study the links between foreign cinema and philosophy, including various fashionable Western philosophical concepts. One should not underestimate the influence of Freudism, existentialism and neo-Freudism on contemporary cinema. We should not forget other currents either. Unfortunately, we have few works devoted to analyzing the connection between idealist philosophy and bourgeois cinematography" (Shestakov, 1976: 81). This thesis was supported by V. Baskakov, N. Parsadanov and others.

Strange as it may seem, the most conservative and ideologically stereotypical statement of the future active "perestroika" fighter against all negative phenomena in Soviet cinematography was that of film critic L. Mamatova (1935-1996), who reminded only that "the internal core of the formation of multinational Soviet cinematography was the formation of the socialist realism method. Meanwhile, the theory of socialist realism itself was far from being fully developed in our cinematography. Some of its provisions, scattered in monographs and articles, were yet to be summarized in a fundamental work" (Mamatova, 1976: 88).

In 1977, the editors of the *Cinema Art* decided to mark the fifth anniversary of the Soviet communist Party Central Committee Resolution "On Literary and Artistic Criticism" (Resolution..., 1972). Without any reference to the publications of specific film critics, the editorial article on the occasion asserted the following: "But how many reviews are published (in *Cinema Art* as well) where successes are overrated and failures are passed over in silence or only timidly pointed out. Group critique, amicable critique, is successfully dying out, but still, now and then, an article appears which owes its appearance only to the vagaries of the critic's taste and which is in no way adjusted to the general ideological and artistic reference points in our art, and which is not correlated with the tasks that our time and party have set before us" (Criticism..., 1977: 7).

Then a discussion about the role of film criticism in contemporary society unfolded on the pages of the journal. Answers from film critics-in-chief (V. Baskakov, V. Zhdan, A. Karaganov) were filled with standard phrases about socialist realism, ideological struggle, etc. True, A. Karaganov (1915-2007) correctly pointed out that "film critics often write about films without taking into account how these films look, what actual "harvest" of thoughts and feelings they gather in the audience" (Searches..., 1977: 16).

Film historian A. Krasinsky noted that "looking through the press, you can come across quite a few reviews and articles in which a high evaluation of a particular film is made solely on the basis of the importance and relevance of the subject matter. In such cases, the very low artistic level of the film is not taken into account" (Searches..., 1977: 17). This was, in our opinion, a fair statement, and many reviews in the *Cinema Art* of the period 1969-1985 could serve as an example of this.

The boldest text about Soviet film criticism was written by film critic Y. Khanyutin (1929-1978), reasonably asserting that "our criticism is still rather toothless. To be more exact, critical courage can be seen, but more and more on minor pictures by minor directors, or, better, on foreign ones. ... And if you don't like the leading director's picture, you'd better turn a blind eye, keep silent – otherwise you'll get into trouble!" (Searches..., 1977: 25).

Yes, Soviet film critics, whether in the 1960s or 1970s, had to select their material and personalities carefully in order to hold their discussions. Is it conceivable, for example, that a discussion of principle could have arisen in the 1970s in the *Cinema Art* about the films *A Story about a Communist* or *A Thought about Kovpak*? The question, again, is rhetorical.

Part of the theoretical material of the *Cinema Art* was devoted to the analysis of foreign film studies approaches.

For example, film historian R. Yurenev (1912-2002) analyzed the film studies views of S.

Kracauer, believing that his position, viewing art as a reflection of reality, convinced “of the possibility of influencing human society through art, is close to the Marxist understanding of the essence and tasks of art” (Yurenev, 1972: 135). While “the idealistic, subjectivist position of most modern foreign art theorists leads them to assert the freedom of the artist from life, the independence of art from reality. Kracauer ... basically approaches the materialist position, asserts realism in art, although he understands it, in our view, in a somewhat limited way. In his view, modern bourgeois society is characterized by the impoverishment of man's inner world and modern man's alienation from his surrounding life, and cinema, with its ability to make the invisible visible, can bring man back to the real world, to material reality. This is what makes cinema a socially significant factor. And in this we can agree with Kracauer” (Yurenev, 1972: 138).

Yurenev lamented, however, that Kracauer “cannot rise to the Leninist theory of reflection, which teaches that reflection is by no means adequate to the reflected, that the creative process is a reflection of the world in the subjective consciousness of the artist, which seeks not to mirror “disinterested” copying, but to reveal the essence, to reveal the characteristic or unique features of reality. The artist in the creative act organizes, directs, connects the phenomena of reality in order to achieve certain goals” (Yurenev, 1972: 143).

Analysing the works of Western film scholars (Seton, 1952; Seydor, 1973-1974) devoted to S. Eisenstein, film scholar L. Kozlov (1933-2006) ironically noted that “the idea of Eisenstein as a lone genius, a martyr of the Soviet regime, a vulgar Freudian, etc., has gained a certain following with Seton” (Kozlov, 1975: 155). But in contrast to Mary Seton's sabotage, which tendentially opposed Eisenstein to Soviet society, P. Seydor, on the contrary, leads a direct attack on Eisenstein's work as an example of art that connected itself with the socialist revolution and Soviet social life. The proposed concept is most succinctly expressed in the following words about *The Battleship Potemkin*: “...The film turns out to be a skillfully concocted political caricature which passes itself off as an epic poem. In other words, Eisenstein is not a real artist at all, but only an imitator, posing as a representative of true art in his films that distort reality for the purposes of political propaganda” (Kozlov, 1975: 159).

The conclusion of L. Kozlov's conclusion was expected for the film scholar who at the time stood on the positions of Soviet ideology: „to understand Eisenstein's method, to agree with it or at least recognize its positive aesthetic value among other values, the viewer and critic, as it appears, must have some qualities of worldview, which Paul Seydor completely lacks. For the aesthetics professed by Seydor is the aesthetics of non-interference in the course of life, in natural and social reality, in its status quo, understood in a bourgeois and protective spirit. This is a protective aesthetic, let us call things by their proper names at once” (Kozlov, 1975: 160).

In an article by the film scholar M. Yampolsky with the characteristic title “Dead ends of psychoanalytic structuralism. Western film studies between semiotics and Freudianism” (Yampolsky 1979: 92-111) argued that „semiotics of cinema, which established itself as a leading film theory in France in the mid-1960s, has become a thing of the past, giving way to a structural-psychoanalytic theory of cinema. ... Metz's book “The Speech of Cinema” (1971) summed up both areas of research. It has been clearly proven that cinema does not operate with its own specific signs, but borrows its sign material from the socialized and symbolized reality around us” (Yampolsky, 1979: 92).

As for bourgeois aesthetics' appeal to Freudism, it was, according to M. Yampolsky, “associated with a deep disappointment in the possibilities of rational comprehension of the essence of art, with an interpretation of art itself as an irrational formation within culture. At the same time, Freudianism offers a kind of scientific methodology for analyzing those “stumbling blocks” that cannot be dissected by the traditional methods of art history. Scientific methodology for the study of the irrational and was attracted as a panacea for the disease that has struck cinematic semiotics” (Yampolsky, 1979: 92).

M. Yampolsky later noted that C. Metz (1931-1993), infatuated with Freudism, false philosophical and methodological preconditions led ... away from the real cinematography to which he had made a considerable contribution (Yampolsky 1979: 96), and studies by French structuralists “show that Freudian theory is not applicable to the study of cinematography, that the application of psychoanalytic theory to art in its pure, unprocessed form is unproductive” (Yampolsky, 1979: 111).

As we remember, by the mid-1970s, the so-called "détente" policy gained strength in relations between the USSR and the West, which made international contacts more accessible. However, cinematographer N. Savitsky, citing the speeches of L. Brezhnev, wrote: "Today, in the conditions of the strengthening unity of the fraternal socialist countries and the consolidation of forces for peace, democracy, social justice and freedom of peoples, the ideologists of the bourgeois world are more active than before in their attempts to protect the foundations of the system built on the exploitation of man by man. It is not only in politics that anti-communism is being intensively introduced; penetrating virtually every sphere of social life in capitalist countries, it is also affecting culture, since artistic creation, oriented in this way, is a means of spreading bourgeois ideology and of treating public opinion in a spirit of hostility to socialism. Our ideological opponents skillfully use the press, radio, television, and cinema controlled by them for reactionary anti-socialist propaganda" (Savitsky, 1976: 113).

Somewhat separate in this series of articles on Western film studies was the work of film scholar S. Toroptsev, "On the Recipes of Anti-Sovietism. On Maoist "criticism" of socialist cinema" (Toroptsev, 1976: 149-160), which analyzed film studies published in the then People's Republic of China very negatively.

On Popular Science Cinematography

Not as often as in previous years, but consistently, the *Cinema Art* published theoretical articles on popular-scientific cinema.

E. Weizman (1918-1977) and L. Gurova believed that "the ideological role of popular-science cinema is extremely increasing, for it now reflects not only the development of science itself, but also the social strategy of a developed socialist society, and reflects the political aspect of science. The social function of popular-science cinema, it seems, cannot be reduced to mere information. One of its most important functions in the modern world, its special social load is the construction of a "bridge" bringing science closer to the general public. And here the authors of the article saw certain dangers for the development of popular science films, because "some authors, out of fear that the viewer will get "bored," resort to comedic techniques... that are completely alien to the content. Others make the inaccessible accessible with an extraordinary ease, resorting to cheap illustrativeness" (Weizman, Gurova, 1973: 168-169).

The authors of the article believed that popular science films should captivate "in equal measure by the force of logic and emotional intensity, for to assimilate the foundations of Marxist-Leninist philosophy means not only to perceive its principles intellectually; it also means to 'take into the soul', emotionally absorb the worldview of this philosophy, to attune oneself to the dialectics of its vision" (Weizman, Gurova, 1973: 182). "Why are we so timid to move away from the stamps of illustrativeness and so rarely turn to live film experimentation, a search in which the author-populist himself participates?" the same authors further asked (Weizman, Gurova, 1976: 54).

In a similar vein, the screenwriters V. Kuznetsov (1931-2014) and E. Zagdansky (1919-1997) (Kuznetsov, 1975: 115-129; Zagdansky, 1975: 23-35).

Film scholar Y. Khanyutin (1929-1978) distinguished between two main directions in which cinema was going, developing the problem of the scientific and technological revolution and man: "First, these are works directly reflecting the present situation – the ever-changing and increasingly complex relationship between man and technology in the modern world. And secondly they are films trying to look into the future, trying to comprehend the consequences of the scientific and technological revolution. ... And here "the different artistic tradition and historical experience naturally led to the fact that in the major fundamental points socialist art fundamentally diverged from the Western in its appraisal of scientific and technological progress and its influence on mankind. It opposed pessimism and doubt, hope and faith in the benefit of scientific and technological development. To the irresponsible or even malicious "mad professor" – the scientist who does his work with a sense of high social responsibility. To the assertion of the inexhaustibility of evil inherent in human nature, to the fear of manipulation of his personality – to the belief in the power and height of the human spirit, in the possibility of building a society where "the free development of each is a condition for the free development of all" (Khanyutin, 1975: 85, 101).

Literary and film scholar B. Runin (1912-1994) suggested that "some relevant scientific ideas were somehow refracted in the very structure of cinema and acquired here an unexpected but convincing obviousness. For example, it was immediately clear that by dissecting motion

into separate frames, cinema had expanded the cognitive possibilities of both art and science. The filmmaker gained the magical ability to stretch, compress, stop, or even reverse time as he saw fit. The scientist has thus acquired an irreplaceable means of research of dynamic processes of the most diverse nature" (Runin, 1974: 9).

Film scholar V. Troyanovsky analyzed the limits and possibilities of playful means in popular science films (Troyanovsky, 1977: 130-143). In one of his following articles, he emphasized that "as recently as twenty to twenty-five years ago, popular science cinema could be content with simply increasing the amount of information in the system of communication between science and society. During this period, popular science film could, on occasion, become the only, easily accessible source of information on various matters of science and technology for millions of people. Today due to the rapid development of popular science literature, lecture propaganda, expansion of informative programs on TV the demand for popular scientific information is satisfied in quantitative terms. ... Under these conditions, it seems that the only guarantee of the survival of popular science is its individuality, its unique properties, its special specific qualities of information which no other communication means can give" (Troyanovsky, 1982: 119).

But in general, the approach to popular-scientific cinematography in the USSR from 1969-1985 was ideologized. For example, screenwriter and cinematographer Y. Yaropolov emphasized that "in scientific cinema there are no secondary tasks and it is important, when solving them, to see before ourselves the great goal that the Communist Party has set before us" (Yaropolov, 1974: 74).

Theoretical articles about documentary films

Approximately the same amount of theoretical articles about documentary filmmaking were published in the *Cinema Art* journal.

In his article L. Roshal (1936-2010), a film critic and screenwriter, analyzed the importance of hidden camera shots for documentary films: "Simultaneous shooting is one of the most serious means of cinematic reflection on reality and a truly publicistic influence on the viewer. But because of its relative newness, its apparent youth, this means is still far from being mastered. The mighty variety of its possibilities, of which we simply do not yet know everything, has not been fully grasped and tested. Therefore, "production costs" are inevitable. However, even today we can talk about certain accumulations of ways of impact, of figurative comprehension of life by means of synchronous shooting. And among them, the effect discussed in this article – the hidden cinematic image effect – plays a rather important role" (Roshal, 1976: 98).

L. Roshal also drew attention to the changing functions of intraframe information: "this concerns both the archival frame and the frame shot by the cameraman for a modern picture, the tendency to regard the frame as a kind of symbol, an illustration that can be mounted under this or that author's message. As a result, the diversity of information within the frame-and there is no doubt that the vast majority of shots are ambiguous in meaning-is reduced to an illustrative minimum. To the use of what lies on the surface, what catches the eye at a quick glance. If we talk about another trend, which is increasingly making itself known today, I would formulate it very simply: not to look, but to consider. Not to look at life, but to consider it in the most detailed way. ... In this case, the frame ceases to be an illustrative sign, a more or less cold cast of reality, for the author's thought will not be supported by the frame, but will be born by it" (Roshal, 1969: 71).

V. Kantorovich (1901-1977) argued that "the theory (and practice) of frame prolongation, as if it were necessarily inherent in the fiction-documentary film (and not in the intermediate stages of the search for an image), ... is false. In fact, it confuses the cards: information cinema outwardly acquires signs of artistry (incomplete); the directors of art-documentary cinema receive a kind of absolution when they present their half-finished products to the viewer" (Kantorovich, 1975: 99).

Theoretical articles about television

In his theoretical reflections on television, film scholar I. Weisfeld (1909-2003) lamented that the "photographic" view of cinema empirically migrated to television and "settled down" there. "... For example, when a performance is filmed in a theater "just for fun," naively believing that it is as close to the object as possible, to the authenticity of art. ... In such cases, there is a monotony of rhythm, a dullness of mise en scène that does not fit into the miniscreen of

television, and, in the end, a dissimilarity with theatrical reality” (Weisfeld, 1976: 132).

Film scholar R. Yurenev (1912-2002), in general, believed that cinema and television are one art, “the only thing cinema does not possess is immediacy, that is, the possibility of conveying events as they happen, as they are happening. This is a tremendous and most interesting opportunity. ... But this mode of information has not yet become an expressive means of art. All of the most sensational television reports only became art once they have been interpreted and placed in an ideological and artistic context by means of publicistic documentaries. But having become an element of art, they lost their "immediacy"” (Yurenev 1983: 110).

Film scholar S. Bezklubenko, on the contrary, tried to emphasize television specificity: “the presence of the human being in the field of view of television helps not just to depict the drama of the event, but also to dramatize the process of depiction itself, to create a dramatic effect with the help of the image, while remaining within the limits of fact, not fiction. A human being, living and non-fictional, of flesh and blood, introduced directly into the process of depicting the event, offers television amazing, unlimited possibilities. After all, being a part, a witness, a participant and a creator of the events that television shows, he at the same time embraces the whole world in which the events shown are only a drop in the sea” (Bezklubenko, 1970: 100).

Theoretical articles on foreign cinema

As before, one of the leading tasks of film theory in the *Cinema Art* was a sharp criticism of bourgeois cinematography.

The philosopher K. Dolgov wrote that “the crisis of capitalist society and its philosophical and aesthetic consciousness is quite explicitly demonstrated in contemporary cinema... It is no accident that many critics note the close connection between contemporary cinema and bourgeois philosophy and aesthetics” (Dolgov, 1974: 89), and here “a kind of 'anti-aesthetic' and 'anti-art' have appeared which see their goal in the affirmation of the ugly. It is a revolt of artists against the social system in which they are imprisoned and confined. But it is just another romantic illusion of overcoming inevitable contradictions. In the end, this kind of revolt is like a total thermonuclear war, in which both the hated society and the individual himself perish. Socialist art, like society itself, sets very real goals for the individual and gives him pure and honest means. It gives precise class principles in the struggle for the affirmation of a classless society and Man” (Dolgov, 1969: 58).

The philosopher I. Lisakovsky (1934-2004) believed that “the tasks of criticism and film studies of contemporary Western cinema would be much simpler if there were only 'unambiguous' artists whose work belonged only to the bourgeois or only to the democratic and socialist traditions. The reality, alas, is much more complicated. ... Analysis shows how complexly various ideological, philosophical and aesthetic influences are intertwined in the works of many major Western cinematographers, how close they neighbor, how much elements of bourgeois culture, bourgeois worldview and outlook, and democratic and progressive culture interpenetrate (and fight!)” (Lisakovsky, 1979: 113).

At the same time, I. Lisakovsky reminded the journals' readers that “there are certainly not many such cases. Movies with all the details of perfectly authentic, recognizable ("as in life!") situations and characters, unequivocally propagating and defending bourgeois values and alien to any kind of formalistic twists – these are the lion's share of commercial film production – few people today would call them realistic” (Lisakovsky, 1979: 114).

Film scholar V. Baskakov (1921-1999) once again reminded us that “the Western screen today largely accumulates the ideological phenomena that are characteristic of bourgeois ideology as a whole: extreme forms of anticommunism, propaganda-hardened myths about the inexhaustible possibilities of 'free' society, traditional and new philosophical idealistic currents (existentialism, Freudism, neofreudism), and leftist extremist and Maoist tendencies. However, it would be insufficient to consider bourgeois cinema only as a means of open propaganda or to fill a 'social vacuum. Under the influence of the changes which have taken place in the world and the growing ideological influence of the forces of socialism and communism on the masses, bourgeois propagandists and film masters are compelled to abandon templates and clichés, to employ elaborate camouflage, to disguise their true aims and to modify certain proven techniques of manipulating public consciousness. A frontal politicization of bourgeois cinema took place. ... The nature of the detective, historical, comedy films that had once formed the

basis of the bourgeois film conveyor and film distribution has changed dramatically – the owners of the film business and their directors began to include political issues in the structure of these cinema spectacles, wanting to "renew" obsolete genres and attract to cinemas and television screens viewers who had long lost interest in standard commercial products" (Baskakov, 1975: 104).

Noting that "bourgeois cinema is an essential part of bourgeois mass culture", V. Baskakov believed that "the question of mass in relation to cinema is complex and multivalent. ... It is known that the methodology of bourgeois film theory regards any work addressed to the mass viewer as a product of 'consumer society'. And only phenomena with features of elitism in their structure (manifested in a complicated form or specific content) bourgeois science is ready to evaluate as works of art" (Baskakov, 1975: 102).

V. Baskakov wrote that "mass, in the sense of quantitative distribution of screen art phenomenon, is by no means evidence of the reactionary or progressive nature of a work. We need completely different criteria, and the main criterion is the ideological and artistic essence of the work. The above said, however, does not mean that we should lubricate the problem of reactionary bourgeois "mass culture". It is precisely because of its accessibility and mass appeal that cinema is widely used by those who finance it in their class interests. With the help of cinema and television in recent decades, monopolistic capital and its propaganda apparatus manage to actively influence the public consciousness, flooding cinema and television screens with products designed either to distract viewers from the pressing problems of life or to direct their consciousness in a predetermined direction" (Baskakov, 1975: 103).

Besides, V. Baskakov believed that "in bourgeois cinematography... an interpenetration, a kind of diffusion of stylistic and genre trends, their merging into a certain 'averaged', universal style, designed for all main categories of viewers if possible, is increasingly making itself felt. ... The interpenetration of the tendencies of elitist and mass art testifies once again to the social and ideological commonality of these varieties of bourgeois artistic culture" (Baskakov, 1975: 104).

V. Baskakov also noted that Western "theories of "deconstruction", "sexual revolution," and "destructive" art in practice lead just to submission, apathy, and a "frenzied" fascination with archibourgeois fashion trends. There are many examples of this not only in theory, but also in the work of other masters of Western cinema" (Baskakov, 1979: 90).

Film scholar K. Razlogov (1946-2021) used a similar approach to Western cinema in the 1970s, when he referred to a "vivid example of development that paradoxically combined the retention of the most traditional and outmoded principles of bourgeois ideology with a metamorphosis of 'avant-gardism' that gradually merged with the commercial film production system, borrowing at times the most extreme forms of 'mass culture. If before cinematic experiments almost never appeared on the wide screen, now belonging to the "vanguard" has become one of the keys to box office success, sometimes quite significant. Commercialization ... as well as the paradoxical integration of avant-garde artistic experiment by distribution, are curious phenomena in contemporary bourgeois culture" (Razlogov, 1975: 106).

Here K. Razlogov rather convincingly traced new tendencies in the development of the language of Western cinema: "polyphony in a wide variety of forms (a combination of chronicle and play scenes; "collages" of quotations – plastic, titre and text; sound and visual counterpoint), and the juxtaposition of ethnographic material with modern forms of its transmission" (Razlogov, 1975: 106).

However, the conclusions at the end of K. Razlogov's article were quite ideologically stereotypical: "The development of a methodology based on the principle of historicism that makes it possible to use data from recent history, sociology and aesthetics to investigate the controversial processes that determine the evolution of Western cinema art is essential to the development of cinema science. Only by mastering the entire arsenal of the methods of Marxist science will film studies be able to solve the most difficult problems posed by the ideological struggle in the modern world, in one of the sharpest sections of which are figures of literature and art, and among them are film scholars and film critics" (Razlogov, 1975: 119).

K. Razlogov also argued that "the "counterculture," proclaimed both as a slogan and as a result of the broad anti-imperialist movement that swept virtually all developed capitalist countries in the 1960s, was a rather influential ideological and political and artistic current. However, from the Marxist point of view, the "counterculture" made a double substitution: the

class struggle was replaced by the generational conflict, and social transformation was replaced by cultural confrontation" (Razlogov, 1978: 137-138).

The weaknesses of the "counterculture," according to K. Razlogov, were "particularly evident when attempts are made to consider from its perspective the main issues of the time, the issues of class struggle, social revolution, and the prospects for restructuring society" (Razlogov, 1978: 139). At the same time, "neoconservatism," whose influence has affected both the foreign policy actions ... of the American administration and the recently unfolding anti-socialist and anti-Soviet campaign (in England and especially in the United States), has also affected the sphere of culture, since it manifests itself (as a result of manipulation of mass consciousness) as a movement that is more emotional than rational" (Razlogov, 1978: 141). And here "permissiveness in the 'counterculture' is replaced by a wave of 'neo-romanticism,' represented, for example, by the painting *Love Story* (1970), which reveals the specific mechanisms of turning ostentatious humanity into the preaching of class peace. The attention to personal life in the wave of the 'counterreformation' becomes an escape from modernity into the realm of 'eternal' feelings" (Razlogov, 1978: 149).

Film scholar L. Melville was theorizing about the aesthetics of Western "underground" and "parallel" cinema during these years, emphasizing the ideological tossing and turning of the radical left, the attempts to reorient them" and the "new left" (Melville, 1976: 143; 1980: 146).

Film scholar V. Shestakov (1935-2023) is in general agreement with the theoretical approaches of V. Baskakov, K. Razlogov and L. Melville. He emphasizes that American cinema in the 1970s was actively seeking "new means of influencing the audience, ... offering the viewer – far more often than had been the case before – not only purely entertaining standard productions, but also releasing films with serious, in particular political content, which entailed quite sharp criticism of certain phenomena of capitalist reality. However ... its essence, its ideological orientation remain the same and are invariably consistent with the goals of propaganda of Americanism, defense of the capitalist order and the bourgeois way of life" (Shestakov, 1976: 126).

Film critic I. Weisfeld (1909-2003) pointed out to readers of the *Cinema Art* that while the US "Hayes Code prohibited the showing of some aspects of intimate life on the screen, placed restrictions on sexual improvisations on the screen, the demands that have replaced it insist on the opposite - on the obligatory showing of sexual scenes and episodes, even if they have no direct connection with the logic of the events depicted. Let us note, by the way, that this was the basis for the phenomenal symbiosis that became known as "politico-sexual film": some episodes narrate political events and interpret contemporary political problems (sometimes in a fashionable anarchist or Maoist spirit), while others follow the "sexual revolution" style" (Weisfeld, 1973: 106-107).

The journalist A. Mikhalevich (1907-1973), sharply criticizing the harmful influences of bourgeois and "Czechoslovak revisionist cinema," reminded readers that until recently this kind of critic of bourgeois cinema was pretended by the film critic V. Matusevich, who "even willingly helped... Matusevich even willingly helped him to study Scandinavian cinema. He received lengthy business trips and responded to all this by fleeing to Scandinavia, choosing the fate of a menial job at a money-bag" (Mikhalevich, 1969: 58). And further, in his critical fervor A. Mikhalevich even rebuked director S. Gerasimov for his soft-heartedness towards the Western world, which he showed in *The Journalist* (Mikhalevich, 1969: 60).

Analyzing the book of film historian J. Markulan (1920-1978) "Foreign Film Detective. The Experience of Studying a Genre of Bourgeois Mass Culture" (Markulan, 1975), I. Weisfeld wrote that the term "mass culture" in the sense given to this concept by aesthetic reaction and commercial film production reflects only part of reality. But in cinema and, in particular, in the film detective, Lenin's idea of two national cultures-bourgeois and democratic-is embodied (Weisfeld, 1978: 29).

Culturologist S. Mozhnyagun (1914-1977) in his article turned to the study of "Bondiana" as a phenomenon of "mass culture" (Mozhnyagun, 1972: 146-160), concluding that "James Bond is a myth with the help of which they try to give historical significance to the activity of Her Majesty the Queen of Great Britain's servants, and in this way "the bourgeoisie tries to control the masses, to manipulate their consciousness, it tries to turn them into a crowd of philistines for this very purpose. One of the means of this manipulation is "mass culture," which does not at all meet the spiritual needs of the masses, because it fools them. It meets the needs of the

bourgeoisie, which, together with obedient directors, created the "Bondiana," expressing in it with the help of explicit temptations its secret thoughts" (Mozhnyagin 1972: 160).

In our view, the most original theoretical work published by *Cinema Art* journal on the subject of foreign cinema in the 1970s was K. Razlogov's article "The Mechanism of Success" (Razlogov, 1973: 141-149), devoted to a detailed analysis of the book and film phenomenon *Love Story* (USA, 1970).

In this article K. Razlogov (1946-2021) reasonably argued that, "deprived of aesthetic value and essentially anti-realistic, the film and the novel, when examined closely, turn out to be crammed with all kinds of realities, both artistic (that is, referring to related moments in other works) and life-like facts of American reality itself, but given in a very specific treatment that permits even an opposite reading of one and the same detail. Therefore, a consistent close analysis of the various "levels" of the film will help to illustrate how the use of familiar stereotypes of the consciousness of the "average American" allows, on the one hand, to avoid any certainty and detailed detail in the treatment of the material, and, on the other, to create the full illusion of the authenticity and vitality of the depicted" (Razlogov, 1973: 143). K. Razlogov believed that "the manipulation of the audience's perception begins as soon as it is set to a certain genre. The final in the prologue, the only deviation from chronology, is organically accompanying the genre of melodrama... because it is only this that gives the idyll the necessary tinge of bitterness" (Razlogov 1973: 143).

K. Razlogov goes deeper into the structure of *Love Story*, pointing out that it "may be perceived in two ways, also as a denunciation of young people's morals...: by skirting the actual crisis problems of contemporary America with a maximal obscuring of the author's attitude to events; this enables an infinite variety of interpretations (often to opposite conclusions), thereby giving satisfaction to almost any audience. The moral issues, artificially brought to the fore, are only part of the "model" of American society that *Love Story* offers. The second, social aspect is approached through questions of religion. ... Oliver's prayer of the "godless man" is meant to reveal the precariousness of atheism's position. In Segal's painting, the death of an innocent young woman, which for another religious artist (to mention Bergman) would have aroused doubts about justice or about the very existence of God, turns out to be proof of the inviolability of faith" (Razlogov, 1973: 143-144).

Further on, K. Razlogov has pointed out that "the national structure of American society also receives a dissected "reflection" in the film. The proposed solution is simple enough: in a country where almost all inhabitants are aliens, differing from one another only by the time and method of immigration, the equality of nations is officially considered an established fact. And so the film makes no direct connection between nationality and position in society (although this is not denied), so the viewer is left to assume that no national problems seem to exist in the United States. ... The next level of opposition between the heroes, which is class in itself, is given in the form of a difference in material well-being (the authors of the film, like the US ruling circles, do not recognize any other criteria for distinguishing them). ... It is characteristic that, having refused his father's help, young Barrett nevertheless achieves his own – relative – prosperity, immediately placing him on a par with the other 'self-made men' – 'people who made themselves' – the classic myth of capitalist America" (Razlogov, 1973: 144-145).

In the conclusion of his article, Razlogov concluded that *Love Story* touched the "sore spots" of "American society (crisis of bourgeois morality, national and property inequality, youth rebellion, etc.), depriving them of their conflictual essence and "proving" that they are easily resolvable within the "common welfare", except, of course, for unforeseen illnesses. Of course, he did not touch directly on the most pressing issues and extreme situations (the Vietnam War, racial discrimination, etc.). ... [Which] demonstrates once again that we should not underestimate the power of ideological "myths" if all means are mobilized to create an illusion – an illusion of relevance, an illusion of progressiveness, an illusion of rebellion and an illusion of well-being, and ultimately an illusion of love... from traditional genre techniques to the stereotypes of "mass culture," the technical possibilities of cinema, and the advertising power of the press and television" (Razlogov, 1973: 149).

A notable event within the framework of analysis of foreign cinematography in the *Cinema Art* journal was E. Surkov's article "Andrzej Wajda: What Next?" (Surkov, 1981: 147-154), in which the journal's editor-in-chief expressed his sincere concern about the fact that Polish director A. Wajda (1926-2016) at the turn of the 1980s had become close to the opposition

Solidarity movement. Film critic A. Medvedev draws attention to the fact that Surkov "concealed" his authorship from readers of the journal when publishing this article: "At the very last moment, he removed his name and published the article as an editorial. That is, he passed his own off as our common" (Medvedev, 2011: 111). This article was not discussed in the journal, but was widely discussed in the "backstage" of the film industry in the USSR, mostly provoking a negative reaction from admirers of A. Wajda's work.

Conclusion. Our analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the existence of the *Cinema Art* during the period of "stagnation" (1969-1985) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- theoretical articles written in support of the resolutions of the Soviet Communist Party Central Committee on culture (including – cinematography), still defending the inviolability of socialist realism and Communist party in cinematography (V. Baskakov, A. Dubrovin, S. Freilich, A. Karaganov, I. Lisakovsky, L. Mamatova, V. Murian, V. Tolstykh, I. Weisfeld, R. Yurenev, V. Zhdan, etc.)

- Theoretical articles balancing ideological and professional approaches to cinema (S. Freilikh, E. Levin, K. Razlogov, I. Weisfeld, R. Yurenev, etc.);

- theoretical articles, discussions devoted mainly to professional problems: analysis of the theoretical heritage of the classics of Soviet cinema, directing, film dramaturgy, genres, the specifics of television, etc. (L. Anninsky, M. Bleiman, Y. Bogomolov, Y. Khanyutin, L. Kozlov, E. Levin, A. Tarkovsky, V. Shklovsky, A. Vartanov, I. Weisfeld, M. Yampolsky, M. Zak, and others);

- theoretical articles calling on the authorities to provide organizational transformations that would promote the intensive development of film studies as a science, the sociology of cinema, and film education (I. Weisfeld, E. Weizman, etc.).

- theoretical articles opposing bourgeois influences, contrasting them with communist ideology and class approaches (V. Baskakov, L. Melville, M. Shaternikova, V. Shestakov, etc.).

On the whole, the *Cinema Art* journal in 1969-1985, just as during the Thaw, was still within the typical model of a Soviet journal for the humanities, which, despite significant concessions to censorship and those in power, at least half of its total text tried to preserve its ability to engage in artistic analysis of the film process (unfortunately, this did not allow it even in minimal doses to criticize the flaws in the works of the most "bosses" influential Soviet screen artists of the time).

The journal was unable to maintain the thaw that was still strong even in the late 1960s and found itself largely in the ideological rut of Leonid Brezhnev's peak, although, paying tribute to Soviet propaganda, the journal was able to afford "in some narrow plazas" to publish meaningful discussions and important theoretical works.

**Theoretical Concepts of Film Studies in the *Cinema Art* Journal
During the Perestroika Era: 1986-1991**

In this chapter, we focus on the analysis of the theoretical concepts of film studies in *Cinema Art* journal during the Perestroika period (1986–1991), when its editors were Yury Cherepanov: 1986 and Konstantin Scherbakov: 1987–1991.

In Table 5 we present some statistical data that reflect the changes in the organizations that published the journal from 1986 to 1991; we also note the names of the editors, and the number of articles on film theory in each year of the journal's publication.

Table 5. Journal *Cinema Art* (1986–1991): statistical data

Year of issue of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1986	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	50	12	Y. Cherepanov (№ 1–11) Editorial Board (№ 12)	11
1987	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	50	12	Editorial Board (№ 1–2) K. Scherbakov (№ 3–12)	3
1988	USSR State Committee on Cinematography, Union of Cinematographers of the USSR	53–54	12	K. Scherbakov	11
1989	USSR State Committee on Cinematography, Union of Cinematographers of the USSR (№ 1); Union of Cinematographers of the USSR (№ 2–12)	53	12	K. Scherbakov	12
1990	Union of Cinematographers of the USSR	48–68	12	K. Scherbakov	19
1991	Union of Cinematographers of the USSR (№ 1–9); Union of Cinematographers of the USSR and the staff of <i>Cinema Art</i> (№ 10); Confederation of the Unions of Cinematographers of	50–66	12	K. Scherbakov	11

	the USSR and the staff of <i>Cinema Art</i> (№ 11); Confederation of the Unions of Cinematographers, the staff of <i>Cinema Art</i> (№ 12).				
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The circulation of the *Cinema Art* journal (it was still published monthly) from 1986 to 1991 ranged from 48,000 to 68,000 copies. This journal reached its peak circulation of 68,000 copies in its entire history in 1990, but then it began to decline again and fell sharply by the mid-1990s.

The frequency of theoretical articles published in the *Cinema Art* during the “perestroika” period ranged from three to nineteen per year. Thus, in the first decade of the journal's existence (1931-1941) 143 theoretical articles were published, in the second (1945-1955) – 194, in 1956-1968 – 220, in 1969-1985 – 264, in 1986-1991 – 66.

In 1986, immediately after the “perestroika” Fifth Congress of Cinematographers of the USSR, the Chief Editor of *Cinema Art* set out to change the content of the journal, but he was not destined to make any real changes: as a representative of the deposed “old guard” of cinema, he was dismissed at the end of the year, and from 1987 the chief editor was K. Shcherbakov.

Since 1989, the journal *Cinema Art* was released from the wardship of the USSR State Committee for Cinematography, and became the organ of the USSR Union of Cinematographers (since 1991 the Confederation of the Unions of Cinematographers). The circulation of the last, twelfth, Soviet issue of *Art of Cinema* in 1991 still amounted to 50,000 copies, indicating that the main audience of this periodical persisted.

On the whole, we can agree that starting around the second half of 1986, the “worldview of the *Cinema Art* changed radically. Occupying a place among the “perestroika” press, it openly demonstrated ideals of “new thinking” in ideological terms, opposed the revanchism of totalitarian forces, and in art history it actively invaded territories previously tabooed by Soviet censorship” (Shishkin, 2017: 22).

Theoretical concepts of film studies in “Cinema Art”: 1986–1991

Politics and ideology in film studies during the ‘perestroika’ era (1986–1991)

It is well known that the main “perestroika” event of 1986 was the Fifth Congress of Soviet Cinematographers, which took place in May 1986. The sensation of this congress was the alternative election of delegates to this congress, due to which many “cinematographic generals” were not elected. At the congress there were a lot of very sharp speeches for those times, which contrasted with the former order of any congresses in the era of “stagnation”. In this connection the *Cinema Art* journal took an unprecedented step: almost the entire 1986 issue 10th was devoted to the Fifth Congress of Cinematographers of the USSR, and a verbatim report was published there (V..., 1986: 4-133). It is true that the film critic P. Shepotinnik wrote that this publication was made contrary to the initial opinion of the editor-in-chief Y. Cherepanov and was “forced” through the district committee of the Communist Party (Shepotinnik, 2001: 22).

Thus, if up to the summer of 1986, the political trend of the *Cinema Art* was largely unchanged from 1985, the second half of 1986 was characterized in this journal by the beginning of perestroika motifs.

For example, although the philosopher V. Tolstykh (1929–2019) began his article “Reflections on and Without Reason” (Tolstykh, 1986: 77-86) with traditional references to “the atmosphere of the country's public life by the decisions of the XXVII Congress of our Communist Party” (Tolstykh, 1986: 83), then, positively mentioning the *Road Check* and *Agony* removed from the “shelf,” he moved to analyze the phenomenon of “quasi-true and sham-citizen films”: “They are often called ‘gray’, ‘mediocre’, and one gets the impression that there is ‘nothing wrong’ with truth and modernity (content) in them, the only problem is their lack of expressiveness, spectacle, brightness (form). But the phenomenon of cinematic drabness should be assessed from the broad social point of view and the essence of drabness itself should be explained more distinctly (what is the coloring of the film out of). After all, the so-called gray and its apex name – “no movie” does not accidentally find its way onto the screen, pushing aside

and overshadowing the talented works. ... Greyness in art begins with the escape from reality, from the truth of life, from the absence of position, with what, in fact, mediocrity and impersonality are seduced by" (Tolstykh, 1986: 79-80).

Fifteen years later, journalist T. Moskvina wrote that in the era of perestroika it turned out that the time "spent by the authors of the journal in a stagnant ivory tower over elegiac reflections about "what is happening to us after all" had not softened their strategic and tactical skills at all, and the fighters, hardened in the 1950–1960s, were again ready to fight. Moreover, the new generations have recruited new fighters" (Moskvina, 2001: 37).

It is clear that as the state "perestroika" developed, the political orientation of the articles in the *Cinema Art* became more and more acute. And very quickly a certain kind of disappointment in the ideals and, most importantly, in the results of the perestroika tendencies began to set in.

Thus, in 1989 film historian V. Fomin argued that "we still do not have a clear understanding of the degree of decline of our cinema, comforting, reassuring ourselves that we made great films in the years of stagnation. It was and still is affected by the inertia of the wonderful 5th Congress of Cinematographers which became a congress of merciless criticism of *Goskino* and the former leadership of the Creative Union, but, alas, did not become a congress of self-criticism and repentance of filmmakers themselves. In the sense that most of the energy was spent on fair denunciations of the Feldfelbel barracks management of cinema and practically did not extend to the state of affairs in the realm of creativity itself. But was it really all right here? An endless stream of serials, stillborn masterpieces of the untouchables and the like conspicuous phenomena have somehow for a long time overshadowed other, less obvious, but perhaps even more serious manifestations of a profound crisis. Meanwhile, it is naive to think that the suffocation of the stagnant era had an effect only on the most mundane strata of our cinematography and the work of former cinematic generals. Our avant-garde cinema, which we always deeply revered as the most advanced, the most serious, the most searching, turned out to be in a bad zone, however bitter it may be to admit it" (Fomin, 1989: 78).

Further, V. Fomin rightly wrote that "in the midst of stagnation, not only any genuine artistic movement, but even the slightest movement in this sense was perceived with grateful awe and reverence. One wanted to support every modest innovation immediately and enthusiastically – the general background was so bleak and joyless. Where other searches and innovations could lead to in the end, since they (according to the laws of dialectics) must have a downside – who had a headache then? One of the greatest and most bitter losses for which we are now paying is the psychological cinema of human studies, which has practically sunk into oblivion. Where has it all gone? In today's films-even in the best, most significant and interesting ones... We are no longer faced with the man himself, shown with the completeness and complexity possible for the screen, but with the notorious human factor" (Fomin 1989: 79).

Evaluating Soviet "perestroika cinematography" V. Fomin regretfully noted that in the second half of the 1980s, "things were becoming more and more complicated and pretentious. A kind of stylistic bodybuilding began to develop and become fashionable when the director, assuming spectacular poses and effusively playing with pumped-up muscles, flaunted his mastery of all manner of stylistic manners, bombarded the viewer with all his thoroughness and observation, without having in mind any serious analytical task. The infinity of stylizing tricks has confused not only masters such as V. Naumov, S. Solovyov and A. Khamrayev. It is indicative that R. Balayan who started with works of rather strict and quite "loaded" style eventually sailed to the camp of "bodybuilders" as well. ... Good plans of perestroika will remain on paper if they proceed only from the notorious "human factor" and do not rely on a sober and complete knowledge of a real man" (Fomin, 1989: 85, 87).

In fact, film critic A. Plakhov agreed with many of Fomin's conclusions, arguing that "along with perestroika the debate about postmodernism reached our cinematic brethren as well. ... The stigma of eclecticism, heavy-handedness, and inner aesthetic unfreedom lies, as a rule, even with the best of [Soviet films]. The only lightness that is available to us is the lightness of self-deception. All of us, not having suffered a new faith, were instantly christened and became postmodernists" (Plakhov 1990: 43).

Film scholar E. Gromov (1931–2005) opined that during the perestroika era, even the best Soviet films "are often uncompetitive compared to Western films, especially American ones. We console ourselves with the notion that, while losing out in spectacular fascination, the leading

Soviet films are rich in ideas. Isn't it time to abandon these rosy illusions, recognizing that sometimes we yield to the West in terms of the philosophical and moral richness of our screen pictures? ... Certainly, the social and critical direction in our cinema will develop and strengthen. Our cinema is destined to debunk those rosy-conformist myths that it has assiduously implanted. In military terms, this is both a tactical and a strategic task. However, one should not forget that next to it, within it, another goal flickers: artistic synthesis, the imaginative assertion of a positive beginning, which also meets deep social needs" (Gromov, 1989: 25, 27).

At the turn of the 1990s, literary critic and film critic S. Rassadin (1935–2012) decided to defend the cinema (and not only) "sixties", which, in fact, initially led the perestroika. He argued that "the greatest sin of the 1960s was that they placed the 'mission of truth in art'. That they believed in the impossible (and unnecessary!): ...poking poor Mariya Ivanovna in E.M. Remarque and torturing a policeman with Hemingway, believing that "they would become more moral". ... While "in a normal democratic society" everyone must do strictly his own thing. ... Scathing is contagious, one always wants to match it sweepingly, but I will restrain myself. I will limit myself to the timid assumption that the decisive scheme of "normal democratic society" reminds me in some way of the crystallized states of Orwell and Zamyatin's "We". In what way? Perhaps because art, jealously guarded (and in fact excommunicated) from the aforementioned most important qualities, here appears as if it were a special ration given to a very select few, or "a game of beads" (Rassadin, 1990: 29-30).

S. Rassadin wrote with insightful bitterness that "with such a disposition of the cards, art is assigned a seemingly independent role, but in essence a most pitiful one. ... And the cult of self-sufficiency, like any cult, like any limitation, is anti-democratic... Self-sufficiency within oneself is really self-satisfaction. The most hopeless of dead ends, because it is the coziest of them all" (Rassadin, 1990: 30).

Concern for the disturbing tendencies in Soviet cinema at the turn of the 1990s was also expressed in the article by the film critic S. Dobrotvorsky (1959–1997) (Dobrotvorsky, 1991: 25-29).

S. Dobrotvorsky wrote justifiably and provably that "looking back at the path traversed since the fateful Fifth Congress of the USSR Filmmakers, it is easy to see that cinema rushed into the Perestroika scorcher "ahead of the Fatherland". Many processes peculiar to the society as a whole surfaced there before in other fields of economy or culture, although the routes and stages were the same: repentance, rehabilitation of the shelf fund, western interest backed by prestigious festival awards, de-ideologization and privatization, free market. The early consequences of these long-awaited changes were also reaped by cinema with the rest of the country: the dominance of "black movies" and cheap cooperative products, non-convertibility on the real foreign market and noncompetitiveness on the domestic market, the collapse of production and financial deficit" (Dobrotvorsky, 1991: 25).

S. Dobrotvorsky further noted so rightly that in Soviet cinema of the perestroika era "the new mythology is introduced ... no longer episodically, but by the very structure of a 're-personalized' existence. A radical change takes place in the model itself: the infantile-collectivist archetype is replaced by an individualist one: the "mass hero" in life and on the screen gives way to the solitary hero, the principle "all for one" is replaced by the principle "one against all. ... The genre, which had previously been an expensive and rare toy for us, puts forward its own canons – pictorial, narrative, moral and ethical – at every step. Departure from any of them leads to a dilution of the whole system, while Soviet directors, brought up in an ideological incubator, consider deviating from the canon by any means as the highest valor. Replicating repetitive, well-fashioned examples of grassroots mythological cinema seems to them either too easy or too embarrassing. Although, as it turns out, it is not shameful and, more importantly, not simple, because it requires, first, means, and, second, a normal, unambitious craft" (Dobrotvorsky, 1991: 27).

Separately, S. Dobrotvorsky dwells on the problems of Soviet "auteur cinema," arguing that it had essentially lost its authentic auteurism, as it had been reduced to two pronounced "pseudo-auteur" tendencies: "the first is 'blackness,' a dystopian statement of the hopelessness of general life, a voluptuous cowering in the physiological stratum. ... The second, no less common, motif is the Apocalypse, the end of the world, the universal exodus. Ecological, moral, social, but again, inevitable for everyone... At the same time, "blackness" is eschatological, while the end of the world is black to the point of no return, because both camouflage the confusion

and helplessness of the prophets in their land which has gone crazy with freedom. All told, what emerges is a rather monstrous picture. Mutations of imperial cinema produce bastard genre hybrids. The authors preach the end of the world over nothing. Somewhere to the side the "parallelists" frolic, stipulating their right to life after death and not missing a chance at looting" (Dobrotvorsky, 1991: 27).

Film critic S. Lavrentiev agrees with the negative evaluation of the situation in Soviet cinema of the turn of the 1990s: "Why did Soviet cinema, which had existed more or less comfortably, pass away so prematurely? Why did not it wait at least until the Union of the Unbreakable formally disappeared? Why did it not breathe in the "fresh wind of change" that every filmmaker could have sung the classic "I've been wanting it for a long time"? After all, up until the Fifth Congress of Filmmakers – it seemed to us in the heat of the moment – Soviet cinema had not lived at all. Everything talented was stifled and silenced, Bondarchuk with Matveyev and Ozerov with Levchuk reigned supreme on the screen, and the viewer's masses felt deprived of Buñuel and Cocteau almost every second. ... And only now I hear from the most knowledgeable people a strange, paradoxical and, in my opinion, utterly true statement: "The closed cinematography of a closed country is the only possible situation for the existence of Soviet cinema". How could this be? Dramas of artists, misunderstanding of the audience, idiocy of bosses... Is this ideal?! Yes, it is" (Lavrentiev, 1991: 106).

S. Lavrentiev further recalled that during the first stage of cinema perestroika, "the new cinema authorities acted as if ... there was a certain abstract 'Soviet spectator' languishing in anticipation of *Short Sightings* and *Long Goodbyes*, *Seven Samurai* and *Eight and a Half*. These complex and thoughtful films were screened in cinemas of thousands of people and were offered to the attention of the outskirts of the country. But the hooligans didn't suffer for long. Right at that moment, the hometown Komsomol decided to become the country's main video pirate. A network of stuffy salons spread all over the country with unusual speed" (Lavrentiev, 1991: 111-112), and, of course, shows of stolen Western entertainment films were a great success.

C. Lavrentiev also drew attention to another important trend of the second half of cinema perestroika: "There was an event that turned the confrontation of ideas into a confrontation of actions. Worked all-Union film markets. ... The idea of educating the masses vanished at once. What, right, education, when the distributors pay money and want them to return a hundredfold! ... A mass of independent companies arose. Russian Bombay" (Lavrentiev, 1991: 113) of low-brow entertainment productions began to play, sparkle, sing, run...

Theory and history of cinematography

History of Soviet film classics

The perestroika period was characterized by a radical rethinking of Soviet film classics.

Thus V. Kiselev wrote in the *Cinema Art* that "the creative drama of Eisenstein, as well as many prominent minds of his generation, was due to ... utopian ideas about the Temple of social harmony, which would ensure the happiness of mankind, the 'kingdom of freedom. In attempting to realize utopia and often without considering the real moral price that had to be paid for this or that victory, we deified the state... [and] the ability of the concrete individual to perceive rationally, to determine what was happening in reality, was effectively blocked by the "collective unconscious," when it became possible to manipulate man, his thoughts, his feelings, his freedom unhindered. As a result, socialism, which in its idea is thought of as a stage in the humanization of reality, in the Stalinist interpretation was distorted and took on an entirely different shape, giving us examples of the ruthless suppression of the human person. Such questions as good and evil, the search for the meaning of life, freedom, human rights, ensuring dignity and honor, etc., were discarded by official ideology as alien to the proletarian consciousness, and humanism, under the pretext of its abstractness, was relegated to bourgeois values" (Kiselev, 1988: 5-7).

Reflections on S. Eisenstein's role in the film process and in society were continued by film scholar E. Levin (1935–1991): "The fate of the fathers of Soviet art is tragic. One of them – exactly Eisenstein – was given courage at the critical moment to refuse the role of an obedient victim obediently going to the slaughter, and in the role of a tragic hero, played perfectly and worthily, to bring tragedy to the surface... Of course, we have no right to judge, because, as you know, you cannot demand heroism from others. But one rereads the transcripts and one is filled with longing and bitterness again" (Levin, 1991: 92).

The film critic L. Mamatova (1935–1996), who was formerly completely dependent on

Marxist-Leninist ideology and the canons of socialist realism, quickly "readjusted" and began to analyze Soviet cinematography from the opposite angle. She pointed to a film trend that intensified by the late 1930s: "Symmetry symbolizing order is on the rise in frame composition. Increasingly hard and glossy becomes the texture that dominates the interiors. The mise-en-scenes become increasingly static, the figures of the actors, especially the party leaders, immobilized and shot from a low position, become more statuarial. The architecture of the buildings, preferred in their urban exterior, becomes more and more pompous and heavy. More and more organized is the behavior of the masses, the ideal of which is thought to be a string, a column, a parade, filmed from above. White shirts and blouses of workers and peasants, white uniforms of aviators, white clothes of those marching on Red Square become more and more predominant. White begins to dominate in interiors (drapes, tablecloths), in landscapes (curly clouds, blooming gardens). Visual series increasingly expresses the idea of the beauty of life, regulated in everything, and the unshakable power of the existing order of things. ... The visuals duplicate the meaning of the dialogues and, conversely, the film chews up and chews up its unpretentious ideas so that the viewer has no choice but to swallow them. Associative editing – the pride of Soviet cinema in the 1920s – created complex, vaguely stirring images whose content did not lend itself to full verbal interpretation and censorship. In the 1930s, he was pushed aside by primitive logical montage, merely meshing fragments into a linear and sequential plot. Its rhythm increasingly loses its complexity, merely alternating long chunks depicting verbal debates at meetings or individual conversations with repeatedly short chunks of marching-parades or feverishly rapid labor" (Mamatova, 1990: 111). She further noted that in a number of Soviet films of the late 1930s a kind of religious images of deified leaders appear, but at the same time embodying ideals opposed to Christianity (Mamatova, 1991: 93).

Film scholar Y. Bogomolov, also referring to his analysis of Soviet cinematography of the 1930s, wrote that the "great terror" "demanded not just big lies, but new mythology and new folklore. This was the task that the left-wing revolutionary art began to address in the 1930s. Art had not only to embellish reality, to conceal something, but also to invent something; it had to fall into ecstasy over all kinds of significant and insignificant occasions of the mythological past, the mythological present and the mythological future: the accomplished revolution, the victorious outcome of the Civil War, the sweep of collectivization, the scale of industrialization, and finally, the coming triumph of communism. The situation looks as follows: the left revolutionary artist (by another definition, the innovator), having struggled with tradition and the collective-mythological subconscious, is then strung up by socialist realism and thrown into a new social mythology. Creating a new legendary reality in which the revolution's prophets, apostles, knights-in-arms, their squires, enemies, demons, demons, new people, new morals, new enemies, new demons, etc. coexisted, the artist was doomed to self-denial, to transform his "I" into a mythological "we". This was not without inner resistance. Its traces can be seen in almost all of the most significant films of the time. ... The Soviet cinema of the 1930s–1940s and partly of the 1950s was a mysterious structure, majestic and pitiful at the same time; it was made of papier-mache, but something alive was hiding in its recesses" (Bogomolov, 1989: 59-60).

One can agree with Y. Bogomolov that in the Soviet cinema of those years, "the world is overturned – what was considered a superstructure takes on the significance of the base, and what was called the base turns out to be a completely ghostly superstructure. In a word, ideological aims look more like a material reality than the means of production combined with commodities. This is why the resounding declaration of the growth of the working people's prosperity did not need concrete examples of this prosperity: it did not need material proof. It was self-sufficient evidence. Here is also the reason why films like *The Pig and the Shepherd*, *The Tractor Drivers*, and *The Rich Bride* did not seem like a mockery of their own real-life experience to the peasants who had lived through the nightmare of collectivization. One's own poverty was not considered a reality. The material reality was the screen image of abundance" (Bogomolov, 1989: 61).

Y. Bogomolov also argued that "the history of Soviet cinema of the 1920s and 1930s is a direct reflection of the confrontation not so much of the avant-garde artist and the command-administrative system as of the artistic and mythological consciousness. The confrontation was unequal, but real. Partly for this reason, the plot of the history of Soviet cinema of these largely contrasting decades was confusing and dramatic. The 1920's are considered the golden age of

our cinema, and that cannot be taken away, no matter what we have to think and read today about the controversial effects of October and the Civil War. There is no getting away from the fact that *Battleship Potemkin* is a great film" (Bogomolov, 1990: 85).

M. Yampolsky, a film scholar and culture expert, writes that in the 1930s Soviet film mythology "was quite effective and ensured the success of films because it corresponded to viewer expectations and social myths in the broad sense of the word. ... Like almost any contemporary mythological scheme that grew out of biblical tradition, the myth of the 1930s necessarily postulated a certain bright, conflict-free future, a golden age, the elimination of all contradictions in the long term. Obtaining this "magical gift of the future" required the sacrifice of the hero and his initiation into the rank of the worthy. The hero was brought to the forefront and underwent tests - battles with the enemy (White Guards or pests, who personified all the evil in the world), struggle with the elements (a typical initiation motif), fire (in industrial films), earth (in collective farm films), water (motif of flood, deluge, polar voyage, etc.) and air (aviation films). This ensured the final idyll (the apotheosis of many films) and the affirmation of the hero as savior, liberator, demigod, man of the future".

"Such mythology, – M. Yampolsky continued, – was of course used to assert the ideology of the cult with its characteristic myth of the superhero, the sacrifice, the eternal personal feat ensuring universal prosperity in the future. But it also fully reflected the pathos of popular belief in the rapid and miraculous advent of a golden age. It also justified exorbitant human sacrifices: only a "magic sacrifice" in the mythological context could bring the earthly paradise closer. It is extremely important that this mythology was rooted in the most archaic layers of people's consciousness, in archetypes. It would not be an exaggeration to say that this mythology in a modified form is preserved in our current films in the categories of the hero-victim, the deliverer from the boss's office, in the categories of fighting the elements even where modern production and agriculture are concerned. We will not dwell on how harmful or useful this mythology is (for me personally, it does much more harm than good). Let us only note its diminishing correspondence to the social "mythology" of today. Fewer and fewer people believe in magical possibilities for achieving a bright future, especially at the cost of permanent sacrifice. Thank God, the belief in a heroic messiah has evaporated. Less and less popular is the belief in the effectiveness of the struggle against nature, understood today in a completely different way within the framework of a new ecological consciousness" (Yampolsky, 1988: 92-93).

In addition, M. Yampolsky rather paradoxically thinks that in the 1930s the following scheme predominated in Soviet cinematography: the artist, undertaking the reflection of life in art, at the first stage encounters certain norms that restrain him – the form, the language; he heroically battles with norms and overcomes them through an almost mystical merger with the vital element of life in all its diversity. Censorship thus acts as a carrier of this vital element, a heroic fighter against the drying pressure of the norm. Censorship takes on amazingly vital functions – hence the thundering of the censorship carnivals and all this sophisticated therapy for the artist, as if intended to bring him back to life. Formalism penetrates the artist's pores as soon as he shuts himself up within the walls of his study, within the walls of the film studio, where the artistic tradition and the continuity of the artistic language reign. A withdrawal "in a shell" is unequivocally understood as formalism. Formalism can be overcome by a fierce love for life. Censorship becomes a fierce preacher of this love of life, which partly explains its noisy and collective ritual. The artist is thus extracted from formalistic solitude, publicly engaged with reality. Public torture begins to claim the status of an invigorating therapy, and in the ultimate case, a movement from death to life. ... The many years of activity of our life-affirming censorship has also left a deep imprint on contemporary cinematic consciousness with its tendency toward the epic, its discourse on 'images' and 'synthesis', its fear of formalism, its search for 'living' and 'full-blooded' characters, its contempt for professionalism and the undying idea of a mandatory balance of good and evil" (Yampolsky, 1990: 98-99, 104).

Talking about the history of Soviet cinema of the second half of the 1940s and the early 1950s, film critic E. Levin (1935–1991) reasonably noted that "poor picture-making was 'theoretically' justified by people who sternly instilled that the root cause of all failures and mishaps – it is chaos, the elements, unpredictability, variety and multiplicity of life (in this case – the cinematic), it is the possibility of choice and independent decision (the screenwriter, director, studio). Once you streamline the chaos, tame and discipline the elements, introduce a precise conveyerized thematic plan, introduce uniformity and, above all, make the film economy

easily observable... – the problem will simplify to the point where it simply disappears: the few uncontrollably talented and tireless screenwriters will begin to reliably deliver only full-fledged scripts year after year (how could they not, for levity and irresponsibility are now ruled out), the provenly gifted directors from the irreversibly large will conscientiously, blessing the perfect conveyor belt, put in solidly outstanding films..., and all that remains is to extol the wisdom of the leader who has firmly traced the path from victory to victory with a steady hand. As we know, none of this hard-won idea worked, the plans were not fulfilled, the writers did not save, the assembly line was in turmoil, things in our cinema in the late 1940s and early 1950s were getting worse and worse, the film production was coming to naught. But the ones to blame for the collapse of this barbaric, anti-cultural utopia were, of course, the filmmakers, who were maliciously and ungratefully unworthy of the attention and care shown to them. And when fiction was still being imposed and one managed to declare something (the number of films allowed) as world masterpieces, the "enemies" (those capable of evaluating works professionally) were already discovered: they had long been engaged in sabotage and were subject to immediate neutralization as detractors, slanderers and organized criminals" (Levin, 1990: 98).

One of the most interesting articles on the history of Soviet cinema in the *Cinema Art* journal in the perestroika period is N. Klimontovich's (1951–2015) article "They are like spies" (Klimontovich, 1990: 113-122).

Here N. Klimontovich convincingly proved that in the Soviet era "the forces of evil were divided into internal and external enemies. The latter, understandably, dwelt directly in hell, in the capitalist West, whose last circle was America. Inner enemies, on the other hand, appeared on the scene as carriers of "remnants" of the past, being some relics from "before the creation of the world," incorporeal spirits of an extra-historical past, living dead, They take on the guise of a white officer, who has miraculously not been unmasked, that is, not been driven to his place of permanent residence in the other world, or an undead bourgeois (and here, as usual, the language is not mistaken – the bourgeois is undermined, that is, undead, like a vampire). The whole system, therefore, did not accentuate the differences between place and time, geography and history: both the pre-revolutionary past and the space lying beyond the Western border were hell. The Soviet paradise, on the other hand, was situated in a relatively narrow space-time platform: the present in the USSR. But while the hell of the past and the West was associated with primordial chaos, the Soviet paradise was open to the future and the cosmos. Since the mythologem reached a particular tension when the borderline of this and that world was the Ocean of the World, the epithet "beyond the Ocean" in the Soviet lexicon unambiguously denoted belonging to the center of world evil, and films about America and Americans took their necessary place in the stream of propaganda films" (Klimontovich, 1990: 115).

N. Klimontovich rightly stressed that in the 1930s "with a few exceptions (say, in Dovzhenko's film the *Disguised Samurai*) it was a question of unmasking the enemy 'inside' – the outsider from beyond history, the living dead of the past. And if at the show trials such an enemy was also accused of cooperation with foreign intelligence services, it meant only that the authorities fabricating the accusation stated the indispensable connection between the hell of the past and the hell of abroad, that is, the unity of the myth in the end" (Klimontovich, 1990: 117).

In the post-war period, the emphasis in Soviet cinema is more "on the external enemy, to whom the unknown Enemy people within the country' were only fastened ... nevertheless the external enemy retained some of the mythological traits of Stalinist socialist realism. And above all his otherworldly essence, that is, werewolfism. The spy could be mistaken for a humble Soviet employee, an accountant, ... for a heroic front-line soldier... Moreover, the vigilant hero sooner or later discerned the smell of sulfur emanating from the enemy – certain vibes of bourgeois ideology, which were the most dangerous, since as a rule the spy had no other goals than "to influence" and to corrupt. Or had rather absurd ones. ... Thus the spy films of the 1950s were merely propaganda pacifiers that had lost their mythological attributes" (Klimontovich, 1990: 118).

Turning to the period of "film stagnation", N. Klimontovich wrote that during this period "there is, of course, no "Brezhnev mythology" to speak of. Just as there is no longer any "people" in Brezhnev's "counter-propaganda" movies. The people had lost any cohesion, disintegrated into separate individuals... The movie that emerges on Brezhnev's "political" screen is striking

precisely because of its brutal realism: no one ever emigrates from America to the USSR, save for two misguided agents recruited not through the force of Soviet ideology but through the charms of Russian women... On the contrary, every now and then someone tries to flee from the Brezhnev USSR; another thing is that the tempted defectors will inevitably be disappointed abroad, the Americans will deceive them... This is the whole myth. And if one were to look for causes [in the 1990s] of mass emigration and the high prestige among schoolchildren of such gainful professions as a peddler or a foreign currency prostitute, in comparison, say, with a cosmonaut or a ballerina, one would do well not to forget to mention the Brezhnevite 'counterpropaganda' cinema production" (Klimontovich, 1990: 120).

N. Klimontovich is also the author of a historical review of the love theme in Soviet cinema (Klimontovich, 1988: 87).

Among the notable publications on the history of Soviet cinema one may refer, perhaps, to the article by the film critic M. Chernenko (1931–2004) on the typology, ideology, and mythology of the concert film (Chernenko, 1990: 94-102).

Theoretical Concepts

The theoretical articles in the *Cinema Art* were already largely cleared of the stamps of the ideological rhetoric of past years.

Of course, at the beginning of Perestroika it was still possible to publish cautious articles about the fact that "many proponents of a superficial, truncated conception of the screenplay often invoked their own meaningless formula of 'auteur cinema' to justify their position. True 'auteur cinema' is a long and noble cinematic tradition of a complex unity of creative individualities which permits the merging of different film professions in one person only when this is due to the master's versatile talents" (Weisfeld, 1986: 128).

Or, in the spirit of the early 1980s, to argue that "the artist has the right to choose one aspect or another, and to base his or her concept upon it. But it is not right to do so by distorting the correlation of things and, ultimately, historical truth. It is peculiar to our ideological opponents to represent "Russians" as opera villains or fools in their cheap propaganda "shows". Why should we stoop to such a level... Separation of propaganda from art, exaggeration of one and belittling of another ends in failure. Even if it is not noticed for a long time, it is not registered" (Kuchkina, 1987: 10).

However, at the end of the 1980s the tone and freedom of expression in theoretical articles was already different.

For example, the film scholar V. Demin (1937–1993) was convinced that "the lessons of our recent history prove beyond any doubt that the greatest successes fall to the artist when he meets a social need, when his work has a real novelty – the novelty of the theme or hero, the novelty of the author's thought or world outlook" (Demin, 1988: 4). And here "the so-called 'poetic cinema' deserves a special talk. ... this stream of our cinema was ruined by persecutions and obstacles, which for some reason were erected with special care in its path. The bureaucrat was afraid that connecting the artist to the world of distant poetic associations gave him the freedom not controlled by paragraphs. By showing this or that, what did he want to say? A montage by meaning, a montage by chronology of events keeps the director in check. Montage by association makes his criminal intentions elusive, and that every creative person has such intentions, the bureaucrat never doubted" (Demin, 1988: 18).

In our opinion, V. Demin was overly optimistic and somewhat naïve in his hopes for a certain triumph of the new cinematic way of thinking: "This thinking is social, all-planetary and historical. It is a thinking that is not afraid of contradictions. Instead of the principle of the mentor's monologue, it offers the principle of an equal dialogue. It is pluralistic thinking, which resolutely fights against the notion of hierarchy in art. It is a way of thinking that is open to both gaiety and the saddest colors, to farce and profound tragedy. This way of thinking sees a person as a human being, a person as a personality. This thinking does not scare sensuality and eroticism, as you can not scare the metaphorical, allegorical forms of storytelling. This thinking is democratic" (Demin, 1988: 21). As we know, this theoretical approach was further completely refuted by the entire practice of cinema development...

In contrast to V. Demin, also in 1988, M. Yampolsky, a culturologist and film critic, did not countenance this kind of cinematic thinking, but rather convincingly pointed out that "in Soviet cinema a pole of high artistic cinematography exists, but entertainment, mass cinema, cultivated primarily by professionals of a lower class, is extremely underrepresented. This

situation can be easily explained by the national tradition, which has a stronger disdain for grassroots culture than anywhere else. The bulk of film production is unattractive to either a connoisseur of art or a lover of entertainment. In terms of viewer preference, the majority of Soviet films are films for no one. This paradoxical situation is also reflected in the genre structure of the Soviet cinema, which became habitual for us, but essentially surprising. The absence of commercial cinema also reflected in the absence of "normal" film genres in our repertoire. Our cinema education is 'genreless' in the strict sense of the word, and this is its fundamental difference from world cinema" (Yampolsky, 1988: 88).

Continuing his reflections, M. Yampolsky wrote that "it seems to filmmakers that the unattractiveness of our cinema is linked to the absence of a hero they need, or to the weakness of the film's intrigue, or to the insufficient urgency of the problems raised. And even if there is some truth in this (there's no denying that our scripts are really not up to par), the very statement of the problem is very eloquent. It is the word but not the image that is responsible for the flaws in our cinema. I personally have never had to hear anyone complain about a lack of cinematic language. ... The influence of the domestic cultural tradition, which is primarily oriented toward the word, is reflected in all this. ... This attitude is certainly reflected in the problems of mass cinematography. It seems to me that the audience's success of a film is primarily predetermined by the film's ability to have a hypnotic, sensual impact on the audience. But the literary components of a film are the least capable of creating this hypnotic effect" (Yampolsky, 1988: 89).

In this connection, M. Yampolsky came to the conclusion that "the predominance of the mythological in mass cinematography challenges the opinion, which is characteristic of us, that one can attract a wide audience only by deepening the psychological complexity of the characters and by increasing the social gravity of films. ... And although cinema around the world partly relies on the discovery of new material, the key to viewer success still lies elsewhere. Strong film genres – westerns, thrillers, sci-fi – always rely on 'strong' myths" (Yampolsky, 1988: 92-93).

Analyzing the cinematic situation in the USSR in the late 1980s, M. Yampolsky rightly stressed that "the old mythology of national cinema came into sharp conflict with the new youth culture that cultivated (whether we like it or not) completely different myths... about which, unfortunately, we know very little. It follows that to keep the old mythological grid of coordinates unchanged inevitably leads our cinema to isolation from the most active part of the young audience. In the context of our observations, it is also significant that myth is also connected to irrational elements in our psyche, those structures that we still do not want to know about, relying entirely on the power of our rationality. ... It is important to understand that cinema is not only the hero, the plot and the conflict transferred to film, but that it is the movement of light, space, the acoustic environment, the face and the body on the screen. Only by assimilating these simple truths and understanding the underlying mechanisms of cinematography can our filmmaking finally create films that are interesting to the audience" (Yampolsky, 1988: 92-93).

Reflecting on the social status of the cinematographer and cinematographic consciousness, M. Yampolsky ruthlessly pointed out that in the USSR of the late 1990s "a person who claims to be an artist... has to fight for this title with a kind of special fierceness. As a result, it is in our cinematography that such an ugly phenomenon emerges: the opposition between authorly artistic and "elitist" cinema and mass productions. ... A master who is trying to regain his freedom is inclined to strongly emphasize his opposition to standardized production, to declare his disregard for the box office, and sometimes even for the audience. Our "elitist" filmmakers belong to that unique category of filmmakers who completely ignore their audience. ... To establish himself as an artist, a cinematographer has to turn to more pathetic justifications: to tell people the truth, to teach them about life, to uncover the essence of being, etc. Of course, in this there is a domestic tradition, but not only. This exaltation in assessing one's own mission is a direct consequence of the undervalued social status of the profession as a whole. As a result, we have a group of craftsmen at one pole and a group of prophets, "geniuses" and thought leaders at the other. The crisis of our cinematography is largely connected with the fact that there is a void between these two poles" (Yampolsky, 1990: 33-34).

Film critic A. Shemyakin discusses transformations of the "Russian idea" in Soviet cinema and in society at large, recalling that "over the past twenty years cinema has not succumbed to

the temptation to create a mythology of the "Russian idea", but has simply analyzed its manifestations. ... It so happened that for those who were making national history the most typical principle was: first to do and then, decades later, to ponder in horror and melancholy the consequences of their deeds, discarding the past experience as something completely alien to the "pure soul of the people". And now they talk about the need for a spiritual revolution. Although, in my opinion, it is necessary to have the courage to take a sober look at our own history and to abandon the concept of social messianism – we have long been not the first" and is hardly "the best. That is when national messianism will slowly but surely be eradicated. However, this is also an illusion" (Shemyakin 1989: 51).

Film historian E. Levin (1935–1991) stressed that the artist's consciousness is not one-dimensional or linear: it cannot be broken down into separate components, or undesirable ones – "titanic-magical," irrational, subconscious, elemental, mythological - in order to leave only reliable, rational, well-ordered, loyal, and in advance agreed with universal moral norms. Is creativity a pedantic illustration of these norms? No, it is their constant questioning, testing, confirmation and affirmation, each time anew, not by a quotation from a moral code or a reference to eternal precepts, but by means of a conflictual comparison with the historical existence of humanity, in a passionate dialogue of morality and life in which the artist is involved... Here the life and creative experience of the founders of Soviet cinema is also irreplaceable and cannot be discarded: Without thinking it through in a new way and experiencing it, without gathering the ashes and preserving the fire, we might think of ourselves as possessors of complete truth, free of illusion and delusion, imagining ourselves as sterilely pure in thought and action" (Levin, 1989: 79).

Film scholar Y. Bogomolov also reflected on the literary-centrism of Soviet cinema to the detriment of entertainment: "The idea that a relationship between literature and entertainment forms is possible on the basis of bilateral reciprocity and aesthetic equality does not easily make its way into theory. There is a cornerstone stumbling block on the way: literary-centrism" (Bogomolov, 1987: 93). In particular, Y. Bogomolov accused of this kind of literary centrism the theoretical concept of the book "What is Hecuba to Us" by the former editor-in-chief of the *Cinema Art* E. Surkov (Surkov, 1987).

Soon E. Surkov (1915–1988) published a response article in which he, sharply objecting to Y. Bogomolov, wrote that "with such a lack of feeling for the word and, consequently, of literary illiteracy, it is somehow awkward to attempt to judge interpretations of the classics on the screen. Awkward. You cannot judge what you do not know, do not understand, and do not hear" (Surkov 1988: 62).

And in 1991, perhaps for the first time, a collection of theoretical articles based on gender material, in this case on "Woman and Cinema", appeared in the *Cinema Art* journal.

Film scholar and culture expert M. Turovskaya (1924–2019) pointed out to readers that "the male, paternalistic – aka sacral – beginning remains dominant in Soviet films where the Woman – the most emancipated in the world, recognized as a 'work unit' and defeating her male rivals – nevertheless acts as a passive, executor in relation to the supreme will of God the Father. Such are the main features of one of the fundamental Soviet female myths, where there is no place for ambiguous seductions of femme fatale and eroticism, and the patriarchal family, if it is destroyed with the emancipation of women, is collectively restored at higher levels of unity in the state-religion" (Turovskaya, 1991: 137).

However, film historian L. Mamatova (1935–1996) wrote in this context: "Did cinema art in the totalitarian era only propagandize the robotization of man? Could it be that all that was predestined for women on the screen was hard work, trapping vermin, and ersatz love? There had to be another kind of cinema. Yes, there was. It would be naive, of course, to suppose that a work which was crudely censored – from the score to the finished film – could express any kind of coherent resistance to Stalinism, at a time when the authorities controlled the print run, the form of distribution and the press response to the film. Open criticism of Stalin and his order was ruled out. But the dissent with the ideology and psychology of the regime came in another form. Whether it was clearly conscious or intuitive is difficult to say now, for this still have to look carefully into the spiritual and moral evolution of each artist. For now it is important to establish that against all odds it existed. And it affected first of all... in films about love! In pictures that did not claim a central place in the ideological and thematic repertoire approved by the leadership. They were modestly placed on the sidelines, often in the category of everyday

life" (Mamatova, 1991: 117).

Cinema and the spectator

Referring to the rather traditional topic of "Cinema and Spectator" for the *Cinema Art* journal, film scholar M. Zak (1929–2011) opined that "if previously most often resorted to incantations like 'the spectator wants' or 'the spectator does not want', now the analytical stage has obviously arrived. Meanwhile, there are examples of other solutions. They create special "spectacle" associations at studios (as if the rest of the films could be exempted from this quality). ... Let us repeat: the cinematic cycle does not end in the auditorium, but it begins there. Mass consciousness, in one form or another, rightfully claims authorship. However, the "screening of consciousness" is an extremely complex creative act that is far from a mirror image. This does not diminish the need for its close study on the basis of the search for new art historical methods" (Zak, 1988: 81).

Film historian V. Fomin once again reminded that cinema spectator's "folklore taste" is brought up not only by folklore itself, but it is as if it is primordial in our consciousness itself. For "folklore taste" is primary, natural taste incorporated in us by culture itself. And that is why practically any person, even without being in any way or only indirectly attached to the language of traditional folklore, responds so easily and naturally to the folklore impulse sent to him by the work of modern professional art. That is why an artist, who does not even think about any conscious orientation towards folklore, can suddenly "produce" a work in a completely folkloric spirit (Fomin, 1988: 97).

Film critic and sociologist I. Levshina (1932–2009), based on the results of her research, noted that "by the mid-1980s many subtle trends had taken shape in the way cinema was perceived that fundamentally and dramatically changed its life. The seemingly eternal position of cinema in public consciousness was under threat. It ceased to be "the most popular". It is no longer "the most beloved"; it has ceased to be "the master of minds"; it is losing its leadership position among young viewers, its most devoted supporter of late. The habitual ways of organizing the creative process, the ways of bringing films to the audience, the ways of promoting films – all this, formed under completely different conditions of life in cinema yesterday, became the "outstretched heel" with which we have long tried to stop the negative phenomena or, rather, to shield ourselves from the objective processes of artistic life in society. ... Cinematographers, first and foremost creative workers, preferred to attribute the facts of non-contact with the public that came to the surface, as a rule, only to the bad work of cinematography" (Levshina, 1986: 73).

I. Levshina based on statistical data points out that young spectators of the mid-1980s, fond of rock and pop music and the first fruits of the "video age," were far from frequenting cinemas (Levshina, 1986: 74).

In his discussions within the framework of "Cinema and the Spectator" the culturologist and film scholar M. Yampolsky believed that "film theory proceeds from the fact that the commercial success of a film is conditioned by its ability to bring a particular 'pleasure' to the spectator. Behind this far from theoretical notion is the work of complex cinematic mechanisms. For example, the mechanism of identification. ... We often proceed from the outdated notion that the viewer identifies himself with the hero of the film and that is all. But today we can consider it proven that identification has a two-stage character. Science distinguishes between "primary identification," which establishes the viewer's psychological connection to the screen spectacle as a whole, and "secondary identification" with the character. At the same time, secondary identification is effectively carried out only on the basis of primary identification. In order to project one's "I" onto the character, the viewer must first be absorbed into the world of the film. ... The conditions for the realization [of primary identification] include the darkness of the auditorium, the flickering source of light overhead – that is, the components of any movie session that create the preconditions for the viewer's immersion into that half-sleep state that characterizes the normal perception of a film. But these components are not the only ones. We are talking about sensual, "phenomenal" contact with the world on the screen, created by the special functioning of light, the richness of the noise phonogram, rhythmic structures, etc. The lack of attention to these elements is often explained by the technological backwardness of Soviet cinema. ... [Secondary identification is associated] with an actor who possesses not only outstanding personal qualities, but also a particular sensual, erotic appeal. I understand eroticism here in its broadest sense, in the sense in which Béla Balázs used the word with quite

positive overtones back in the early 1920s. I am not talking here about unbridled sex or pornography, but about the normal sensual attraction of faces and bodies, largely created on the screen with the help, for example, of special lighting, the special 'presentation' of the actor's body" (Yampolsky, 1988: 89-92).

M. Yampolsky was convinced that in the Soviet cinema of the 1980s primary identification was "extremely weakened, even though it is the foundation of cinematic enjoyment. This has to do with the fact that the world of our films possesses no hypnotic magic in relation to the viewer's consciousness. The creation of this magic is entirely within the competence of cinematic language. Another essential mechanism of spectator's pleasure can be considered "tension", the so-called "suspense", a mechanism which Soviet directors almost without exception do not master. ... Fundamental to its creation are the dialectic of the in-frame and out-of-frame space (in which the source of the threat often lurks), the mechanisms of the relationship between the camera and the character, etc." (Yampolsky, 1988: 89-90).

Finally, Yampolsky wrote, "the audience success of a film is directly linked to the mythology it reflects. The mythological layer is almost always present in mass cinematography. And this is only logical. The viewer is only fully engaged in a film when his consciousness (or rather, subconsciousness) has been touched at the level of deep psychological structures, of what is called an archetype. The stunning mass success of Lucas' or Spielberg's action films is a good confirmation of this" (Yampolsky, 1988: 92-93).

Discussions

The tradition of discussions continued in the period of Perestroika, although the clash of views became much more acute.

Discussions on the status and prospects of Soviet Cinema

In a discussion about the state and prospects of Soviet cinematography in 1989 (No..., 1989: 31-53), film critic M. Shaternikova (1934–2018) was probably the most conservative participant, partly still in the first half of the 1980s in her reflections: "Cinema has taken the road to self-development. Of course, there are costs and dangers along the way – the danger of new stamps, the danger of commercialization, the threat to the existence of national cinemas. But if all this is perceived as a danger, it is to be hoped that with good will and intelligence it will be possible to cope with them. If we do not lose sight of the higher goal – the creation of genuine socialist cinema, and not just mass culture for the most unassuming viewer, then we can think that we are at the very beginning of a unique and very exciting path. Another indisputable change is that our cinema has ceased to be "blind," mastering new material that was hitherto unthinkable. New "spaces of life" also mean a new level of artistic comprehension. Let this also have its share of costs-speculation on heretofore "forbidden" topics, excesses-but these are all diseases of growth, they will pass, and the present will remain and get stronger. One more thing: in our cinematography today we can see clearly the polarization of two trends – the cinema of "complicated" or "highbrow" type, which demands a certain level of intellectual and aesthetic development from the audience, and the cinema of mass audience, which is meant for a tired and poorly educated spectator, who demands emotional relaxation first of all. This has been and will always be the case" (Shaternikova, 1989: 48).

Film sociologist D. Dondurei (1947–2017) was more objective and realistic, emphasizing that "no one, apparently, expected that the bursting of the life-giving floodgates providing a more or less civilized state of society would undermine, in particular, its interest in Soviet feature films. It was worth introducing various kinds of relaxation: abolishing all forms of censorship, releasing dozens of works from police custody, abolishing national film committees, and so on, and the attendance of domestic films began to fall with unimaginable acceleration. From 1980, when 1,950 million tickets were sold for Soviet films, by 1988 it had fallen to 982 million" (Dondurei, 1989: 4).

A. Dubrovin (1930-1995) expressed concern about the emergence of conjunctural films like the worst of the former 'production' films, only in a new way: whether in defense of commodity-money relations, the cooperative movement, leasing contracts, etc. (Dubrovin, 1989: 34-35).

Only a year later, a new discussion about the state of Soviet cinema became much more problematic.

Film critic E. Stishova noted that "a year ago, the circle of films and phenomena of the film process was more representative. At least, it seemed that way. There was *Little Vera* as a leader

of perestroika cinematography, there was a galaxy of films connected with the processes of perestroika in society and with the youth subculture that came out of the underground. *The Cold Summer of the Fifty-third* was released: it was the first sign of genre films. The auteur cinema, represented by such films as *The Black Monk*, *Mister Designer*, *The Mirror for the Hero*, *Days of Eclipse* and *The Spectator*, also gave rise to serious discussions. His documentaries were really sensational – let's at least recall *Confessions. A Chronicle of Alienation*, the first anti-cult films. Finally, movies that were taken off the "shelf" occupied an important place in the film process. The degree of social euphoria was so high that this euphoria itself created the illusion of a new structure in cinema. At any rate, there was a sense of vector, the direction of development, and some of the critics on this basis rejected the existence in our film crisis. In that conversation we used the term "crisis" as a constructive term. Like, the film process is developing normally, according to a classical scheme: decline – overcoming – development – rise, etc. Today the situation has clearly become more complicated. There is no point in arguing about whether there is a crisis or not. One might as well speak of a catastrophe... Against the background of an escalation of genre films – and we are condemned to this by the entire course of the cultural process – Soviet cinema has no alternative, if it wants to survive.

Against the background of aggressive attacks on auteur cinema as elitist and anti-people, the tangible decrease in the proportion of auteur films in the repertoire should be evaluated by us with all the objectivity available to today's film criticism. Yesterday we were an extra-economic state and lived in a non-genre cinema situation, neglecting the interests and needs of a wide audience... Today we have plunged into another extreme and are ready to make our entire cinema production exclusively entertaining, shocking and shocking. It has long been known, though, that a parallel presence of high and low genres in the film repertoire is the only advantageous economic policy in cinema" (Stishova, 1990: 29-30).

Film critic L. Karakhan dwelled more on a convincing analysis of the film/video influence of Western cinema on the Soviet audience, stressing that "the place of the film stream today is taken by the video stream – predominantly of American production. And the role of this video stream is not at all limited to the fact that it satisfies the need for vivid, impressive spectacle and entertainment. At the moment, it is the biggest importer of social stability, which is as scarce in our country as soap, powder, meat, etc. The need of the mass audience for symbols of social stability is just as great, if not greater, than for soap. In this sense, the American video stream today is almost like air for our mass audience. It should be taken into account that if the Iron Curtain finally opens completely and our counter-flow of cheap labor pours into the West, into America, the social and psychological basis for perceiving imported, borrowed stability as one's own will expand considerably" (Karakhan 1990: 33).

The discussion of totalitarian cinema

The discussion about cinema of the totalitarian era held by the *Cinema Art* journal in 1990 was no less acute.

Here film scholar K. Razlogov (1946–2021) identified four groups of films in the film repertoire of the totalitarian era: "The first group are official expressions of the dominant ideology, 'totalitarian cinema' in the proper sense of the word. Examples of this kind are *The Great Citizen* or *Triumph of the Will*. The second group consists of films that are not canonized but nevertheless contain, in their structure, the imprint of the type of artistic thinking characteristic of this or that totalitarian system. This can be seen in plot collisions and modes of conflict resolution, certain visual configurations, principles of the relationship between image and sound, and, finally, musical motifs. In principle, the list is endless and concrete variants are always individually unique... The third group consists of works which might be called "escapist" in the proper sense of the term: their authors seek "escape" from the all-powerful system into imaginary or exotic countries, into a world of "purely personal" feelings, into a more or less remote past. This escape is often illusory, because not only the dominant ideology but also the dominant poetics permeate many of these films from within, even against the will of the authors. Adventure and musical films are striking examples here. The fourth group includes works directed against the totalitarian regime. While the first three groups can be found to a greater or lesser extent in any sociopolitical system, including the most democratic one, in its unchanged form, the last group undergoes the most tangible transformations under external pressure: totalitarianism – by definition – does not tolerate open dissent, and any protest here will inevitably be allegorical, veiled, Aesopian in nature. Hence the great artistic power of the

few works that nevertheless accumulate the potential for rejection, in contrast to the faint unambiguity of "protest films" in pluralist societies" (Razlogov 1990: 115).

Film scholar and culturologist M. Turovskaya (1924–2019) believed that "the cinema of the totalitarian era was aimed at winning over the audience in favor of a particular ideology. This was done by various means-sometimes by means of trivial genres, sometimes by means of direct ideological influence. But nevertheless, the basis was always the indoctrination of this way of thinking. This does not mean at all that the image of thought was directly internalized and that the message of the film was adequate to its perception. But cinema as a whole, not just as a corpus of films, was aimed not at service, but at suggestion. From its organization (administrative apparatus, censorship, recommendation lists, the system of "state" evaluation, and so on) to the typological structure of films, it was oriented toward this function. ... a stable system of values. The totalitarian system is Manichean; it is always based on the opposition "hero – enemy"; on the hierarchy "hero – leader" (as the truth in the last instance); on the primacy of the super-valued idea over the individual" (Turovskaya, 1990: 111-112).

Film historian N. Zorkaya (1924–2006), arguing with her colleagues, stated categorically that "totalitarian cinema and its specific aesthetic existed, and even more so, exist to this day. The totalitarian film appears wherever film consciously fulfills the ideological order of the totalitarian regime, subordinating itself to the dominant clichés, myths, tastes and habits of its regime. The totalitarian film is the highest, utmost, extreme expression of engaged art – art that fulfills the state-totalitarian order" (Zorkaya, 1990: 100).

N. Zorkaya further singled out the features and signs of a totalitarian film:

- "since this art, engaged by the anti-human regime, is the expression of the "idea of enmity", it always realizes itself in the conflict, in the sharp confrontation of the two camps. One camp is "our" camp. Here is the sphere of narcissistic enthusiasm. Convinced of its ideality, the consciousness of their own superiority over the rest of the state systems, any countries, nations, societies, because we have realized complete well-being, and if it were not for the vile enemy, there would be a golden age. This enemy may be different. In Soviet cinema, it is the capitalist environment, a military adversary, a political adversary, new at each given stage. It can change from an adversary to a close friend, and vice versa, depending on the political situation. ... So: the narcissistic glorification of "its own" and the vilification of the "alien" hostile at every level of the film, from the basic plot structure to the physiognomy of the characters, to the landscape, to the lighting, these are the first two signs of a totalitarian film.

Third. This art is demagogic, false, and therefore anti-realistic in its original essence. The more poverty, the more dirt, the more poverty in society, the more pomp, varnish and beauty on the screen. ...The emblematics of affluence, of adornment in everything. Right down to the choice of nature, the weather. Only the enemy can have rain, bad weather. With us it's always dawn, always sunshine, we always have beauty. The totalitarian regime loves beauty. This is the aesthetics of the postcard, also taken to its logical limit.

Fourth. The plot, the modes of narrative, are consciously primitivized. The clear arrangement of characters, the conflicts are pushed to the limit. Excitement is always associated with the villainous actions of the enemy and the suffering of the noble hero" (Zorkaya, 1990: 101).

N. Zorkaya further uncovered the essence of the emergence of the cinematic myth of the "pest", recalling that the "pest" in the origins is a fairy tale, folkloric character. And in his remarkable work "Morphology of the Fairy Tale," V.Y. Propp reveals the essence of this fairy tale character, his functions, and his role in dramaturgy. But it is one thing to have a fairy tale. It is another thing when this myth of the pest becomes the basis of state policy and art, which leads to monstrous consequences" (Zorkaya, 1990: 102).

N. Zorkaya disagreed that there were only two hypostases of the enemy: the racial enemy (in Nazism) and the class enemy (in Stalinism), insisting that the circle of "pests" and "enemies" was much wider: "the factory worker, the undercut bourgeois, the monarchist, then the fist who stashed away the bread, the whiteguard who came from his Paris to rob us. Then it's the son of the White Guard who planted the bomb. Then it's a saboteur, it's a foreign "special agent" invited to build a factory, it's a spy, of course. And then, in later times, it is a dissident, a dissident, an intellectual. This is how the folklore structure is transformed and through the lubok, the "mass culture" comes to the totalitarian cinema" (Zorkaya, 1990: 102).

On the problems of film criticism and film studies

During the Perestroika period, articles about the problems of film criticism and film studies were, in contrast to the stagnation period, quite rare guests on the pages of the *Cinema Art* journal.

Nonetheless, L. Donets (1935–2016), a film critic, wrote with regret (and with good reason) that “a clan of young critics appeared in the second half of the 1980s that developed a certain lumpen style. They are rude, that's all. ‘He who was nothing will become everything’. ... But even serious critics sometimes appear in order to show themselves off, and abandon the need to look at the people. It is clear that without subjectivity, there is simply no criticism. ... It makes me want to cry. The critic sets his own problems and says that the director does not solve them” (Donets, 1990: 47, 49).

Film scholar M. Zak (1929–2011) was convinced that in the USSR in the late 1980s, “film journalism was simply developing remarkably well. And not only quantitatively, but also qualitatively. Publicism is beautiful on the screen. But when we begin to deal with it in film studies, it seems to me that this is a bad thing. Film studies is a completely different field. Publicism in film studies tends to turn into a declaration, preventing a truly scientific reconstruction of the history of film as part of film history. Of course, it is easier to declare than to do exhausting research” (Zak, 1989: 36).

In this regard, film scholar E. Levin (1935–1991) welcomed the appearance of a new theoretical journal, *Film Studies Notes*, in which “sociocultural analysis is combined with artistic analysis... Both society, and culture, and art, and the artistic form, and the inner biography of the filmmaker are seen by researchers as a process that cannot be described only in ontological, or only in political-ideological, or only in mythological, or only in axiological, or only in art history, or only in psychological categories. In many respects new methodological principles of historical-typological and structural-genetic study of the object as a complex dynamic system, the contradictions within which are not discarded or simplified, but are understood exactly as contradictions, explained within the system and as its property, so the authors' concepts reproduce in a consistent theoretical form multidimensionality and multivalence of the object, its typology, structure, genesis” (Levin, 1991: 109).

On documentary and popular science films

In contrast to previous decades, during the perestroika era, the *Cinema Art* journal wrote infrequently about documentary, scholarly, and popular-scientific cinema.

Practically the only theoretical article on this subject was an article by the screenwriter and film critic A. Zagdansky (1919–1997) (Zagdansky, 1990: 96-100).

At the beginning of his article A. Zagdansky stated that “the outcome of the main battle has already been predetermined – the Marxist-Leninist worldview (together with the consequent “only true doctrine,” under the hard radiation of which we all grew up) ... goes into the irrecoverable past, taking with it not only millions of human lives, but also our once so sweet feeling that we live in the ‘best-best’ country” (Zagdansky 1990: 96).

And then the article expressed serious concern about the future of documentary and scientific cinema in the USSR: “The energy that provided the breakthrough of non-fiction cinema in these recent years is the energy of hatred. Hatred of the inhuman, Kafkaesque system in which some, suffocating with suffocation, have lived their entire creative lives while others have only just begun to take their first steps. ... This energetic release of aggression on its own will is comparable to the energetic outburst of a revolution. Until yesterday, this energy resonated with the viewer. Today... today he is already tired, and most importantly, everything he could - understood! The scene of farewell dragged on. What now? ... I don't think there will be any happy times for non-fiction cinema. We are all in a painful situation of self-determination, and probably few will find a solution. In the scientific cinema even more so. ... We are doomed to play such an unenviable role in the future if we do not solve the two problems facing us: one is television distribution, the other is programmatic thinking” (Zagdansky, 1990: 97-99).

The Video phenomenon

Instead of the usual earlier articles about television, the *Cinema Art* turned to the topic of the then novelty, video.

Film scholar S. Muratov (1931–2015) wrote that “videotape erases the line between broadcast and television film, and tomorrow it will erase the line between on-screen work and published periodicals. Some countries are already issuing magazines with programs-discs for

owners of personal computers... It is not difficult to imagine by analogy a videocassette magazine for music lovers or, say, for those who wish to specialize in an academic course in some narrow field of knowledge. The increasing redistribution of our time in favor of audiovisual media cannot but affect the reader-literature relationship as well" (Muratov, 1987: 109).

Theoretical articles on foreign cinema

For understandable ideological reasons, the publications on foreign cinema in the perestroika-era USSR were the most inertial in their approach.

That is why the article by the film critic V. Matizen (Matizen 1989: 101-106), which reviewed the collection *Myths and Reality*, Issue 10, published in 1988 (Myths..., 1988), whose authors were film critics and film scholars V. Baskakov, G. Bohemsky, E. Kartseva, L. Mamatova, L. Melville, A. Plakhov, K. Razlogov, N. Savitsky, etc.

V. Matizen reasonably reminded that "Western cinema has always been a special zone of Soviet film studies, where its own rules were in force, no less strict than the rules of conduct of a Soviet man abroad. At this 'leading edge of the ideological struggle' there has always been a kind of martial law in which, as you know, a certain amount of disinformation is also allowed" (Matizen, 1989: 101).

V. Matizen emphasized that here the main rule of presentation was the following: "everything bad comes from the bourgeois system, everything good comes in spite of it. The implication of insolubility: their problems cannot be solved under their system. The implication of darkness and limitation: whoever does not accept the previous thesis is a representative of evil forces or a bourgeois, limited subject (and, in cinema, a myth-maker). Naturally, armed with a theory as advanced as it was scientific, Russian foreign film scholars could not help but feel a profound sense of superiority over Western filmmakers, who had no such scientific basis, but were at best "subjective beliefs" which, voluntarily or involuntarily, reflected the "point of view of the bourgeoisie". Gradually, a pattern emerged by which the article was constructed" (Matizen, 1989: 102).

In the late 1980s, the situation in *Cinema Art* began to change, "the number of materials about foreign cinema increased sharply in the journal, and they began to be evaluated on their own merits. The widespread condemnation of everything Western was gone. And this may well be called one of the most crucial progresses that the perestroika program led to" (Dmitrieva, 2020).

Thus, "the publications on Western cinematography in the pages of the *Cinema Art* during the Perestroika period admitted that the earlier "class" principles of evaluating feature films and the policy of purchasing and distributing foreign films were deeply flawed. The commercially oriented foreign cinema presented an example to be emulated: the journal recommended that Russian filmmakers adopt the technical and financial techniques of its production, and that the audience should consider its characters as moral ideals. Postmodernism, wrapped in the bright wrapper of American mass culture, was asserted as a replacement for outdated socialist realism and immediate 'blackness'" (Shishkin, 2018: 48).

An example of new theoretical trends in relation to foreign cinema is, for example, the article by film historian O. Reisen "We are like spies. The Image of the KGB Agent in Foreign Cinema" (Reisen, 1990: 123-129).

A new approach to the cinema of the "countries of socialist democracy" is contained in film critic S. Lavrentiev's article (Lavrentyev 1988: 143-152), which argues that "Eastern European socialist cinema acquired its true integrity precisely when national cinemas were given the opportunity to shed their dogmatic constraints and finally become different" (Lavrentiev 1988: 143).

Conclusion. Our analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the existence of the *Cinema Art* journal during the period of "perestroika" (1986-1991) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- scientific-publicistic articles written under the influence of perestroika trends of change in Soviet society, including the sphere of cinema (V. Fomin, E. Gromov, S. Dobrotvorsky, S. Lavrentiev, etc.).

- theoretical articles and discussions dedicated primarily to professional issues: analysis of the theoretical heritage of the classics of Soviet cinema, directing, the problem of "Cinema and

the Spectator," etc. (Y. Bogomolov, E. Levin, I. Levshina, N. Klimontovich, L. Mamatova, M. Turovskaya, M. Yampolsky, M. Zak, etc.);

- theoretical articles on foreign cinematography (S. Lavrentiev, V. Matizen, O. Reisen, and others).

Overall, between 1986 and 1991 the *Cinema Art* journal significantly shifted away from the former ideological stereotypes of Soviet film studies, and took a radical re-examination of the history of Soviet and world cinema, as well as an objective evaluation of contemporary film production.

Theoretical Concepts of Film Studies in *Cinema Art* Journal in the First Post-Soviet Years: 1992–2000

In this chapter we focus on the analysis of theoretical concepts of film studies in the *Cinema Art* journal in the first post-Soviet years (1991–2000), when its executive editors were K. Scherbakov: 1992-1993, and D. Dondurey (1947–2017): 1993-2000.

Until May 1993, the editor-in-chief of the *Cinema Art* was K. Shcherbakov, who was then appointed Deputy Minister of Culture of Russia. Since July 1993, the sociologist D. Dondurey (1947–2017) became the Editor-in-Chief of *Cinema Art*.

Table 6 provides statistical data reflecting the changes in the journal's scope, circulation, and frequency between 1992 and 2000; the names of the editors-in-chief, the length of time they were in charge of the publication, and the number of articles on film theory for each year of the journal's publication are also provided.

Table 6. Journal *Cinema Art* (1992-2000): statistical data

Year of issue of the journal	The organization whose organ was the journal	Circulation (in thousand copies)	Periodicity of the journal (numbers per year)	Editor-in-chief	Number of articles on film theory
1992	Confederation of the Unions of Cinematographers, the staff of <i>Cinema Art</i>	34,6–50,0	12	K. Scherbakov	8
1993	Ministry of Culture of the Russian Federation, Committee on Cinematography under the Government of the Russian Federation, Confederation of the Unions of Cinematographers, Cinema Center, Editorial Board of <i>Cinema Art</i> journal, Editorial Board of <i>Ogonyok</i>	15,0–25,0	12	K. Scherbakov (№ 1-4) Editorial Board (№№ 5-6) D. Dondurey (№ 7-12)	6
1994	Ministry of Culture of the Russian Federation, Committee on Cinematography under the Government of the Russian Federation, Confederation of the Unions of Cinematographers, Cinema Center (№ 1–4), Editorial Board of <i>Ogonyok</i> (№ 1-6), Unions of Russian Cinematographers (№ 3–12), Editorial Board of <i>Cinema Art</i> journal	10,0 *	12	D. Dondurey	9
1995	Ministry of Culture of the Russian Federation, Committee of the Russian Federation on Cinematography, Confederation of the Unions of Cinematographers, Unions of Russian	*	12	D. Dondurey	15

	Cinematographers, Editorial Board of <i>Cinema Art</i> journal				
1996	Ministry of Culture of the Russian Federation, Committee of the Russian Federation on Cinematography, Confederation of the Unions of Cinematographers, Unions of Russian Cinematographers, Editorial Board of <i>Cinema Art</i> journal	*	12	D. Dondurey	35
1997	Ministry of Culture of the Russian Federation, Committee of the Russian Federation on Cinematography, Confederation of the Unions of Cinematographers, Unions of Russian Cinematographers, Editorial Board of <i>Cinema Art</i> journal	*	12	D. Dondurey	24
1998	Ministry of Culture of the Russian Federation, Committee of the Russian Federation on Cinematography, Confederation of the Unions of Cinematographers (№ 1–2), Unions of Russian Cinematographers, Editorial Board of <i>Cinema Art</i> journal	*	12	D. Dondurey	7
1999	Committee of the Russian Federation on Cinematography, Unions of Russian Cinematographers, Editorial Board of <i>Cinema Art</i> journal	*	12	D. Dondurey	9
2000	Committee of the Russian Federation on Cinematography (№ 1–10), Cinematography Service (№ 11–12), Unions of Russian Cinematographers, Editorial Board of <i>Cinema Art</i> journal	*	12	D. Dondurey	19

* Starting in 1994, the circulation of *Cinema Art* ceased to be officially listed in the imprints of its issues. According to data available on the Internet, the circulation of the journal from 1995 to 2000 was about two thousand copies, i.e. even lower than in the 1930s-1940s.

Theoretical Concepts of Film Studies in "Cinema Art": 1992–2000
History of Soviet Cinema

Articles on Soviet film classics published between 1992 and 2000 have undergone significant revision of previous views on the work of S. Eisenstein, A. Dovzhenko, D. Vertov, and other famous Soviet directors (Dobrenko, 1997: 59-73; 117-131; 2000: 96-111; Khokhlova, 1992: 21-25, Kleiman, 1992: 9-21; Kleiman et al, 1996: 10-21; Levin, 1996: 27-33; Malkova, 1996: 66-72; Podoroga, 1994: 90-102; Roshal, 1994: 104-113; Vertov's *The Jump*, 1992: 96-108; etc.).

An article by the film scholar E. Levin (1935–1991), for example, argued that “a common misconception led S. Eisenstein to an anticultural conception of art and the spectator, to the conviction that the enlightener in the name of bright ideas can treat the spectator as he sees fit, for he knows what he needs, while the spectator himself must not think. Thus enlightenment without a true understanding of culture and man is associated with arrogance, a kind of aristocratism, with contempt for the masses, with the imposition of ideas, with a tyrannical intolerance of other ideas, with the proclamation of the exclusivity of his concept: the only true, scientific, etc. ... The dictatorship that has been carried over into the realm of culture as a result of a lack of culture (not to be confused with a lack of education!) inevitably destroys culture from within with its totalitarian monotony, whereas culture is above all tradition, diversity, tolerance and respect for the spiritual independence of the individual. That is why for many years S. Eisenstein viewed art as violence! ... Aggressiveness was for S. Eisenstein the essence of the new art not through aesthetic incomprehension, but through the general understanding of society, where violence in the course of the class struggle was beyond any doubt considered the only and universal form of existence, the natural system of relations and the complete system of all values. But this was not everyone's understanding of history and modernity. Why did S. Eisenstein not rise above time, but merrily dissolved into it, coincided with it? Precisely because he was part of the anti-cultural movement. And why did he become part of it? There are many reasons. Not the least of them: the temperament, the rebellion against patriarchy in the broad sense, the sadistic complex, the absence of artistic roots and personal position in culture, ambition, the desire to get ahead, to play the first role, to take the lead – all this mixed up with a fiery enthusiasm, with faith in the people and in the revolution, with the desire to create for millions, to dissolve in them, with the search for their roots, kindred traditions” (Levin, 1996: 33).

The view that S. Eisenstein was a brilliant artist who consciously concluded an alliance with the forces of evil was also discussed in a discussion of his work, which was launched by the journal *Cinema Art* in 1996 (Kleiman et al., 1996: 10-21).

Film historian E. Dobrenko wrote rather harshly about the work of A. Dovzhenko, a “poet of the screen” who was so praised not so long ago. He believed that if his films (especially of his last period) are treated without “breathing air”, then “the shining world of Alexander Dovzhenko will appear before us in all its gaping emptiness” (Dobrenko, 1997: 73).

In a previously unthinkable perspective in relation to Soviet film classics was the article by S. Gurko's “Pudovkin's Erotic Films” (Gurko, 1993: 61-64), which boldly argued that *A Simple Case* and *Vasily Bortnikov's Return* are “really two erotic films, in the sense that they aim to attract my emotion, to capture me entirely, and offer me, on the one hand, to consume them, while, on the other, they consume me themselves” (Gurko, 1993: 61).

In the 1990s *Cinema Art* journal repeatedly returned to the work of I. Pyriev (1901–1968) and G. Alexandrov (1903–1983).

Film historian E. Dobrenko wrote that “Ivan Pyriev created not films but a genre in the Stalinist era. Not only did Pyriev create his own space, but as a talented and passionate mythological storyteller he also created his own mythology of Soviet space. These spatial models germinated in his films out of an outstanding social responsiveness, out of a truly irreproachable cultural sensibility, which was almost always defined by the word conjuncture, and which may seem strange in the context of a discussion of Pyriev, whose films are almost synonymous in contemporary consciousness with kitsch and blunt tastelessness. But this famous blandness of Pyriev's films, and the often monstrous farce of his directorial decisions, was also, it seems, the result of his cultural super-sensitivity. Pyriev, apparently lacking artistic taste, never betrayed his intrinsic sense of time” (Dobrenko, 1996: 109).

Analyzing Alexandrov's film *Circus* (1936) the film critic K. Dobrotvorskaya noted that “the basis of the collective worldview of the 1930s is reality that turned into a myth, and one of

the dominant motives of this mythology is the advent of the Golden Age. There is no point in talking about the contradiction between reality and its screen reflection – the form of conventionality is already embedded in the very consciousness of the time. On this path the traditional genres, already declared a bourgeois relic by theorists of the twenties, are being discarded. The needs of the viewer and his stereotypes of perception are reprogrammed by ideological reality, while life itself offers a formal-mythological system. At the same time genre mechanisms continue to function, producing specific formations: a historical revolutionary film, a funny comedy with a collective positive hero, a defense film. The peculiarity of G.V. Alexandrov's film *Circus* against this background is that the Soviet mythology, formed as if outside the field of culture, "meets" here the cultural mythology of the traditional genre of melodrama, which includes the film in a number of general cultural archetypes and associations" (Dobrotvorskaya, 1992: 28).

Referring to G. Alexandrov's last feature film, *Starling and the Lyre* (1974), film historians M. Kushnirov and A. Shpagin very accurately stressed that in it director G. Alexandrov and actress L. Orlova created "the last and most explicit variation on their favorite theme – 'the world of our dreams'. Its ideality is emphasized above all by its lack of time – a sense of "beginnings" and "ends". We have here three impressively extended chronotopes: a three-hour chronotope of the film itself, a long chronotope of the action taking place in the film (the 1940s and 1970s), and a certain chronotope of eternity, in which Orlova's heroine resides, remaining "eternally young" in all eras. This is indeed eerie, like any sense of timelessness, of the abyss. ... Without even wanting to, Alexandrov mirrored the phenomenon of Soviet consciousness and subconsciousness. ... This world – in its ideal state – did not suggest in its inhabitants any true, non-minimal passions, hobbies, priorities... except one, to be among the chosen by power – first and foremost, and consequently, by wealth, fame, honor. But certainly not ideology. This is the world our entire elite sphere has tried to live in, trying to build a paradise on earth for itself and at the same time not tired of fighting against the things that provided this "paradise" with proper comfort and "legality" – the pernicious influence of the West. ... Indeed: the only living purpose of all these espionage games and political intricacies was only one: to enable a beautiful woman and her chosen one to live up to her ambitions and innermost desires. Among bankers, generals, aristocrats, capitalist ministers. In chic mansions, ancient castles, fashionable hotels. In the most picturesque corners of Europe" (Kushnirov, Shpagin, 1993: 11).

The cinematic view of the work of the leading Soviet filmmakers of the 1960s and 1970s was also unorthodox.

Literary scholar and film critic L. Anninsky (1934–2019) analyzed religious motifs in V. Shukshin's works. He emphasized that "Vasily Shukshin became an iconic figure of Russian self-consciousness, torn for a thousand years between his mother's feminine, Christ-embodied "gentle" human-loving culture and his father's tough, warlike, rebellious, not yielding to any "gentle" male temperament" (Anninsky, 1990: 90).

Literary scholar I. Zolotusky wrote that in his films "Tarkovsky prefers culture to civilization. In his opinion, the divine plan reveals itself most of all in it: in the Gospel, which he considers the greatest creation of poetry, in music, in painting. At the center of the convergence of this plan with man is the image, which, unlike the symbol, cannot be comprehended to the end. Of course, such an interpretation is very far from the Church's interpretation of Christianity. But the artist is unable to express his view of the idea of God other than through paint, sound, or the silence of film. Tarkovsky confirmed this with his experience. And let the orthodox say that this is not pure faith but "mixing," there is no other way for the artist to comprehend God" (Zolotusky, 2000: 69).

Musicologist S. Sarkisian was convinced that "the peculiarities of the subconscious world of Paradzhanov's art are in the developed system of mythological thinking, and archetypal thinking, not specifically national thinking. ... Paradzhanov's methodological approach to texture is similar to the described musical approach. The composition of shots in his films can be analyzed through the prism of musical texture. In expository episodes Paradzhanov prefers to use a type of melodic texture that allows him to individualize individual lines of imagery or subject sequences, switching the viewer's attention from one to another. "Skips", fixation of vision on different objects are natural for cinematography and do not look as abrupt a method of material development as in music. The polyphonic and harmonic types of texture used to develop or develop the material are more favored by Paradzhanov. ... Sergey Paradzhanov

entered the history of cinema as a reformer of its language. Overcoming the literary narrative, he brought the poetics of painting, music, choreographic and pantomimic plastics into his films, thus enriching cinema with new patterns of art synthesis" (Sarkisian, 1995: 140, 142, 145).

A new cinematic perspective was also presented in the *Cinema Art* in relation to the work of L. Gaidai (1923–1993).

Film scholar M. Zak (1929–2011) insisted that in L. Gaidai's comedies "traditional "masks" only ostensibly remained unchanged, in fact they changed, moved toward voluminous comedic characters. The energy of movement stemmed from our way of life, their screen biographies were in their own way typological. Three comedy characters, like all Soviet people, worked hard in the sweat of their brow, even though their "occupations" were not listed in the social register. This trio was a comic projection of very serious concerns and problems" (Zak, 1996: 19).

And film critic S. Dobrotvorskyy (1959–1997) was sure that "Gaidai, who never explained his own work, had a completely Hitchcockian attitude toward cinema. That is, if you recall Hitchcock's famous maxim, not as a piece of life, but as a piece of cake. Only this attitude, quite cynical, is capable of giving rise to the inescapable "pleasantness" of the film factuality, the heightened playfulness and technicality of the image as unconditional and authentic" (Dobrotvorskyy, 1996: 13).

On this "monographic" and thematic background the film critic Y. Bogomolov dared to make bold generalizations, daring to publish on the pages of the *Cinema Art* an innovative "Brief synopsis of the long history of the Soviet cinema" (Bogomolov, 1995: 16-23).

In this article Y. Bogomolov convincingly argued that "pre-revolutionary cinema in Russia (as well as all over the world) was folklore-mythological (in the common parlance of the time – fairground). And in this sense it was a collective unconscious artistic creation. It was not yet to the full extent of the individual-author. As a consequence, the screen was dominated by archetypal heroes, archetypal motifs and mass, "low" genres" (Bogomolov, 1995: 17).

But then, gradually, the "collective stylistic myth-making transformed into an individual author's myth-making. Next to the fairground attraction, together with it (but not instead of it) and directly out of it, a spectacle was born that proved capable of forming the crowd's vague dreams of happiness, its latent notions of beauty and nobility, its social complexes, humanistic instincts and political reflexes. The viewer gradually begins to distinguish the films not only by their genre and the names of their (usually archetypal) protagonists, but also by their individual authorship, that is, by the direction. This is when the outlines of what would later be referred to as "auteur cinema" began to emerge" (Bogomolov, 1995: 17).

Y. Bogomolov argues that the confrontation of individual artistic consciousness and the collective-mythological subconscious largely determines the nature of the development of aesthetic motifs in world cinema in general and in Soviet cinema in particular, but it is in Russia that the 1917 Revolution gave this collision an exceptional tension, a level of conflict uncharacteristic for other cinemas (Bogomolov 1995: 17), which was soon manifest in the films of the 1920s leaders of Soviet cinema: S. Eisenstein, V. Pudovkin, A. Dovzhenko and others.

Evaluating the situation in the Soviet cinematography of the 1930s, Y. Bogomolov came to the conclusion that during this period, "first, the myth world is thoroughly material and sensual. Everything mental in it is material. In it metaphors, tropes, abstract concepts are things, physical beings. Sleep is a being. And death is a being. And memory is a being. In view of this, everything supernatural is natural, the contingent is unconditional. Second, the foundation and consequence of mythworld is the absolute freedom of desire. Then there is the freedom to deal with Time and the freedom to move in Space. Freedom from moral tendentiousness. Mythic creation is, in a sense, an inverted universe. What in the latter was regarded as a superstructure acquires the meaning of the basis, and what was called the basis turns out to be a completely ghostly superstructure" (Bogomolov, 1995: 19).

In this connection, film scholar V. Mikhalkovich (1937–2006) wrote that Stalin's myth as the Father of Nations is not an obsession, not a malign invention of the System; this myth is of folkloric origin. In the art and press of the 1930s Stalin acquires all the features of the folklore Ancestor (Mikhalkovich, 1996: 111).

And film critic S. Dobrotvorskyy argued that "myth is a direct and natural product of total realism, which declares reality completed and frozen. Turning to the aesthetics of the 1930s, we find in it just such a stable cosmogonic model of the world, where there is a place for the founding demiurge (Lenin) and his deputy on earth (Stalin), where the myth of creation

(revolution and civil war) and the coming "golden age" (modernity) is present, where the pantheon of heroes and their antagonists (the myth of "pests") is formed. Ideology itself becomes mythology, forming a special kind of worldview, close to archaic ideas about the world and man's place in it. In this situation ideology also absorbs history, rewriting it in accordance with the demands of the "social order" (Dobrotvorsky, 1992: 25).

And then, in the post-Stalin era, as the mythocracy withered away and the mythoworld increasingly lost its former monolithic character, opportunities for legal artistic dissidence also emerged, the first manifestation of which was the so-called Thaw cinematography. That was the real rise of auteur cinema (Bogomolov, 1995: 21).

Analyzing cinematic trends in the Soviet cinema of the 1970s, Y. Bogomolov draws readers' attention to the abundance of screen adaptations of classic literary works in this "stagnant" era because "for major masters the classics served not only as a shelter from thought- and feeling-drying ideological dogmas, but also as a tool of polemic (often unconscious) with the establishment clichés of socialist humanism and Soviet patriotism" (Bogomolov, 1995: 23).

In addition, another tendency emerged at this time – "it could be called meticulous or pedantic historicism combined with an equally meticulous and equally pedantic psychologism. The most indicative example in this regard is the films of Alexei German... Historical authenticity and meticulousness in depicting the past is an inadvertent and disguised challenge to the social imaginaries and moral ambiguities of the present, which dated back to the birth of the pictures" (Bogomolov, 1995: 23).

M. Brashinsky, a film critic and film director, generally agreed with this point of view. He believed that in the USSR of the 1970s "the idyllic 'Chekhov-Goncharov' style was so pure that it permitted the spirituality, psychology and morality in general to unfold without having recourse to ideology – this was exactly what the Soviet retro was trying to achieve. It sought not to be composed, not to participate, but to disappear into the psychological detail, into the timeless experience, into the sunbeams on the open curtains, into the spicy expressiveness of the Art Nouveau style. It must be said that our retromakers were excellent at it" (Brashinsky, 1999: 92).

In this context, film scholar O. Aronson wrote that "there is a special realism of 'Soviet film'... Realism is not as a direction in art or a style mimicking reality, but a special situation, perhaps social – or rather social – which finds its embodiment in the insignificant details of the image itself. Their insignificance at the moment of watching the film is due to their habituality, to the already formed automatism of not seeing them, to the working mechanism of exclusion. The result of this neurotic sociality turned into an image, an image smoldering, fading, disappearing at the very moment of perception, turns out to be surprising and strange: the image of "Soviet film" is as if deprived of the most important thing – a sense of visibility, the ability to connect it with a certain imaginable whole. This image disintegrates into a series of titles of specific films by specific directors, into rare stylistic and pictorial successes. Each of us can easily list these individual episodes of that film era. But they remain mere facts, exceptions from which history is made. For example, the history of cinema" (Aronson, 1996: 147).

In his article, the writer and publicist D. Bykov harshly revises one of the flagship themes of Soviet cinema – labor – emphasizing that the main task of all Soviet art – and cinema art above all – was to prove "that joy can also come from an activity which is charged as an obligatory duty. Moreover, it was the obligation of the process that was supposed to evoke joy – the elation of fusion with a kind of collective body and collective work. Here, too, there is a common-sense moment, since it is precisely labor that allows for that collective fusion that, for a time, is truly capable of saving us from existential loneliness. Labor was a patented remedy for reflection, a panacea for superfluous reflection, and in this sense it faithfully fulfills its role in all Soviet films... The idea of competition is an intuitive attempt to replace the altruistic motive of labor with an egoistic desire for superiority and fame. It is not that stupid. Only ascetics and saints can work for altruistic reasons, while any normal person can work out of egoism, and he cannot help but enjoy the apotheosis of national recognition. The Soviet cinema of the 1930s was not stingy with such apotheosis" (Bykov 1996: 123-124).

D. Bykov went on to show that the subject of labor was gradually transformed and the "thaw" Soviet cinema of the 1960s poetized the process of labor, abandoning the pathos of tearing heroics and replacing it with a more "civilized lyricism. ... From a work first heroic and then festive, labor becomes a romantic-poetic affair, and thus its portrayal either acquires a deliberately theatrical, conventional character... or is diluted with a landscape, the taiga

construction sites contributing to it" (Bykov, 1996: 123-124).

And then, as D. Bykov rightly argued, the labor themes of the 1970s and the first half of the 1980s were subjected to considerable corrosion: "An outlook crisis of the seemingly secure proletarian became apparent: work brought no joy or consciousness of its heroism. ... Labor as a monotonous, tiresome and ultimately fruitless process is on full display in the cinematography of the 1970s, where the heroes work hard to fulfill the ruling ideology's aims, but this labor brings them neither joy nor satisfaction, for it does not remove the traditional psychological problems" (Bykov, 1996: 125).

In this context, film critic V. Matizen gave a sweep of the Soviet ersatz-genre "production-labor" film scheme, which looked as follows: 1) the hero comes to the production object "from outside," usually as a result of a "new assignment"; 2) notices a "separate defect" in the object and tries to eliminate it; 3) encounters the opposition of the antagonist "pest" or conservator; 4) meets an assistant and overcomes opposition; 5) produces the object improvement he seeks (Matizen, 1993: 125).

Film scholar V. Fomin lamented that during the period of "perestroika" in Soviet cinema, in fact, remained untapped spectacular possibilities of folk traditions: "Not only the "author's" movies, but also films popular spectator genres have not guessed or did not want to accept the true social order of its audience. Perestroika film did not find sufficient strength and courage to confront the tragic reality. With few exceptions, it was ruled by the same destructive moods of despair, horror and pessimism that swept society. Instead of confronting the gathering gloom, Perestroika cinematography itself continued to exacerbate and aggravate it, usually limiting its task to a superficial depiction of the horrors and nightmares of a collapsed Soviet civilization. The public was already fleeing the cinema, while detectives, melodramas and action movies about the all-powerful mafia just as stubbornly and blindly continued to pour salt on the wounds that were already bleeding, and to heighten fear, despair and revulsion of life. What people needed in these years was a Fairy Tale – mischievous, kind, full of faith in life, in the victory of the good. These were the years when our cinema could have benefited from the lessons of folklore culture, its spiritual and aesthetic experience of confrontation with harsh reality. Unfortunately, it did not happen..." (Fomin, 1997: 49).

Some journal articles on the history of cinema were devoted to the pre-revolutionary period (Kazakova, Kazakov, 1995: 62-68; Turovskaya, 1997: 108-113; Yangirov, 1995: 56-61), the Great Mute of the 1920s (Mikhalkovich, 1995: 4-9; 218-221; Nusinova, Tsivian, 1996: 30-26; Turovskaya, 1997: 108-113), the sound cinema of the 1930s (Dobrenko, 1996: 97-102), the phenomenology of Soviet cinema (Anninsky, 1996: 95-96), Soviet films forbidden by censorship (Margolit, Shmyrov, 1992: 26-36), ideological film mythology (Matizen, 1996: 141-143), the themes of heroism (Dobrotvorsky, 1996: 113-116), espionage (Tsyркun, 1996: 131-134), and love (Abdullaeva, 1996: 135-140), Lenin as a hero of the *cinematic thaw* (Margolit, 2000: 84-94), etc.

The article by the film critic E. Stishova, "Cinderella's Adventures in the Land of the Bolsheviks" (Stishova, 1997: 99-107), where she reasonably stresses that in Soviet cinema as well as in Soviet cultural policy in general the prototype of Cinderella as a sign of an oppressed woman liberated by the Soviet power for a new happy life was actualized in the consciousness of society at the instigation of the revolutionary leader himself, when he made his careless remark about a cook who is not weak to rule the state (Stishova, 1997: 99-100).

The problem of film mythology in its concrete refraction was also touched upon in the article by the film critic S. Dobrotvorsky (1959–1997), "Film *Chapaev*. The Experience of Structuring Total Realism" (Dobrotvorsky 1992: 22-280), in which he suggested that the term myth-making that now frequented the Soviet art of the 1930s should be concretized in the sense of "total" or "universal" realism. This reveals the main characteristic of the realist method-its claim to the absolute and final authenticity of the depicted, the mandatory for all plausibility, which is in principle characteristic of the classic myth, which interprets the world in unconditional, perfect forms that transcend experience and logic. "Chapaev by the Vasiliev brothers is an impressive example of the fully realized possibilities of totalitarian aesthetics" (Dobrotvorsky, 1992: 22).

A new perspective on Soviet films of the 1930s-1950s intended for children's audiences was presented in an article by film critic V. Pritulenko (Pritulenko, 1993: 98-107). She noted that these films for children were dominated by a "cult-like reverence for living 'gods' – members of

the government or, at worst, 'demigods' – shock workers, Stakhanovites, record-breakers who embodied the possibility of a 'bright way' for every ordinary citizen” (Pritulenko, 1993: 99).

It was in these kinds of films that the Bolshevik morality was vividly “distorted, parodied Christian morality: it is not enough to see the log in your own eye, it must be found in the eye of your brother... Most of its "principledness" (especially in the films of the 1930s) extended to the attitude toward adults, mostly toward parents. This inherently monstrous distortion of centuries-old morality is presented as a necessary component of the new mentality. The goal is simple and obvious: a totalitarian regime is by nature bound to permeate everything, including the family. This is why the family is erased as a value in the mind. In cinema this is not always done directly and blatantly. Very often the action takes place in a collective, non-familial environment: in an orphanage, a commune, a pioneer camp, a school class. Thus, the family becomes a collective... If the conflict unfolds in the family, then in the overwhelming majority of cases it has a destructive force” (Pritulenko, 1993: 100-101).

One can probably agree with the fact that up until the early 1960s, “the young viewer was constantly indoctrinated: 'one is zero'. Dozens of plots varied the conflict of the arrogant loner with the team. Perhaps no other postulate (with the exception of the sacramental "beware!") has not been hammered into children's heads with such consistency as a categorical demand not to break away from the majority in any way. Any aspiration to independent manifestation of personality was seen as an opposition to the majority, subordination to its interests and equal possibility for all to be crushed, ground up at the slightest attempt of personal confrontation” (Pritulenko, 1993: 102).

We also agree with V. Pritulenko that “totalitarian ideology seems attractive also due to the fact that it rests as if on a healthy basis. However, it reflects the generally accepted moral norms as in a crooked mirror. Whereas, for example, patriotism is the love of one's homeland and thus service to the call of conscience, the totalitarian system requires not so much love for the fatherland as for the political system and the ruling party. Patriotic education thus becomes demonstrative propaganda, open recruitment under the banner of the System, whose dark sides are constantly being hidden. But despite the fact that the world on the screen of the 1930s-1950s appears stable, joyful and radiant, it is constantly exposed to the machinations of hidden enemies” (Pritulenko, 1993: 104).

The *Cinema Art* journal of the 1990s published many film critics of the relatively younger generation. However, the "old guard" of the 1960s did not give up their positions either. For example, cultural studies scholar and film critic M. Turovskaya (1924–2019) published one of her best works on the history of Soviet cinema: “Cold War Films” (Turovskaya, 1996: 99-106).

In it she reminded readers that “cinema as a state monopolistic branch of culture had to respond – and did respond – to the style of the Soviet empire. Costume, historical and biographical films about national genius made up an essential part of the production... Although the "Cold War" movies in templar offered as if a sharp modern, publicistic counterpoint to the historical films, in fact they represented the same costume, setting part of the repertoire. Between the newspaper, propaganda acuteness of the task and the individual handwriting of the director (and these films were directed by masters) lay a layer of ideological and aesthetic stereotypes, very precisely dated by the last "five years" of Stalinist rule. The agitational purpose of the films was to present the yesterday's ally in the anti-fascist struggle as an enemy. ... The identification of Americans with Nazis is the only "secret" of the whole package of Soviet Cold War films” (Turovskaya, 1996: 100).

On the other hand, “what we know now about relations in the upper echelons of power”, M. Turovskaya continued, “is rougher and scarier than the fictional squabbles of the 'sharks of capitalism. But the atmosphere of mutual suspicion, boorishness, cynicism, fear, complicity, and dissociation that colored the final years of Stalinism and was completely displaced from domestic themes, could only be realized in the construction of an enemy image. The possibility to speak in plain language about experiments on human beings, to provoke riots and arrests, and to blackmail one another was a real consequence of totalitarian regimes, a depletion of the cultural and moral layer, of the natural resources of man” (Turovskaya, 1996: 106).

Discussing the history of Soviet cinema in the 1970s, literary critic and culture expert M. Lipovetsky discussed the image of the protagonist of the famous Soviet film series *Seventeen Moments of Spring* (1973) and explained his "long-lasting" popularity: “Stirlitz was not lost in folklore and not lost in the era that gave birth to him. This character has formalized the

paradoxical archetype of our non. The main thing in Stirlitz is the contradiction between what we know about him and how he behaves. We know that he is "ours" and that he works for "us." And yet in everything – in the way his civilian suit or his SS uniform sits, in the way he talks to his superiors with dignity, in the way he drives his car, in the way he drinks coffee and cognac, and of course in the way he smokes elegantly... – in all this one can sense a non-Western man, or rather, the way this Western man is drawn in the Soviet collective subcortex. ... Stirlitz also embodied such a Western trait as rationality (everyone remembers how he plays with matches) with maximally subdued emotionality (meeting his wife), which is archetypically equivalent to "Russianness". Emphasized "non-ours" Stirlitz expresses itself in the undisguised admiration with which the camera follows him in the bars where he sits, on the clean streets on which he walks, in the office and home interiors, which pass his life. We almost forget that it takes place at the end of the war, under bombs, etc. Here there is a desolation of form characteristic of myth, what Roland Barthes called the "decay of historicity": in the myth of Stirlitz the destroyed Berlin and the defeat of the very "ordnung" that is so persistently aestheticized disappears" (Lipovetsky, 2000: 73-74).

All this, according to M. Lipovetsky, "allows us to see in Stirlitz a second archetypal plan, which uses the model of the spy as a metaphor: this hero created a symbolic alibi for the ideal Soviet intellectual, justifying and heroizing his metaphysical non-membership of the system (not Nazi, but Soviet, of course) to which he physically and historically belongs, his carefully cultivated "our", which, in fact, is meaningless and empty outside the gravity of "our". In a word, Stirlitz is an ideal mediator who unites the Western and the native Soviet world... He proves that it is possible to combine service to "ours" and being "not ours"; it is possible to serve but not to belong, and vice versa, it is possible to belong but to serve something else. ... This whole Stirlitz mythology proved to be surprisingly necessary today, when practical attempts to combine the skills of Soviet existence ("our") with Western style and relations ("not our") proved their problematic, to put it mildly, when the Perestroika dream of Russia immediately becoming America, if it got rid of the Communists in power, painfully proved its groundlessness repeatedly. On the ruins of these utopias, the Stirlitz archetype gained unprecedented relevance" (Lipovetsky, 2000: 74).

Theoretical Film Concepts

Articles on film theory in the *Cinema Art* journal in the first post-Soviet years were quite rare.

Film critic V. Matizen offered his readers a "Brief course in the paratheory of Soviet cinema" (Matizen 1993: 122-126), reminding them that, beginning in the 1960s, the Soviet "bureaucracy permitted vulgar sweetening of ideological pills. Of course, this could not but affect the quality of partisanship. A typical example of this degeneration (not without pernicious Western influence) are the historical revolutionary films, which have become mere action movies in which "ours" won by apt shooting and slyly playing with the enemy, rather than with the all-powerful-but-true ideas of the author of Communist Party Organization and Communist Party Literature. By the mid-seventies, as a result of the blurring of the single Communist Party channel, three class streams had formed in Soviet cinema: "Party" educational cinema (PC), "author's" intelligentsia cinema (AC), and "genre" democratic cinema (GC). (Note that the most powerful flow was that of 'grayness' or 'light', which arose from the mixing of these organically incompatible substances and occupied up to four-fifths of the repertoire)" (Matizen, 1993: 122).

Further, V. Matizen gave rather clear definitions of the concepts he highlighted: "PC can be defined as ersatz folk. It also prefers answer to question, result to process, optimism to pessimism, simplicity to complexity and clarity to vagueness. AC corresponds to the innovative function that intellectuals perform in society: it is the art of doubts and agonizing reflections, of last questions and the search for the meaning of life. It is eternally searching and not finding, denying itself, and from time to time throwing its ancestors off the ship of modernity. GC, on the contrary, is the art of affirming the old and repeating the past. It prefers truth to fiction, reflection of life in the forms of life itself to frank conventionality, final questions to final answers, complexity to simplicity, knowledge to entertainment" (Matizen 1993: 123).

As a result, Matizen concluded that "on the whole, Soviet PC expressed the dominant Bolshevik mentality – the ideological myth of transformation, which created a stable model of a world constantly changing for the better, and which expressed a sense of social optimism and an irrational confidence in the all-powerfulness of the will, which the Bolsheviks shared with the

Nazis and which went back to the occult. This ideological myth, which became a video myth in cinema, had three aspects: the transformation of nature..., the transformation of civilization... and the transformation of man” (Matizen, 1993: 125).

In contrast to V. Matizen's article, which to a large extent continued the critical film trends of the "perestroika" era, the publication of an article by film scholar N. Izvolov entitled "What is a Frame?" was quite unexpected (Izvolov, 2000: 26-33). As we noted earlier (Fedorov, Levitskaya, 2022), this kind of subject matter was very characteristic and relevant for the *Cinema Art* journal in the 1930s, but then for many decades went into the shade.

However, this did not embarrass N. Izvolov, and he offered his own definition of "frame": "The frame is a psychological barrier that separates the viewer from the spectacle. A frame is a system defined by the geometry of a rectangle. Frame is a system which preserves the illusion of three-dimensionality, but is able to instantly destroy it by focusing the viewer's attention on the flat surface of the screen, that is, on the frame itself. The frame is a system stretched in time... Since a single snapshot from the film produces a certain momentary effect (residual vision), it should be taken as a starting point for further reasoning. The frame is a system that changes the real relations of objects to each other and their movement in life. Frame is a minimal material piece of film structure. The frame is a criterion for the "documentality" of cinema, a document of a pre-camera fact. ... Thus, the frame is one of the possible structures of human consciousness, gravitating toward the mutual substitution of perceived time and space in a geometrical frame, balanced by the mechanical pressure of external interference tending to decompose the visual message into minimal units, and the internal pull toward expansion, the accumulation of natural changes. The frame is definitely an out-of-film formation" (Izvolov, 2000: 120, 126).

But then N. Izvolov passed to the point in which the "frame" in cinematography differs from the "frame" in videosphere noting that the videotape "moves continuously, there are no phase skips. Discretization does not occur between frames, but within frames (lines). This is important for speed-changing effects. There is no optical image on the film. ... There is no sense of the viewer's inclusion in the box-camera, which means that there is no identification of consciousness with the mechanism of fixing reality and, as a consequence, other reactions of the viewer to the intraframe movement. A different sense of a still frame... In general, the texture of a video image has a very different nature than that of a film image. Brownian arrangement of photoemulsion microcrystals is replaced here by mathematically boring lines" (Izvolov, 2000: 126-127).

And further, moving on to digital audiovisual technologies, N. Izvolov reminded that a "digital signal can be recorded on any magnetic carrier. Of the three components of the film frame (time, space – length and speed) only time remains. Space is replaced by capacity, and speed can be anything. The texture of the digital image is close to the cine-image in its richness but there is nothing "Brownian" about it. Each point of an individual frame has its own once and for all established place. Thus, the natural world itself becomes discrete, its image is deprived of internal borders, "seams", it is fluid and can be easily falsified. This image has no defects of mechanical origin. Any digital image can be copied an infinite number of times without loss of quality just as a computer file is copied. The internal "cultural layer" ceases to exist. ... The nature of digital video is remarkably reminiscent of the possibility of cloning living organisms – hardly a coincidence" (Izvolov, 2000: 127).

The theoretical article by the film scholar O. Aronson, "Kant and Cinema" (Aronson, 2000, 96-99; 75-78; 95-99), in which he argued that "Kant's reflections today are interesting because they imply language as only one of the possible mechanical means of art, whereas we still cannot get beyond the notorious 'language of art'. By "notorious" I mean only that language is preserved as a condition of the continuity of meaning, as a certain technological foundation for the production of truth in the form of a representation or image, which itself is the limit of technology. This is the way Heidegger thought about language and this language ignores cinematographic specificity. He archaizes any art, turning it into an art of the past, and if he speaks of contemporary art, then as a word in a state of extinction, even in the act of extinction leaving ways for the revelation of the hidden, in which Heidegger's "techné" is involved, thought of not just as production, not just as work, but as "production of truth", as "poisis"” (Aronson, 2000: 98).

From the analysis of Kant's philosophical views O. Aronson moves on to the notion of "the image in cinema", concluding that it "is not produced by montage, perspective, light, but

dictates montage, perspective, light, since it is images that constitute the very matter of cinema, which – and in this we can agree with Pasolini – is the same as that of visible reality, dream, and fantasy. It is a matter in which the image is not a rhetorical figure, not a metaphor, not a trope, but a momentary affect, a fluidity of the world not held in any language. This is why there is so little in the way of technology, the construction of the frame, the movement of the camera to understand the pleasure that comes from film. We make the mistake of looking for cinematographic complexity in technology because we think that technology is language, that is, a set of tools for the production of images, but we forget that the images of cinema are different, they are directly related to perception and are prefigured by the word. If the image is thought of as pro-produced, then we are dealing with metaphorization, symbolization, etc., which, of course, is not uncommon in cinema, but has to do with a very different tradition of understanding art – the tradition of continuity of meaning, primarily literary or, at least, literary-centric” (Aronson, 2000: 99).

Thus, – made a logical conclusion O. Aronson, – that “making in cinema is more 'natural' in the Kantian sense, more related to feeling and instinct. And this is not surprising, since cinematic emotion is not the experience of value... of the work, as in traditionally understood art, but the experience of an image that is not perceived as produced. These images and emotions are not individual, they are actualized only as affecting another, these images are always shared (no matter how "authorially" they are presented), which is what allows them to be film images. The individuality of the filmmaker, who constructs a cinematic statement, is always at odds with the imagery that is used for this purpose. One might even say that the filmmaker-author uses images as a tool always by accident, thinking he is using technology. It is this randomness, being repeated more than once, that allows it to connect with the private phantasm of an individual author or an entire school of cinema. "Made" turns out to be immersed in the realm of the kind of private efficiency that can become an affect-for-everyone. It turns out to be the unthinkable source that feeds our ability to call something art. Such "madness" is technologically irreproducible (though it lacks a Benjamin's aura), but remarkably repeatable. It is repeatable not by virtue of authorship, but by virtue of perception, which no longer belongs to each particular "I", but is common” (Aronson 2000: 99).

It is curious that A. Birger, who turned to the topic of the mutual influence of cinema and theater, so fashionable in Soviet film studies at the turn of the 1950s, argued in his article that “approaches to the new hero in cinematography have been found. They are found thanks to the "theatricalization"... It is a paradoxical situation – in this very respect the theater lags behind the cinema. The theater has everything except a hero, except a living person, without whom the hypnosis of texture will always leave the spectator with a feeling of a certain emptiness, dissatisfaction and resistance to the hypnotic influence of the play” (Birger, 1992: 33).

Reflecting on the current cinematic process, film critic Z. Abdullaeva noted important and very typical post-Soviet tendencies when “contemporary cinema eye – no matter how sharply different specific films and the professional skills of their authors – fixes exactly a subconscious rejection of the matter of everyday life in its unpredictability and otherworldly domesticity. And ultimately, the rejection of human relationships. As if "the exit to the human experience" is closed, and, therefore, the possibility of interpretation of this experience. As if the people who write the stories, making films and playing in them, do not live here. Although you can't call them aliens either. After all, they are not so alienated from the new, long ago natural scenery as to describe with an outside eye what people can dream today, what to talk about, think about, experience, how to dress and what to feel outside of extreme events. The time of human life has been reduced to the time of day, and space to the privatized square meters of new Russians and old nags. But the excited craving for extreme everyday life evaporates one insensibility from perception. That's why it's impossible to discern the fragments of any present and future subjects, self-developing behind the scenes. ... Probably, professional stereotypes blur the gaze that lacks pseudo-fearlessness, since no organic link with reality is given, and everyone is tired of grotesque conventionality, and they induce us to be satisfied with the image - the famous art of our cameramen that is always visible, an aestheticized picture that cancels the ability of non-violent immersion into phenomenal film reality, devoid of stable contextual connections, meanings and implications” (Abdullaeva, 2000: 108-109).

Z. Abdullaeva was sure that this kind of “ban on reality is a cultural ban, not a political one. At the same time, spontaneous or deliberate disdain for reality not only pre-empted

hypnotic dependence on it or promoted "free speech", but also determined a hard-to-explain discrepancy between the gaze (the gaze) and the essence (of things). There was no desire to look. The vision had to be extinguished both in exemplary projections of pink, washed-out "realism" and in so-called "black". Not only the instinct of self-preservation was triggered, but also an inner conviction of the need to decorate (or even disfigure), poeticize or spiritualize the "unaesthetic space". But the main thing is to beat or skip it. Now it seemed reasonable – as a reaction – to abolish the aesthetic relationship with reality, to rinse the film eye from its former conventions. But the boundaries between the imaginary and the hyper-real had been blurred long before postmodernism... But the principle of simulating reality was never as irritating as it is now for some reason. Perhaps this is due to a sense of a new cultural hierarchy. For some people it smacks of another totalitarianism, for others it means a search for a constructive (mythogenic?) assemblage point" (Abdullayeva, 2000: 110-111).

One of the articles of film critic A. Plakhov was dedicated to the theme of grand style in world cinema (Plakhov, 1995: 51-55): "Not so long ago it seemed obvious: grand style has decided to die together with the values of classic humanism and such of its mastodons as Visconti. On the other hand, the grand style in twentieth-century culture remained linked to the attributes of heavily ideologized, let's face it, totalitarian societies. Since nostalgia is a total feeling, it also embraced phenomena once considered avant-garde. To put it in mental quotation marks, the grand style of Antonioni, Truffaut, Godard and, finally, Fassbinder somehow reconciled culture, counterculture, commerce, ideology and authorship. But the efforts of geniuses were not enough, and the bond of time dissolved. There came a post-epoch of conveyer myth-making" (Plakhov, 1995: 51). Moving on to specific examples of cinema from the 1980s and the first half of the 1990s, A. Plakhov sees a revival of the "grand style" in the films of B. Bertolucci and N. Mikhalkov.

The film critic A. Doroshevich attempted to theorize about the relationship between such traditional film genres as detective and thriller (Doroshevich 1994: 73-81).

He argued forcefully that "as the film detective as a genre has constantly acquired additional colors in order to be more in line with the cinematic principle of exciting interest and emotional involvement of the viewer at every moment of the unfolding of the action. The main thing becomes not the resolution of the mystery of the past, but the intense anticipation of what will happen in the near future. This technique, which corresponds to "retardation" in literature, is called "suspense" in cinema... Empathizing with the action, the viewer has to be in a kind of "suspended state" all the time. The emotional curiosity about the mystery of the detective is countered by an emotionally colored anxiety about the resolution of the character's next move" (Doroshevich, 1994: 76).

Turning further to the notion of *film noir*, A. Doroshevich wrote that "it is most often the drama of lonely, outcast people, equally alien to both official social institutions and the criminal world. The hero – as a rule, a private detective, a marginal personality, a man of the former, cynical, but possessing certain moral principles. As a character he possesses the same attributes as the outcast tramp, the "cowboy gunfighter" from the western, alone in the fight against evil. However, unlike the hero of the western, the detective in the *film noir* turns out to be a pawn in someone else's game, from which he leaves after discovering the total corruption of society, where rich and respectable people are connected with gangsters and corrupt politicians" (Doroshevich, 1994: 80).

As a result, A. Doroshevich concluded that the thriller in the cinema of the 1990s "embraces all trends simultaneously, addressing audiences with varying degrees of cinematic preparedness. All the techniques of "spice" are carefully worked out according to the plot layer. The subject-matter layer depicts something middle-class and bourgeois, with no particular deviations from the average American standard. The more spectacular is the story's departure from this standard into the realm of the macabre and irrational" (Doroshevich, 1994: 80).

The philosopher V. Podoroga (1946–2020) turned to the theory of the so-called "blockbuster" (Podoroga, 1999: 65-75), emphasizing that "the poetics of blockbusters is the poetics of destruction. Perhaps we are dealing here with a profound archetypal sense of domination over the world (nature), which man has always sought. To dominate is to possess the invulnerability of an outside observer, an alien, while the outside world appears fragile, disappearing, easily rearranged and destroyed by the power that guides the eye of the cinematic camera. What distinguishes the Spectacle from the Non-Spectacle? Probably the obviousness of

the impossible (the strange, the monstrous, the horrifying and disproportionate, etc.). You see not just as in a dream or in a dream, but in minute detail what, for example, remains inaccessible when you change dream images.

Of course, all these significant details are deliberately chosen and with a long-range aim – they capture the eye and lead it rigidly to the final scene, leaving the viewer with an extremely narrow range of possibilities for free perception. And what can be an authentic Spectacle? Well, of course, the Event (as in) *Catastrophe!* *Catastrophe* is both the plot and sufficient motivation for a film (as) a Spectacle. You are forced to see, hear, touch as if you were too close to the scene of the catastrophe, so close that it is more our body that knows about it than we ourselves. The shocking discrepancy between what our body "knows" and perception, which lags behind the activation of the defense mechanism, is what creates the matrix of any special effect. After all, to perceive is first of all to protect ourselves from what we perceive. By defending ourselves, we see. If perception lags, we find ourselves at least for a moment in a place where we are unprotected, open. But later we experience this lag as actual, it shocks us. ...In the Hollywood blockbusters of the 1990s, a great deal of importance is attached to the technology of direct impact. Now, along with the "open, watching eye," everything that surrounds him before, during and after the session gets an exchange value. The screen image no longer simply expresses or reflects, it is a target for images. ... Psychogenic can be called artificially compressed time, which speeds up the succession of events, which we experience not so much from within, as from too close to our everyday organic time, unable in these moments to distance ourselves from its crushing magic. It is not about identification – not about psychomimetic experience or imitation – but about the effect of presence" (Podoroga, 1999: 66-67).

B. Podoroga was sure that "blockbusters, turning cinema into an instrument of pure Spectacle, reveal again its forgotten nature (quite sinister for all its naivety and childishness): to be an instrument of psychokinesis. ... It is not the story that is being told "as it really was," but the possibilities of destroying the distant perception (which, incidentally, guaranteed us security, i.e. allowed us to give meaning, to attach or not to attach significance to what we see, and, finally, simply not to accept too crude means of influence on the spectator) are being sought. ... No matter how we feel about Hollywood blockbusters, we probably need to acknowledge: their filmic value is determined by the power of mass shock (impact) and the capture of the pre-screen space (the auditorium) for the sake of achieving this goal" (Podoroga, 1999: 67).

Turning to the cinematic legacy of S. Eisenstein, V. Podoroga came to the conclusion that in the film blockbuster "the montage of attractions replaces the montage of special effects. Yes, we can say that Hollywood has declared a war on images and somehow in its own way is trying to return to the utopia of the 1920s "cinematography as violence" (S. Eisenstein)" (Podoroga, 1999: 68).

In post-Soviet times, the *Cinema Art* journal for the first time addressed even such a film genre as pornography on the level of theoretical concepts. Of course, Soviet film critics were not forbidden to write about pornography in the Soviet Union either, but up until the late "perestroika" stage, film porn was discussed only in the context of the "decay of the bourgeois West" and its categorical unacceptability to the Soviet way of life.

But as early as 1992, in the *Cinema Art*, the priest Y. Krotov analyzed pornography from a conceptual perspective, affirming the opposite of pornography and erotica: "Eroticism only creates a myth of a sublime man, because there exists a myth of a base man. Eroticism and pornography are two ends of the same stick. No other culture, except modern European culture, has known this dualism in the perception of man. And it cannot be that pornography is bad and erotica is good. It cannot be that there is "high art" and there are pictures for the satisfaction of lust. ... Now this is impossible. There is a tragic split in man's self-consciousness. Morality commissions, censorship, asterisks can be established, of course, but the bifurcation does not come from sexuality. Sexuality (like physics and literature) only reflects a spiritual bifurcation. It is possible to delay a child's acquaintance with pornography and erotica, but from the time he is in diapers he will learn to constantly balance between consciousness of himself as an angel and consciousness of himself as a beast, consciousness of himself as a spirit and a steak with blood. The stick of erotica and pornography will tread on us, our culture and our civilization, until we have solved for ourselves the problems of self-knowledge as a being whole, whole in all its manifestations, falls and ecstasies. And in this sense, the influx of pornography, the lifting of the

last prohibitions on sex is a sign not of "depravity," but of a desire to experience everything, to bring everything to its logical end and see what is there. Since logical ends are always dead ends, dusty and boring there, then eroticism, pornography, industrial aesthetics and love of cogwheels will soon be in a different and new form, depending on how we and the future generations determine the basic questions of life" (Krotov, 1992: 112).

Film scholar M. Trofimenkov believed that in cinematography "porn solves first of all not aesthetic, but physiological and psychological problems. But it is no more functional than a flowing Western or a standard karate film, just as distant from Creation with a capital letter, just as predictable, just as much following iron rules: what, how, and in what quantity should be represented on screen" (Trofimenkov, 2000: 73).

And then M. Trofimenkov rightly points out a typical tendency of the second cinematic century in the question of representation of sexual life: "either to abandon imitation altogether, or (which is basically the same thing) to introduce elements of hard-porn into traditional, narrative, actor's, authorial cinema" (Trofimenkov 2000: 73-74), which, in fact, was already done at the turn of the 21st century.

Film critic V. Matizen devoted his article to another relatively new tendency in cinema – banter as a cultural phenomenon (Matizen 1993: 59-6). He defined stoicism as "parody and playful myth-making on the once-sacred material of past cultures" (Matizen 1993: 62) and insisted that "the banter is an original cultural form, and that it became a cultural phenomenon thanks to the generations of the 1970s and 1980s, even if some of its rudiments had been observed before", and many works of this kind "are either parody remakes or resemble parodies of a non-existent original. This, of course, suggests that banter is an element of postmodern culture that ironizes other people's object languages. But the further into the past the culture on whose wreckage the banter is built, the more obvious it is that the parody is not self-sufficient, is not central, and may not be read at all by people who are not familiar with the original cultural material from which the work is created" (Matizen, 1993: 60).

As before, the *Cinema Art* journal published articles on television theory.

For example, the film scholar and culture expert K. Razlogov (1946-2021) wrote that the existing "state monopoly on television broadcasting in most countries of the world, with the exception of the United States, should seemingly have nullified the subversive effect of the little-respected 'box'. Today, however, it is clear that it has become a catalyst for the rapid transformation of a multitude of interrelated social, cultural and artistic processes that have led to a fundamentally new balance of power in world culture. One of the signs of these changes was the reading crisis, when the written word for the first time in several centuries ceded some of its functions to the audiovisual series. What was only in the cinema was possible with the advent of television, which put the communicative process on its feet. Whereas cinema was dominated by feature-length fiction as a form of fiction and a predominantly artistic phenomenon, television was dominated by communication as such, allowing artistic forms as well, but not reducible to them. And the current structure of television programs in multivoiced screens testifies to the fact that the expansion of the functions of the audiovisual series is proceeding at a rapid pace, literally in geometric progression, "swallowing" more and more spheres of natural language" (Razlogov, 1997: 58).

In this regard, film scholar N. Tsyркun noted that "long-running" daytime television series – "soap operas" – are an indicator of a certain level of television development. If there are no "soap operas," then "television has not yet reached the stage of maturity. If there are, it means that, on the one hand, TV has joined the general industrial stream and has become necessary for producers of goods and for sponsors, and, on the other hand, it has itself felt the need and possibility of detailed development of morning and afternoon programs, that is, it has begun to acquire "meat". In affluent societies the main audience of "soap operas" are well-to-do pensioners and housewives to whom advertisements inserted in the soap are addressed, while in our country pensioners are the poor class, and housewives for the most part are forced to be such, having lost their jobs. It is ridiculous to address advertising to them. That is why "soap operas" seem to be an eyesore for us and we subconsciously want to impute some other social function to them. To make it weighty. To introduce a supra-objective. That is, to cross the "soap" with the TV series we are used to" (Tsyркun, 1999: 83).

Film scholar O. Aronson turned to one more relatively new phenomenon for the post-Soviet 1990s, music video television (Aronson 1999: 27-29), believing that here "MTV is

essentially a 'background' channel that does not claim to capture attention completely, but thanks to this it is in direct contact with everyday life itself, becoming a necessary complement, on a par with the morning cup of coffee or the daily newspaper in the mailbox" (Aronson 1999: 27).

"Now, basically, this field belongs to those young people whose slang, gestures, intonations are reproduced by presenters, whose music fills the airwaves..., – O. Aronson continued, – And this focus on young people is not at all accidental. "Youth" (here) is that community that is open to passive (meaningless) pleasure, open to those signals that carry no information other than purely communicative. A minimal form of reflection introduces criteria of meaning, taste, etc., which are destructive to the perception of this channel" (Aronson, 1999: 29).

Discussions

The tradition of discussions was continued in the 1990s by the *Cinema Art* journal.

In particular, in 1994, the journal published the discussion "After Empire: National Cinema on Market Conditions" (After..., 1994: 121-128).

In particular, film scholar L. Kozlov (1933–2006) opined that "the slogan that is needed is not the national idea, but the cultural idea. The idea of culture should be the leading one. And the retreat before the flow of foreign, mostly American film expansion, the flow of lowbrow production, which flooded our screens, is not so much the result of some national weakness as of a weakness of culture... Simply put, this lack of culture, which has been exposed, exposed, blossomed in lush color and manifests itself in various forms. This includes the psychology of "temporary workers", petty pragmatism in deciding the problems of film production, and much more" (Kozlov, 1994: 121-122).

Film critic I. Shilova (1937–2011) reminded us that "when perestroika began, we all got terribly excited that art would finally gain freedom and we would be able to deal with aesthetic problems proper, but now we see where this led. The aesthetic problems were not solved. ... Indeed, the period of freedom did not meet our expectations. Art was deprived of the main thing – the self-discipline of the artist, his inner responsibility for what he produces. What have we discovered in this new reality? That our viewers proved to be unworthy of our attention, that we did not provide a production that could compete not just with American cinema, with Mexican cinema or with God knows what kind of cinema. ... We tested our audiences and found that, on the one hand, our cultural layer was very thin, very thin! ... Now everything has exploded and we have entered the space not of national cultures but of nationalism – something that is absolutely hostile to culture as such. This situation really, I think, needs to be dealt with, because when we talked about universal values, we did not think about the fact that they were suddenly detached from the lower layer of national problems" (Shilova, 1994: 125).

Two years later, similar problems were raised by film scholars and critics in the discussion "Post-Soviet Art in Search of a New Ideology" (Post-Soviet..., 1996: 154-173; 156-173).

Here D. Dondurey (1947–2017), editor-in-chief of the *Cinema Art* journal and film sociologist, rightly noted that "with the collapse of the communist doctrine the established notions of social being, of artistic creation collapsed. Tectonic fluctuations have affected ideals, myths, goals, types of heroes – the very principles of terrain orientation. Films are made that the public refuses to see, festivals are held that only their organizers want. Many works are denied the status of relevance and significance. Television ratings for films made during the Yeltsin era, for example, are ten to fifteen times lower than those produced under the Soviet Communist Party Central Committee. As a consequence, movie attendance dropped twentyfold. Since 1988, cinematographers have been living under the exclusive conditions of self-commissioning. The only editor is the artist himself. The professional stereotypes of the so-called "creative intelligentsia" also have an impact on artistic consciousness. After all, it is the intelligentsia that in recent years has obtained all the rights of the fourth estate and exercises control over the content of TV channels, radio broadcasts, the circulating press, and mass culture. Finally, intellectuals have been given a long-desired legitimate right to any form of opposition, to a variety of program statements. But these statements turned out to be extremely simple (or, more precisely, expected): total catastrophism, confusion, despair, and hopelessness. There is no lacquering, but there is no tragic catharsis. It is simply that the 'light way' has become 'dark'; pseudo-aestheticism and a departure from reality flourish" (Dondurey, 1996: 154-155).

D. Dondurey ruefully points out that post-Soviet cinema has failed to fulfill a very

important psychotherapeutic function that is necessary for any socio-cultural process: it has failed to pull its viewers out of the reservoir of fear and psychological subterraneanism on the level of mass positive mythology. The heroes of the pictures are mostly criminals, drug addicts, prostitutes... – people with deviant behavior. One cannot seriously think that the wretched, the neurotic, the rapists are the heroes of our time and that the plots in which these characters act are a condition of commercial success. ... Audiences are horrified that artists are forcing them to identify with disadvantage, with suffering, forcing them to reconsider the values for which generations have lived and died. At the same time, Hollywood productions of every level respond admirably to the needs of our mass audience (Dondurey, 1996: 155).

Film critic E. Stishova was in fact in agreement with D. Dondurey's opinion, emphasizing that the consciousness of Russian post-Soviet cinema "is catastrophic. There is a gaping hole in the place of the future, a blackness decorated with the seductive image of a beautiful life abroad. The thing is that the very idea of cognition and gnosis is absent from our new cinema. Here the past is not a cognizable object at all, and the author – a mediator who gives free rein to his fantasies by projecting them onto the past, frozen in ruins – takes center stage. Only one parameter is clear: this past was hell on earth, a terrible fairy tale... But how should all this be understood – for good or for bad? ... The Soviet universe has done everything to engender indifference and then nihilism toward native history. Nature demands a breather, to forget the forcible training. So the new myth-consciousness, perhaps, is a way of forgetting, or maybe a way of displacing that memory of the past, which negatively affects self-esteem. Hence the identity crisis, the desire to rewrite one's own lineage and to be different in general" (Stishova, 1996: 169).

On the other hand, the characters of the so-called "New Russians" emerged on the 1990s screen, but, as E. Stishova has noted, it is quite difficult to rationalize the poetics of the 'New Russians'. It is rather dissolved in the semantics of the image than revealed in intellectually conscious images. This poetics consists of subconscious proverbs and spontaneous outbursts, but it is not the result of conceptual thinking, philosophical and world outlook comprehension of life (Stishova, 1996: 169).

However, as E. Stishova continued, "there is a parallel development of another subject, polar to the one described above. ... there is a cinema in which the very code of national mentality becomes the subject of reflection. ... These films do not recognize themselves as a trend, but they are united by a philosophical and worldview commonality that goes back to the fundamental values of national existence. I would like to pay attention to the fact that the Russian discourse had drastically changed, becoming dominated by a merciless self-criticism. This kind of cinema opposes the idea of cultural protection and the right-wing or left-wing national-patriotism or neo-patriotism... At the same time it is sharply polemical towards the Western fashion and westernization. It, this cinema, is identical to the process of acquiring a new consciousness, a new soul that is going on in the depths" (Stishova, 1996: 169).

By the end of the 1990s, the "black" trend analyzed in the two above-mentioned discussions began to gradually recede from Russian cinema. In this connection, the *Cinema Art* journal published the materials of another debate among filmmakers (The End..., 1998: 162-174; 158-174).

In the course of this discussion, D. Dondurey reminded us that "despite its prevalence, the concept of 'blackness'... is quite crude, from the publicist lexicon. This is more of a metaphor, a euphemism, even a pseudonym for a range of problems concerning the mindset of our society. It captures the state of the crisis of values as the dominant paradigm of world perception. Blackslide (they have not found another, more successful term) – a kind of convenient attributive spanner for analyzing the semantic potential of contemporary Russian culture: mass consciousness, author's art, relations between the intelligentsia and the authorities, with show business. "The end of black" is an even less apt phrase, since no end to this ideological coordinate is in sight yet. All recent years have been dominated by an almost unified attitude toward catastrophism, a rejection of the future, a negative interpretation of the present, an attitude that is inherently and functionally repressive toward all other value systems" (Dondurey, 1998: 162-163).

Film critic V. Matizen reminded us that "as soon as after 1986 the cinematographic authority weakened, black films began to appear, and this was, as Marxists put it, a dialectical negation of Soviet cinema, a primitive reaction to its optimism and luminosity. This day's "light"

is already the negation of negation. The black stuff of the time only made sense in the last Soviet years, while the viewer, after a long film-paradise, still wanted some film-hell. And they did. And then he was so badly punched that he ran out of theaters like a hematoma. That wasn't the only reason for his escape, and maybe not the main one. Blackness is a work in which the mundane is not purified by the form, and since the purification of affect is catharsis, blackness is a film which pushes affect without purifying it. So blackness can also be naked truth, i.e. devoid of artistic cover" (Matizen, 1998: 173).

A. Plakhov, a film critic, insisted in his presentation that it is in fact still very early to talk about the end of "dark cinema," all the more since similar tendencies were observed in Western cinematography in the 1990s (Plakhov 1998: 174).

Film critic L. Karakhan noted that "black reality shoots and explodes because it is a derivative of our socially closed consciousness. Life has collapsed because we have left no room in it for ourselves. In this situation, art is most often incapable of restoring the distance we have lost. For the most part, authors unwittingly follow the dictates of the social field. In so doing, the cinema screen becomes as flat, dreary, and blackish as reality itself, which it not so much reflects as repeats. A semblance of depth and a tangible presence of authorship tend to emerge only when artists begin to programmatically insist on their own lack of inner perspective and even, in a sense, to brag about their spiritual emptiness, when social fixation turns into a self-righteously ruinous ideology. A dead end is a dead end in order to bang your head against the wall. This is not a way out, however, but only a way of being deadlocked, bordering sometimes on masochistic pleasure. The way out means, above all, realizing that we ourselves have turned social freedom into a social dictatorship. And only we ourselves can get rid of it by returning to ourselves, to a personal scale" (Karakhan, 1998: 160).

On the problems of film criticism and film studies

Quite a significant volume in the *Cinema Art* journal of the first post-Soviet decade was occupied by theoretical articles on the problems of film criticism and film studies.

Here it was very important to comprehend the experience of Western film studies that had already become classics.

So cinema expert A. Doroshevich devoted his article to the analysis of the creative legacy of A. Bazin (1918–1958). In it he noted that in contrast to Bazin's assertion that editing is violence against the viewer's perception, a conscious imposition of predetermined meanings upon him, which is the main characteristic of the so-called "Russian editing" of the 1920s, that is editing by Eisenstein and his associates, – critics of Bazin himself accused him of a totalitarian imposition of a supposedly objective, but in fact a classically colored picture of reality (Doroshevich, 1993: 64).

A. Doroshevich believed that "in the spirit of Romantic aesthetics, Bazin would like to see cinema as an embodiment of the organic unity of the world, when an organically created work would reproduce the organics of all Creation. Only then does the ordering will of the artist appear invisibly present in the visible chaos, and additional meanings do not arise from the manner of showing, but come from the reproduced reality itself, from what Bazin calls "facts". Only they, these meaningful "facts", must affect the viewer. They create a unified picture of reality, even though they are connected to each other with forced temporal and spatial gaps... Bazin rejects the predominant attention to the connection between "facts" at the level of plot (especially in its Hollywood version) or psychology. In his eyes it looks like an imposition of artificial logic on a living reality (montage, he believes, serves such an unseemly purpose). Therefore, those who reduce his aesthetics to artless pictorial naturalism are wrong" (Doroshevich, 1993: 66).

A. Doroshevich then analyzed the structuralist approaches to Bazin's work, insisting that "if Bazin compared the screen with a window, behind a transparent canvas of which reality is visible, the structuralists with a frame, within which the author's consciousness constructs values and effects, then modern poststructuralism (also deconstructivism) uses another metaphor – a mirror. It reflects only the author and the spectator, who project into it the entire complex of knowledge, notions and unconscious desires of which they are themselves mere reflections and products of reality. Art which corresponds to these perceptions is left with an endless game of mirrors, a labyrinth of mutual reflections that impress the imagination, but only make us dizzy. In the current fog of deconstructive constructions, Bazin's clean-sounding word metaphysics can be a support and help to many people" (Doroshevich, 1993: 68).

The analysis of A. Bazin's legacy was continued in an article by film critic S. Dobrotvorskyy (1959–1997): “For Bazin, who considered the depth of field to be a fundamental property of the ontology of the film image, the spatial construction of the frame means a certain worldview position – the director will allow the viewer to participate in the flow of reality, not focusing on individual imposed details, but choosing the meaning of what happens in accordance with his own ideas. Bazin compares "ontological" cinema to Quattrocento portraits, where the landscape in the background is painted as clearly as the facial features; such cinema does not let the viewer evade the necessity of choice; involuntary reflexes are destroyed, and attention must give an answer in the face of consciousness and conscience. Bazin's concept has not lost its relevance to this day, because it directly linked the spatial construction of the frame with the activity and freedom of perception, with the inner work of consciousness in reading this or that cine-text. The correctness of Bazin's "ontology" as applied to the laws of reception is directly confirmed by the fact that the screen image, designed to manipulate the viewer's attention and its underlying attitudes, seeks to bring its significant elements into the frontal plane of the frame, to arrange them along the axes of two-dimensional movement. For example, in analyzing Soviet films of the 1930s it is easy to see that the work with the second plan, the construction of the *mise-en-scène*, the lighting and the focusing of the lens are done in such a way that a two-dimensional sign grid is as if superimposed on the three-dimensional space. Plunged into the state of this semantic norm, the viewer's attention is guided by archetypal subconscious representations, where it is not the deep transformations of space that seem meaningful, but the archaic hierarchies and opposition of top and bottom, larger and smaller, right and left sides. It is natural that concrete faces and figures "inserted" into such a signifier are accepted by the audience beyond logical control or – at any rate – with a considerable weakening of it, but in a subconsciously-valuable quality” (Dobrotvorskyy 1994: 80).

The work of another Western cultural theorist – R. Barthes (1915–1980) – was analyzed in the journal by the philosopher M. Ryklin, who notes that “the first rule of Barthes' political semiology: no meaningful limits can be set to myth; there is no speech in society that cannot be mythified by its content. Everything can become a myth: not only any manifestation of language, but any image, photo, cinema, advertising. In other words, myth is a form that can be arbitrarily superimposed on any content. Mythic images, which Barthes equated in their semiotic form to writing, even have an important advantage over language: they are naive, immediate, and mastered with minimal cost” (Ryklin, 1995: 11).

Two years later, M. Ryklin turned to an analysis of the theoretical heritage of the philosopher and film critic G. Deleuze (1925–1995), rightly pointing out that Deleuze had a broad interpretation of montage: “What happens in the editing room for him is only one aspect of montage. Montage, moreover, exists in the very act of shooting, it is necessary for the viewer in the process of watching the film and for the critic in the process of discussing it. The situation of "remounting" becomes permanent, in some ways even banal. It turns out that no one has ever seen the same film. Any feature film can be stripped of its plot in favor of other, less visible but more essential aspects (lighting, camera movement, plasticity, editing rhythm, etc.). Many of these aspects are not envisioned by anyone, including the official creator of the picture. Every kind of montage works for both the fable and the incidental. If, as structuralist criticism shows, there is no unified mode of reading literary texts, then even a hint of such a mode is absent in the case of cinema, which is multiple in nature” (Ryklin, 1997: 135-136).

The discussion of the problems of Russian film criticism in the 1990s, published in the pages of the *Cinema Art* journal, involved representatives of different generations, including film scholars whose (ideological) influence had been quite significant in the 1960s and 1970s, but was then lost due to perestroika and post-Soviet trends.

For example, G. Kapralov (1921–2000) lamented that criticism is not in demand in a society whose blood vessels have not been completely cleaned of the sludge that has accumulated over decades. “And what use is criticism to it, to society, when viewers do not see films around which they clamor? Post-Soviet criticism, having previously starved itself of party-ideological food, greedily satiated itself with semiotics, psychoanalysis, theory of intertextuality, etc., nibbling now on one, now on the other, now it seems to have been satisfied and is returning to a rational diet of all the healthy vitamins of the classical diet, with the seasonings of the postmodern menu. The dish is curious, but not always edible”. And then he stressed that he felt “liberated, having thrown off the weight that crushed and etched with the censor's pencil

everything personal, demanded obligatory references to socialist realism, quotations from decisive speeches and resolutions, but without them there was no way to protect another film and its artist from the 'shelf' fate" (Kapralov, 1995: 50-51).

In contrast to the super-influential and supported in every way by the authorities in Soviet times G. Kapralov, film critic N. Zorkaya (1924–2006) was punished by the authorities in the 1970s for her views, which did not necessarily coincide with those of the ruling ideology (she was expelled from the Communist Party in the late 1960s). But in the mid-1990s, she, like G. Kapralov, was not too optimistic about the role of film criticism in post-Soviet society: "Like the ex-Soviet film industry, its criticism leads a miserable existence. In the former totalitarian period, cinema and criticism as a subordinate part of it (I'm sure of it) performed two diametrically opposed functions, but both, so to speak, relative to the regime. True honest criticism was, like all great Soviet art, a form of resistance, a kind of comprehensive, rich and persuasive Aesopian language. The further we go, the clearer it becomes, how much there is still unappreciated-although that is up to posterity. Let's not mention the lackey criticism of the troubadours, the right-wingers, and those who sold out for lentil stew. Let us instead remember the activism of cinema critics during the final years of the stagnation and the prologue of perestroika, when, for a brief period of the struggle for democratization, they took almost the lead, and their voice resounded so loudly at the Fifth Congress of Revolt. ... When the struggle with the regime became pointless, because the regime itself turned out to be blurred (although internally it is quite clear) and indifferent (for now!) to such a trifle as cinema, let alone any critical chirp, – then reigned in our cause disintegration, a general craving for division and fragmentation, and, most importantly, emptiness. Today's critics, especially young critics, are characterized by a monstrous disconnection from film studies, from even a minimal knowledge of the history of cinema. A certain sociology of cinema as "mass culture", as "commodity", as "market" has come to the fore. And although I myself made some efforts to do something of this kind and consider this direction necessary, I am sorry that it eventually superseded "pure" film criticism, inconceivable without a coordinate of historical depth, without a solid film studies base, without the traditions of Bazin, Shklovsky, Truffaut-criticism" (Zorkaya, 1995: 46-47).

In principle, film scholar L. Anninsky (1934–2019) agreed with this kind of assessment of the role of film criticism and film studies, reminding us that "while literature replaced "everything" for us, literary criticism was involved in "everything". As long as the cinema meant 'social life' for us, and the unity (or disunity) of people in the cinema hall was more real than in the boardroom, film criticism could safely consider itself a phenomenon of reality. Now the balls were rolling in the holes. Literary and film criticism are invited to do their precise and narrow business: analyze and evaluate texts and films. Whoever continues to do so actually works for a narrow circle of professionals. It's like "in the whole civilized world. It is not that it is boring (absolutely everything is interesting with a proper approach), it is suffocatingly oxygenless. One has the feeling that no one reads us critics, and that if they do read us, they are looking for something other than what we are capable of giving" (Anninsky, 1995: 40).

And then L. Anninsky presented his understanding of the term "methodology", that is, the field where the technical methods of analysis, which are often intuitively perceived, become like a rational system and lend themselves to reflection (Anninsky 1995: 41).

Another representative of the older generation in film studies, V. Fomin, wrote as a characteristic trend of the 1990s about the trend of film critics turning into TV presenters, producers and festival programmers. In addition, a "multitude of new people flooded into film criticism. Almost all of them came from the outside, not only without a professional (i.e. university) education, but even without a general education in the arts. Not just to analyze the mysterious course of the film process, but even to write a competent review, select persons, stories, or even the most interesting fragments for a TV program, was clearly an impossible task for most of the "new converts"" (Fomin, 1995: 60-61).

S. Rassadin (1935–2012), a literary and film critic, notes that "it is an unpleasant feature of contemporary criticism... An impersonal, generalized style (or banter) is emerging, a general fear of falling behind the train, of being caught out of fashion – I note this with surprise even from my colleagues, who could afford the luxury of being independent of fashion at least in their age" (Rassadin 1995: 55-57).

Film critic N. Zarkhi (1946–2017) also wrote about this: "Criticism today is perceived as an indecent occupation, and therefore an incompetent critic bustles about trying to prove his

usefulness with every word. In a situation where there is no cinema (Russian) and no viewer (and thus no consumer of criticism), the easiest and most natural thing to do is to take up circular self-defense. Occupy. We assert our self-sufficiency. That, apart from everything else, lends to the writings of many of us a kind of provincial fussiness mixed up with a boorish (defend yourself by attacking) swagger, understood as the freedom of self-expression" (Zarkhi, 1995: 92).

Film critic L. Donets (1935–2016) was convinced that "criticism is an aesthetic conversation about the aesthetic, an effort to define correctly the value of art, the place of a work in time, in the row of culture. ... Criticism is precisely a science, a note that knows how to discover the beauty of art, that is, it is equal to art in the nature of its emotional impact. At the same time, criticism is not self-contained. Changes in criticism are always connected with changes in society. We are moving from socially significant, catholic values to the values of private, individual life. Obviously, there are pluses and minuses here and there, but that's not what I mean. ... Art now, in the atmosphere of our total instability, takes second place to the vital material things: a roof over our heads, silence in the city, a six-month salary. Naturally, criticism in this situation has little to do. If art becomes a widespread drug, a way to entertain" (Donets, 1995: 89).

Film critic M. Chernenko (1931–2004), on the other hand, notes ironically that "there never was a more favorable, fruitful, and independent time for film criticism. Independent from practically everything – from the authorities, from the public, from filmmakers, and, finally, from specific films. To put it simply, a critical article, a reportage, even a short piece of information in the press today, in the overwhelming majority of cases, is the only real form of film's existence in public consciousness. Moreover, the only form of the film's existence on the pages of some future history of cinema. This is not an exaggeration, but a direct consequence of society's (and the people's!) total disinterest in its own culture and art. ... An indisputable phenomenon of our days is the practical disappearance of traditional, purely educational, review criticism. Today it leads a miserable existence outside the framework of spectator and reader interest, in the extremely small-circulation (even taken together) *Cinema Art*, *Screen*, *Kinoglaz*, *Seance*, and *Screen and Stage*. Film journalism reigns today in the media, which practically did not exist a decade ago" (Chernenko, 1995: 62).

Film critic I. Rubanova, like M. Chernenko, who specialized in Polish cinema in Soviet times, reminded us that the film critic "serves the work. The vulgar serves, indulging in eulogy or joining in the pogroms. The ideal critic, without lowering himself to evaluative conclusions, prescribes the thing or its author in culture. For me, the royal genre of criticism was and still is the review, only it is followed by the literarily more winning portrait and analytical review. ... Mass society does not need criticism par excellence. The repertory of cinema and television requires informed guides. That's all. Any individual, authorial beginning of the guide is not in demand. We would be well advised to realize that full-fledged criticism today can only take place on the pages of special editions" (Rubanova, 1995: 58-59).

Film critic V. Dmitriev (1940–2013) was convinced that film criticism in the 1990s was "roughly the same thing it has been for many years. For some people it was a source of self-expression, for others it was a source of at least minimal material well-being, for others it was an opportunity to extend their messianic complexes to the world around them. ... The situation of the past, when, in keeping with the task of the moment, criticism readily serves the general line, and the situation of a possible future in which it will gladly smear a work of art that it does not like and condemn it to the role of a pariah" (Dmitriev, 1995: 45-46) are equally repugnant.

Film scholar A. Troshin (1942–2008) concluded that film criticism is "a form of film self-consciousness. A mirror into which cinema looks. Of course, the mirror may be cloudy and crooked or, on the contrary, uncomfortably objective. Although cloudy and crooked is also "objective" in its own way. In general, the interdependencies between cinema and criticism are not arithmetical, but algebraic. Today, neither film production needs criticism, nor film distribution, nor the audience. Advertising is a different matter: it is needed and paid for. And criticism, in fact, is kept at court (if it is kept!) as a kind of advertising. Besides, cinema criticism itself is guilty of its current lack of demand. It cries out incessantly to all the above-mentioned addresses: "Love me!", "I am the fourth power!", instead of doing its quiet, but infinitely important work for film culture with dignity and responsibility" (Troshin, 1995: 59-60).

Film critic Y. Bogomolov pointed out that if, in Soviet times, film criticism was, "on the

one hand, an ideological toolkit of the party and state, and on the other, a semi-legal form of artistic creation and political struggle, then it should inevitably become an element of the market mechanism. And this is normal. ... Why should film criticism shape public opinion? Let it shape or organize the audience's attitude to film production" (Bogomolov, 1995: 42).

K. Razlogov (1946–2021), a cultural scholar and film critic, was convinced that, in the 1990s, criticism continued to exist primarily as public relations work: "It (just like the printed word as a whole) was no longer perceived as a mouthpiece for ideology, but became an expression of a private or (less frequently) group position. Rarely, because cinema ... rarely becomes an object of political strife. In methodological terms, post-Soviet critique is both variegated and traditional. Thrown off the "donkey's skin" of Marxism-Leninism..., criticism has returned to descriptiveness, publicism (in the context of political pluralism), aestheticism... Critical exhibitionism has become a new word, making some works more readable and amusing, but further distancing them from any kind of cinematic process. Criticism continues to be unclaimed, now by the authorities as well. It has no influence whatsoever on public opinion, on repertoire and cinema attendance, or even on the priorities of the film community, be it the distribution of state funding or the *Nika Awards*, etc. Film criticism remains a thing in itself, existing primarily for self-satisfaction (criticism), so that everyone's sense of self depends on how well one or the other has settled in" (Razlogov, 1995: 55).

Film critic A. Plakhov was also far from optimistic about the role of Russian film criticism in the post-Soviet period: "Criticism (including film criticism) today practically does not exist. In any case, if we understand it by what was understood yesterday. There is also no social function. At least there are still professionals left in the cinema. From our non-prestigious profession, the most capable people go into business, promotion, distribution, behind-the-scenes criticism, into the service of the film community. The field of main actions is left to the poorly educated and brought up" (Plakhov, 1995: 53-54).

Z. Abdullaeva was rather pessimistic about Russian film criticism in the 1990s: "The social function of film criticism has changed, not in a professional sense, but in the extent of the echo, the scale of the resonance with which it used to voice this space. ... The main thing is that those critics who review foreign cinema are engaged in more or less real professional work. Those who, for whatever reason, remain in the post-Soviet ghetto risk being deprofessionalized. In the best case (which is, in my opinion, the worst), such a critic is forced to mobilize all the 'gun power' of his arsenal in order to camouflage the imaginary (painful, tragicomic – depends on the attitude) of the subject itself" (Abdullaeva, 1995: 39).

N. Tsyrukun, a film critic, believes, in contrast, that the situation in domestic film criticism in the 1990s looked, "If not particularly fruitful, then at least very favorable. The possibility finally materialized which any kind of intellectual activity in this country aspires to – to exist in a completely apragmatic way. This aspiration, which has always had to be camouflaged by forcing criticism to take the guise of teacher of life, guide, denouncer, or provocateur, can now be calmly realized by letting criticism develop in a sui generis genre that has its ideal in literature as the purest embodiment of disinterested activity" (Tsyrukun, 1995: 88).

D. Dondurey (1947–2017), a film sociologist and editor-in-chief of the *Cinema Art* journal, rightly noted that in the 1990s "the Russian tradition – the once great mission of thick magazines – began to disappear. In the society of electronic communications no one vibrates anymore about an article, for example, in *New World* that the do-gooders gave us to read at night. Something most essential has changed in the meanings, priorities, and the very mechanism of culture in the broadest sense. And this has been followed by a transformation in the relationship between critics and creators, and between critics and the public within the cultural movement itself. On one hand, domestic filmmakers are convinced that critics earn their daily bread by making a name for themselves based on a known hatred of their work. ... On the other hand, it is becoming increasingly difficult to ignore critics in the current sociocultural situation, since they now control an important sphere of the film business. Today it is critics, not artists or even officials, who curate and patronize festival life, practically the only form of public existence for Russian cinema. But it's not just a matter of selecting pictures, appointing juries, and awarding prizes. Ultimately, they act as the leading image-makers – the creators of statuses, the verifiers of destiny. The biographies made by their hands and on their computers, the scandals, the plume of fame-the whole package design in which the work is presented affects the end result just as much as the thing's own quality. Future projects, royalties, the very possibility

of existence in the profession are behind it. This is the way it is all over the world. And – gradually – in our country. But for now, in a very clannish way, based largely on friendly relations. Thus, the critic, with the exception of a few independents, becomes a political figure in cinema” (Dondurey, 1995: 87).

The film critics and film critics whose opinions are cited above debuted in the profession quite a long time ago: some in the 1950s-1960s, some in the 1970s.

But of course, the discussion also included relatively young film critics whose publications focused on the Perestroika period and the early post-Soviet years. Nonetheless, the evaluation of the film critical situation by "youth" largely coincided with that of "old" critics.

L. Arkus, editor-in-chief of *Seance* journal, believes that “the phrase "social function" in relation to film criticism should now be put in quotation marks because it is no more than a quote from our former usage. "The public function," as we used to understand it, implies a direct and close relationship with society, or rather, with society's accepted ideology. In those days, when there was both society and ideology, the relationship to them, with all its subtleties and nuances, was defined by the well-known dilemma: liberal criticism, which was, in one way or another, the spiritual opposition to the regime, or officious criticism, which was in the service of the regime. Criticism does not form public opinion to the extent that there is no public opinion about cinema. And to the extent that it does not exist as a fact of social life. Does criticism claim this role? It seems to me that individual and not the smartest members of our profession do. The smart ones prefer to save their strength for the preservation of common sense, intuition, taste and independence of judgment. And also for writing good, high-quality texts: it is quite a hard work in an absurd, devoid of any logic and completely uninspiring professional situation” (Arkus, 1995: 40).

Film critic S. Lavrentiev described in detail the extremely low level of knowledge of Russian journalists who write about film in the mainstream press (Lavrentiev, 1996: 36-39).

In the same context, film critic A. Kagarlitskaya draws the attention of readers of *Cinema Art* journal to the fact that, “having escaped control from above, the Russian press-in our case, cinema journalism-has come under control from below, becoming almost the main tool of the hangout. The notion of a film gathering should be differentiated, distinguishing its multi-level nature. There are hardware hangouts, festival hangouts, newspaper hangouts, magazine hangouts, television hangouts, restaurant hangouts, office hangouts, telephone hangouts, and other hangouts” (Kagarlitskaya, 1995: 80).

At the same time, literary scholar and film critic A. Shemyakin believed that film criticism in the 1990s “remained what it was – a professional judgment of works, located in a very fluid space between art proper and the science of it. The social function has changed as the risk zone regarding censorship has shifted: formerly one was looking for allusions, now one is looking for the purpose of one's own activity, the metaphysical basis of which is tabooed. Before, art was neglected in the name of "life," now it has avenged itself. But: the process of differentiation of the original functions of criticism, which were held by the substitution of the humanitarian culture with its ideological correlate, begins. ... The degree to which criticism is needed is minimal. Film critics were no longer a science; journalists became a force in their own right. Film journalism plays the same repertoire – it's boring” (Shemyakin, 1995: 63).

Film critic E. Margolit emphasized that “criticism is always 'today'. It is already history the day after tomorrow. That is why I see no fundamental difference between a critic and a historian. They have a common subject, and they differ only in the time of its existence. Unfortunately, our criticism, especially at its zenith, in the 1960s, had as its subject the real state of society, which meant sociology, political science, culturology, and economics, since in their official variant, these sciences were designed to do the opposite – to obscure the meaning of what was happening. Since in this capacity, the criticism of the "sixties" was a phenomenon of the utmost vividness, the following generations had only one additional possibility: to express themselves at its expense. In fact, it was not until the early 1990s that our criticism got a chance to engage directly with cinema, just like all other industries” (Margolit, 1995: 51-52).

D. Gorelov, a film critic, was, as always, lexically flamboyant: “Unfortunately, I don't know much about methodologies... as for the glaring difference between the creative styles of 'youth' and 'seniors', it came about as a result of the sharp distortion of perestroika by angry young men who were quick-tongued at youth and spat on authority. Twenty years later, my generation will be just as lethargic and demagnetized a fish flounder as the previous ones, for they have seen

enough film classics to be no longer surprised by anything, have gotten to know enough filmmakers to try not to offend anyone, and have had enough black coffee in the White Hall buffet to think about the interests of the clan and not of the reader. That is the end of film criticism, because the conditional youth is already approaching forty, and there is no younger generation in sight: if any of the younger generation has any brains, they take them away to more profitable branches of the human spirit. ... In connection with the end of the era of fervent repentance in the newspaper and magazine business, a general course has been set for erasing creative individuality in favor of a competent presentation of the facts in the manner of the given edition: in *Moscow Komsomoletz* – boorish, in *Today* – sarcastic, in *Kommersant* – metal-constructionist. Criticism in this situation is doomed to a slow death, because its facts do not touch anyone” (Gorelov, 1995: 44-45).

However, Gorelov's "free creativity" was rather sharply criticized by the film critic A. Kagarlitskaya (Kagarlitskaya, 1995: 78-82). She noted that D. Gorelov, the "enfant terrible" of the Russian film press, “rose in the pages of *Moscow Komsomoletz*, but his work reached its highest point when he was working with *Today* newspaper. That periodical ... welcomed Gorelov's extremist style, which was based on remarkable adolescent readiness, mastery of verbal juggling, and unquenched childhood complexes. These features, as applied to cinema, prove utterly inadequate. The equation of text and subject, which is quite appropriate for a discussion about a summer vacation in the Crimea or about the rats in the Moscow streets, looks like the graphomania of a "loosened-up" teenager unaware of the simplest textual information about the subject in Gorelov's works about cinema. ... Obviously, in both cases no aesthetic, cultural or any other way of analyzing films is implied; Denis Gorelov's texts are usually a stream of words composed of puns, quotations, apocrypha and slightly cultivated folklore, and all this has very little to do with the subject. But it is extremely correlated with the sadomasochistic passion to radiate and consume negative energy, which is characteristic of many writers and readers today” (Kagarlitskaya, 1995: 79).

The film critic V. Matizen, as a consistent supporter of generalizations and systematization, ventured to create a kind of typology of film criticism: “The critic-politician is naturally partisan. Being partisan, he cannot be an expert, because his evaluations are always distorted by non-artistic factors and demagogic. Of course, all critics are distorted to one degree or another (the thing is that while the inferred judgments are logical and therefore objective, the admissible ones are intuitive and thus subjective), but these distortions are subjective-personal, and not partisan and planned. Here we can make another distinction: the film critic appeals to reason (which is an extra-personal substance), the literary critic to feelings, the political critic to interests” (Matizen, 1995: 69).

In addition, according to V. Matizen, there is "hangout" or "secular" criticism. It needs neither influence nor writing, but participation in secular cinematic life, preferably in the international hangout. “Once they have achieved this position, which they will do legally and illegally (there are many ways to do so, for example by organizing their own magazine or television program, let us remain silent about the illegitimate ones), these "secular critics" no longer write, but "unsubscribe". Or "talk back. But although they pursue purely personal goals, their activities can be socially significant. ... Film critics. They, in principle, only need to watch movies. Writing, oral discourse, only insofar as, though this "insofar" can be quite significant. ... Oratorian critics, or talkers. Oral speech is their natural element; writing is less organic to them. ... generational criticism ... represents the interests of a pseudo-party of young subversives. The approach here is as simple as a mooch: "Olds must be killed!" To make room for the young. ... The operations that the critics of this group carry out on films and their creators require no film education, but they do require cleverness, venomousness, and sharpness... of style. One might consider that this is no longer criticism but film journalism. ... Aesthetic criticism, which regards cinema exclusively as an aesthetic phenomenon. ... Ethical criticism. Among young people there are not noticeable representatives, but among the elder ones there are quite a lot of them. ... Expert criticism. ... They try to be correct in their evaluations and are in this sense close to cinema experts... Critics-writers who are fascinated by writing as a process of weaving words and expressing thoughts. They simply cannot not write” (Matizen, 1995: 69-70).

V. Matizen quite provably argued that Russian film criticism in the 1990s “prefers not to be bound by any methodology... Methodology is a strong word, but it is possible to distinguish several methodologies: a) cultural-historical (correlating with the diachronic context); b)

synchronic-associative (correlating with the inner circle); c) social (correlating with reality); d) moral (relating the morality of the author to some reference group for the critic); e) conjunctural (beating everyone who is not from our hangout); f) generational... g) symbolic (taking film's realities to mean other realities, performing substitution and extracting metaphysical meaning); h) psychoanalytic (finding traces of authorial complexes in the picture and exposing them for all to see); i) formal, which is called postmodern without a proper reason. It perceives film as a text, art as a technique, so it seems cynical; j) humorous (looking for only a clue for banter in the film)" (Matizen, 1995: 52).

Reflecting on "complex film studies", V. Matizen ironically described a number of techniques by which any film can be enclosed in a system of additional assumptions (frame) that allow one to understand (interpret) the text in almost any direction: "An example of a paradigmatic frame is given by Freud: by applying the postulates of psychoanalysis to pictures, we can derive from them completely arbitrary (but admissible) judgments about the author's complexes. Spectacular results are obtained by framing the cine-text with French things. Cocktails of Levi-Strauss, Barthes, Deleuze, Foucault, Lacan, Derrida, Bataille and Baudrillard (add to taste and stir), capable of spewing (or expelling) wondrous texts from the film critic. ... The postmodernist paradigm that allows us to see any film as a collection of parallel places is still in vogue. This approach allows the critic to demonstrate a film educational background and can be seen as a kind of qualifying competition for entry into the big leagues. Knowing the basic frames, reading film as a system of connections, and mastering discourse, criticism becomes an algorithmic activity whose mechanistic character is tempered only by uncontrollable outbursts of emotion. But these, if interpreted through the Freudian paradigm, become an invaluable source of information about the unconscious complexes of the critic himself. Therefore, the cultural creative process at present is neither criticism nor film studies, but the invention of new frames or paradigms" (Matizen, 1995: 70).

The modern state of film studies, but already on a global scale and without any irony, was also written by E. Davydova and S. Shpiker, stressing that "the three components of aesthetic knowledge – theory, criticism and art history – are in different relationships at different times, rarely harmonious and balanced, as each level of description seeks to capture the dominant position. Now in America we can state the unconditional victory of theory. Criticism and art history have surrendered to the mercy of the triumphant victory: the former to the point of almost losing its face, the latter to the point of almost disappearing altogether. Impassioned theory could not be better suited to a leftist university system. Moreover, the universality of many fashionable theories imported into American art history from the heights of French poststructuralism makes specialized knowledge of art unnecessary. Following Barthes, current art criticism prefers to deal with texts rather than works. The devilish difference is almost as great as the difference between the structuralist claim to scientific objectivity and the poststructuralist conscious rejection of it" (Davydova, Shpiker, 1995: 120).

Television studies

Reflecting on Russian TV in the 1990s, the film scholar V. Mikhalkovich (1937–2006) was convinced that television's main achievement on its road is probably that it no longer perceived its viewer as a target for bombardment with messages and saw in him an ethereal body, that is, a higher and freer being (Mikhalkovich, 1996: 57).

However, film critic V. Kisunko (1940–2010) believes that the main problem of Russian TV in this period was that it did not recognize itself as part of culture, while the problem of culture itself is the same: "it has not recognized television as its organic part, it keeps sticking to TV... As a result, for example, the identification of "culture" with "artistic culture" becomes perniciously enduring. Science, technology, and engineering are left out of the equation. "Culture on TV" has become a parade-alley of subcultures or their fight for a place in the sun" (Kisunko, 1998: 98).

In this context, media scholar S. Muratov (1931–2015) was right that "the transition from the dictatorship of ideology to the dictatorship of ratings only at first might have seemed to the domestic public almost like a leap from the realm of necessity to the realm of freedom. The reality was much sadder. As soon as ratings turned into a decisive factor in the formation of broadcasting schedules, fierce battles for airtime broke out between broadcasters. Programs that did not pay for themselves through advertising were immediately relegated to the ranks of pariahs. High-quality enlightenment programs, productions by outstanding directors, and

documentaries that had maintained television's artistic reputation were pushed into unviewable hours or disappeared from the screen altogether. The chase for ratings and, therefore, the focus on undeveloped taste led to the "washout" of works of national culture from the airwaves" (Muratov, 1996: 128).

Problems of documentary and popular science film

The *Cinema Art* journal wrote considerably less about documentary and popular science films in the 1990s than in previous decades.

One of the few theoretical articles devoted to non-fiction cinema belonged to the screenwriter and film scholar L. Roshal (1936-2010) wrote that drawing on the methods of neo-realism, we can note a pattern which is peculiar to it and which also applies to non-fiction cinema, especially if we consider the proximity of many approaches: art, reflecting the real world, does not impose poetry on reality, but reveals the poetry which is hidden in reality (Roshal, 1993: 126).

Film and Media Sociology

With the appointment of D. Dondurey (1947–2017) as editor-in-chief of the *Cinema Art*, the volume of articles on the sociology of cinema and media increased dramatically.

In particular, film historian N. Zorkaya (1924–2006) tried to return to the analysis of "cinema and spectator" in the Soviet era from a new perspective: "There was no sphere in Soviet cinematography more closed, frozen, entangled with lies, fake, illusions, blindness, stupidity, sphere more watchfully guarded and censored than the distribution, than the relationship of cinema and the Soviet audience in cinemas. ... It was only decent to write feuilletons about "spectator", "box-office", "commercial" films. And wrote them – sharp, dashing, talented, not hesitating in expressions. ... It is time to bid farewell to the myth of the golden age of the twenties and the enthusiasm of the proletariat, which supposedly applauded the *The Land* or the *End of St. Petersburg*. Alas! The deception and the long game had already begun: there were about 300 American films alone, purchased cheaply, and a great many European films in cinemas. It was these and, most importantly, especially the beloved domestic action films like *The Bear's Wedding* or *Women's Victory* that attracted audiences" (Zorkaya, 1995: 119).

On the basis of many years of research N. Zorkaya convincingly argued that "mass, box office, and commercial success are synonyms, everything else is just casuistry, professional critical and sociological illiteracy that confuses the matter. But – and this is the most important thing – we are talking only about mass success and nothing else. ... Any qualified sociologist of film polling will explain to you that the success of leaders, of action films, is ensured by secondary and more viewings. At this point we put an end to it. The box office figures are not dependent on artistic quality (and if they are, they are rather inversely dependent)" (Zorkaya, 1995: 121).

N. Zorkaya further drew the readers' attention to the closeness of mass tastes and tastes of teenage audiences: "an eventful storyline, the completeness of the plot, the polarization of characters into 'good' and 'bad', material for laughter, elevation over reality – these are the first requirements of mass teenage taste for the spectacle of the screen. These tastes and aesthetics are constants, and one can clearly see the tradition of folklore tastes, the aesthetic system peculiar to folk art. Or, even more precisely, the cheap popular read at the turn of the last two centuries, those kopeck mass "issues" and "series"... Indeed, mass taste does not accept genre uncertainty, it tends towards firm structures, reliable stereotypes" (Zorkaya, 1995: 123).

And "incontrovertible evidence that decades of propaganda-dealing have failed to dislodge what has been branded 'bourgeois relics' and 'hostile influences,' could be the integral mass success (from bum to president) of little Veronica Castro in the 1990s in television narratives on the level of the cheap popular series of the 1900s and the aesthetic before the Lumière brothers' cinema. It is true that the audience of millions of people on television was fickle in its enthusiasm, and the rich, in tears martyr Marianna was replaced by *Just Maria*, the active, passionate, irresistible and indefatigable businesswoman" (Zorkaya, 1994: 135).

In 1993, D. Dondurey wrote that in Russian cinematography many years of existence between two chairs, socialism and the market, as it were, have led to the situation where no one in particular, from the producer to the bank clerk, from the director to the lighting designer, bears any real (i.e. economic) responsibility for the results of their work. There are never any specific culprits for losses or bad work. Any losses are written off. Credits are still given under buddy connections, illusory entrepreneurial actions, status satisfaction from communicating

with "stars", under tax evasion, hard currency game. But almost never for actual spectator success! (Dondurey, 1993: 4).

One was not at all surprised, therefore, that this system of film business had a significant impact "on the content of the artistic processes themselves. The ideals of the creative intelligentsia were practically embodied: all the limitless criticism of the government and social and moral foundations were mastered; many fundamental mythological structures and sexual and thematic taboos were destroyed. One might say, any whim or fancy was put into production, as long as someone financed it. Artists in what is perhaps the most risky activity in the world have lost a sense of any social danger. They gained the right to make mistakes, to waste, to fiction. And without any responsibility. ... Film production and distribution quickly became accustomed to the safety of patronage infusions of "dirty money" ... Both professionals and the public acquired a remarkable skill: to believe that the ways in which the costs of supplying, purchasing and distributing a film are recovered have nothing to do with the audience, with the film's real success. ... And the producers, convinced that they were making a box-office movie, were in fact indifferent to the fact that the favorite characters of the Russian directors – Chekists, racketeers, Afghans, prostitutes, lesbians – had long been of no concern to mass audiences. A figment of the usual sociological ignorance! All of these characters have long been boring. Time dictates different demands. Therefore, the potential audience stays at home, switches from soap opera to soap opera, immersed from birth in the world of American production" (Dondurey, 1993: 4, 6-7).

A year later, D. Dondurey continued to sound the "cinematic sociological alarm. There is not a single national film among the box office champions over the past four years... But it is our films that join the ranks of outsiders. They are the ones who are taken off the screen because there are a few people in the audience. As proof of the population's unsatisfied craving for Russian cinema, they often cite the high ratings of Russian films shown on TV... But among TV favorites are exclusively old pre-Gorbachev and pre-Eltsin films. Of course, a lot depends, as always, on the criteria. After all, you can assume that no tragedy of the national culture is taking place. We are simply documenting the consequences of the ongoing "here and now" process of radical modernization of Russia's cinematic system, which simply cannot proceed painlessly. A fundamental redistribution is taking place: the principles of investment and production, distribution mechanisms, and distribution channels; the priorities of film-makers; and the attitudes of viewers toward these priorities. The state of the cinema, as a multidimensional, holistic system, is a product of real-world conditions that have changed fundamentally since 1988: all forms of censorship have disappeared; state-independent film-makers, unrelated to film factories have appeared; centralized distribution has differentiated by region, and has split into private distribution and local state distribution; the film market is semi-criminal, theatrical, television, and absolutely criminalized video productions; the supply of film products has grown enormously; and a fire has disappeared.

At the same time, in the 1990s, Russian filmmakers learned to ignore these and a thousand other innovations that literally plowed through the entire space of cinema reality. ... It defended itself with the armor of a cheap phrase: 'The market will destroy art' and took up the entire front. Not having sacrificed its main "freedom" – the freedom from the audience – the creators of Russian cinema feel no need to interact with the public. And it's not just the grimaces of distribution. The film will be made solely at the will of its creators. This situation is not an evidence of economic traumatism, but a norm that meets the principles, to put it politely, of our national authenticity. ... Every tenth family in Russia has a VCR. Add to this almost ninety local on-air television stations, two hundred and sixty local independent TV stations, and hundreds if not thousands of cable channels. And the whole thing is showing stolen movies! Hundreds of billions of rubles are circulating in this business. The time has come, finally, to distinguish between the signs and effects of modernization of the film industry and not to confuse them with the froth whipped up by the phony market which we rightly curse. It is this market which, strange as it may seem, has committed a real crime against our film industry, depriving it of the slightest responsibility for the results of its activities. In essence, no one today is accountable to investors, employers, the state, or such an important – and stunted – institution as criticism" (Dondurey 1994: 15).

Alas, in 1996 the situation in Russian cinematography did not improve at all, and the same D. Dondurey stressed that "the indicators of national film production in five years decreased

tenfold! Cinema attendance during the same time has fallen by fifteen times! ... In Russia as a whole – less than one ticket per statistical citizen per year. The most popular of the arts is on par with the elite theater by the number of tickets sold. At the cinema we go less often than in all other European countries... Disastrous for the domestic film industry anti-market, in fact, not only misinterpreted the nature of economic processes taking place in our country and prevented the formation of viable organizational mechanisms, but also generated representations of deception. As a result, a dodgy quasi-market emerged. Or a movie market in Russian, with all of its semi-criminal and super-costly properties. Neither in the government, nor in scientific research, nor in production, nor even in journalistic publications, is there ever a single problem discussed-just tabooed-only one: methods of cost recovery” (Dondurey, 1996: 28, 30).

D. Dondurey, a sharp-eyed sociologist, also noted one more important Russian cinematic trend of the mid-1990s: “There is freedom, the absence of any censorship, and even some films shot for little money. But there are no new aesthetic ideas that could be proud of on a European scale. It is strange. Russia has been on the front pages of the newspapers for years. History is made here, there are cataclysms of planetary scale. And what is in the movies? Almost nothing. Emptiness of secondary character, amorphousness” (Dondurey, 1996: 31).

But time has shown that the way out of this situation that D. Dondurey proposed has not come true in practice at all: “You know what to do. Cardinal change the priorities. To realize the inevitability of market relations in our film industry. To stop resisting this verdict inwardly, but on the contrary – to try to see creative perspectives in the new social conditions. This means shifting the main focus of film policy from the first link of film economics – the decision to finance the idea – to the last: the cost recovery scheme. The analysis of any initial development or proposal should begin, as it were, with the end result and the specifics of how the work will be consumed: to whom will it be sold or shown, and for how much money? Filmmaking, like any other commodity or service, should be considered in terms of potential consumption” (Dondurey, 1996: 32-33).

Film critic M. Turovskaya (1924–2019) agrees with D. Dondurey's opinion: “All we can say today is that in Russia, 'consumer' trends tend to prevail over 'production' trends: money spinning over production, publishing over writing, current journalism over literature, festivals over film.

It does not mean the refusal of the viewer from the cinema. The forms of consumption are changing. TV as well as video market, unlike the cinema process, has all the available fund of films” (Turovskaya, 1996: 27).

Reflecting on the relationship between the cinema and the audience, in 1996 film critic S. Dobrotvorsky (1959–1997) pointed out to readers of *Cinema Art* journal that in Russia in the 1990s “the role of terrestrial television has noticeably increased. Essentially it became the only alternative to the ruined film distribution. I think that there is no point in discussing some kind of specificity, structure or prospects. The "blue screen" has taken over the functions of its decrepit counterparts by right of strength. To put it simply, a film had to be seen somewhere, and it began to be seen on TV. At first the interest was also and still is largely repertory – for a while TV combined the features of a free video salon and an elite cinema club. Sin to complain, his advantages television is not too much abuse and even tries to build some generally meaningful models. For example, in the year of the film centenary we watched almost half of the world's film classics” (Dobrotvorsky, 1996: 55-56).

However, as early as 1997, media scholar K. Razlogov (1946–2021) wrote that on Russian TV, “as one would expect, the abundance of outstanding western films soon ceased. Films were bought in "packages" in which two or three masterpieces were packed with tons of junk that had to be screened for a reason – the money was there. It was here that the costs of cinema's uncultivated nature manifested themselves: an illiterate broadcaster, guided by the preferences of an illiterate audience and narrow-minded economic expediency, began to repeat the mistakes of the film distributors, and certain masterpieces, brought to the fore in the centenary year, began to sink again into a flood of mediocrity and total junk” (Razlogov, 1997: 46).

In addition, as K. Razlogov reasonably stated, although cinema was talked about on Russian television, it appeared in television programs “almost exclusively as an element of advertising, scandalous chronicles, or show business. It was part of the "extra-cultural" context. ... It is no accident that the programs that were supposed to "re-cultivate" film programs like *Cinema Museum*, *Cinema Age*, *Cinema Marathon* were gradually ousted from the programming schedules... This way the type of art, whose works can be completely and

minimally distorted by television, moreover, forming a significant part of the programming, is purposefully stripped of its status of artistic value. ... The current crisis of cinema on television is also a peculiar payback for taking cinema out of the scope of culture” (Razlogov, 1997: 47).

In this context, media scholar S. Muratov (1931–2015) reminded us that “when our viewers were paid for by the state itself, they were deprived of information on behalf of which propaganda influenced society. Now, when broadcasting costs are paid by advertisers, we have been deprived of a culture in whose name mass culture broadcasts. And the more openly television commercials pursue material interests, the weaker are the moral judgments in their texts. However, a society deprived of real information or culture loses itself as a society. It becomes either an object of manipulation by politicians or a crowd of crime and soap opera fans, when every viewer, will have eyes the size of a melon and no brains. In essence, centralized propaganda and pop are of the same order. Both are a sure means of standardization. In one case the output is notorious people-screws, in the other – uniform Barbie dolls. Television creates citizens who are easy to control. Nomenklatura television consciously pursued this goal. But as we became convinced, commercial broadcasting which has no goals at all could achieve the same result. No objectives other than ratings. Except attracting the public with catastrophes and sensations, heart-breaking melodramas and astrological predictions. That as much as possible spectators appeared in front of a screen, absorbing the daily dose of fear in criminal plots. And, convinced of the incorrigibility of the world around us, escaping reality into the illusory passions of the heroes of Latin American soap operas. And for the appetizer we would get another abruptly twisted thriller or erotic program” (Muratov, 2000: 110).

Critic A. Anastasiev also wrote about this: “Entertainment programs cannot afford to get ahead of average demands, to focus only on a hypothetical audience with good taste, because that would mean a loss of their existing audience for them. In this sense, they are like advertising boards, giving out only dry information about the state of popular culture. The vulgarity of showmen is the vulgarity of society... And they only register it. And they do it all over the world. Hence, there is, in essence, no uncertainty: what is demanded is what our information and analytical programs, our artists, our beloved and hated showmen give out” (Anastasiev, 2000: 105).

In 1998 K. Razlogov, using the results of sociological surveys, wrote that “the pendulum of the air has swung from movies to TV movies. ... I think that over the next two to three years, the rise in the production of domestic television films and television series is inevitable. The reorientation from the diktat of film screenings to the predominant role of TV films and serials (Russian and foreign) will inevitably happen in us, but again with a delay compared to other countries. The “golden age” of the cinema man on television is behind us” (Razlogov, 1998: 95).

And here, as the next two decades showed, K. Razlogov was absolutely right in his prediction: it is soap operas, and Russian ones at that, that form the basis of film screenings on the leading TV channels today.

Sociologist I. Poluekhtova's article was devoted to a more detailed analysis of the film audience of the 1990s, this time of its teenage segment: “In contrast to previous film-goers, today's moviegoers hardly ever go to theaters. Twenty percent of high school students surveyed had last been to the movie theater a year ago, and 50 percent had been in even more than a year. ... However, this does not mean that the new generation likes movies less than previous generations. Simply today there are many more alternative ways of watching movies on video, on television, in recent years the number of television channels ... is rapidly increasing. But cinema also remains “the most important of the arts” for the current generation, holding the primacy even in competition with popular music: 71 percent of teenagers declared an interest to it, and 84 percent to cinema” (Poluekhtova, 1997: 110).

At the same time it turned out that “about 70 percent of the followers of American movies among high school students consider the most important in life “to work and earn a lot of money,” and every fourth would like “to have a lot of money, lead a ‘beautiful’ easy life, but not to work. Interestingly, among that portion of the younger generation of viewers who do not like American movies, there are significantly fewer of both those oriented toward jobs that bring good earnings (48 percent) and supporters of the “easy life” (13 percent). On the other hand, among the opponents of American cinema almost every second (48 percent) considers it important to have a creative, though low-paying, job, and among its fans only every fifth (21 percent)” (Poluekhtova, 1997: 111).

As a result, I. Poluekhova comes to the following important conclusion: "The principal socio-cultural consequence of the loss of competitiveness of Russian cinema is that the Americanized image of the film hero is establishing itself as a personal model in the minds of young viewers. Under such conditions, to break through to this generation of viewers, to find and strengthen their competitiveness, the Russian cinema needs to find its own, unique cinema hero. It is clear that this complex task cannot be successfully resolved by simply "copying" the American model. ... the formation of a new typological image of a cinema character capable of captivating the young generation of the Russian film audience, a character close and understandable, reflecting the goals and values of the modern youth, on the one hand, would increase the sociocultural role of the Russian cinema, and on the other hand, would help to attract viewer attention to the Russian cinema and thereby enhance its economic competitiveness in the Russian market" (Poluekhova, 1997: 114-115).

The problem of "cinema and the audience" was so acute in the first post-Soviet decade that the editorial board of *Cinema Art* journal devoted a special discussion to it in 1999 (Secrets..., 1999: 5-21).

D. Dondurey noted in this discussion that "when they say 'mass culture', everyone understands that the problem is more than a terminological one, that there is a different understanding of reality, functions of art, correlation between high and low culture, and many other consequences behind the familiar notion. There is this myth that our population adores Russian cinema. We support this myth because of a number of very important tasks that face the people who serve the cinema process. We have to prove to our bosses and potential sponsors that people are hungry for our domestic cinema. The funny thing is that the audience is also convinced of this, while objective indicators suggest that they still choose American films. ... The second point has to do with the changes in the very principles of cinema creation. Our cinema has always developed according to the pan-European, directorial model: the director is the king, the master, the demiurge of this activity. Today we have attempts to institutionalize the concept of production cinema. It's clear to everybody that this is the only possible chance to rebuild the entire film industry, to reconfigure it to produce commercial pictures that people will pay for. ... Audience expectations are the exact opposite of what our film industry produces. ... As you know, before 1986 we had at least twenty or thirty "million-dollar" a year. Now only those who really entered the video market have a chance to make a profit and return the money to the producer. ... A study of the video market has revealed very interesting processes. According to experts, the function of Russian mass cinema should go to cheap serials on television. Only through serials is the institution of stars resuscitated in Russia. All the movies that we traditionally perceive as auteur cinema are becoming marginal, going either to the video market in small prints or to elitist film centers" (Dondurey, 1999: 6-7).

Film critic L. Karakhan reminds us that in Soviet times, "an unbiased, non-judgmental attitude toward mass culture was a real feat of art history. Today everyone is concerned about mass culture, and simple indifference to it can be considered a feat. Legitimate consumer goods had to behave decently. Today there is no longer such a need, the filters have been destroyed. Low culture literally fraternizes with its consumer. And, perhaps, for the first time in the history of domestic culture on such a scale, we got the grassroots forms that we really deserve" (Karakhan, 1999: 9).

Film critic E. Stishova stressed that "the creators are not to blame for the fact that our mass cinema cannot be called "cinema of quality," they only fulfill the mass order. It is the audience that is to be blamed, the masses that place this order. The root cause is the lack of an attitude toward film quality in the audience's expectations. The rest is consequences, distant results of a historically long process which began much earlier than the advent of Soviet power, on which it is customary to blame everything. ... It is not a social order but an installation of the unconscious, an archetypal structure. It is not film critics but social psychologists, philosophers and culturologists who are needed to get a slight insight into how to change these attitudes and whether they need to be changed. There is a concept of "other" taste – not to be confused with bad taste! – according to which we are in a labyrinth with our mass cinema and there is practically zero chance of getting out of it. The archetypal layer of the available public is much more powerful than its cultural layer" (Stishova 1999: 20-21).

Then E. Stishova asks a reasonable question: "What should be the strategy of film producers, based on this? How should producers who want to make box-office movies act today?"

Feed and reproduce the voracious unconscious, making knowingly bad but box-office cinema, thereby deepening the gap between the mass and the elite, turning the Russian mass screen into a preserve of monstrous provincialism?" (Stishova, 1999: 21). And quite logically she answered it: "This strategy, which exists, as we can see, even today, will continue to recruit to film directing people whose business acumen and cynicism prevail over professionalism. People who will easily concoct a "people's movie" if only they had an order. And they will defend the 'special way' of Russia as the ideological basis of bad cinema" (Stishova, 1999: 21).

And further on we suggest an idealistic (and, in our view, unrealistic) way out of this impasse: "The time has come to work together again. Russian producers, working together with a 'support group' – film critics, sociologists, culture experts, public relations specialists – should undertake a long-term act of will and hit the mass audience with a series of 'quality films' in which the highly professional directing and other components of good cinema would be combined with the social expectations of the mass audience. And these expectations can and should be predicted, not by coffee grounds, but quite rationally, scientifically, with the help of appropriate services, sociological and others" (Stishova, 1999: 21).

Theoretical articles on foreign cinema

The *Cinema Art* journal wrote a great deal about foreign cinema in 1990s, but as a rule these were reviews, interviews, and endless articles about Western film festivals. There were very few theoretical articles on foreign cinema.

For instance, the film critic M. Chernenko (1931-2004) reminded us that "cinema as an instrument of contemporary, and also "Atlantic" Judeo-Christian civilization is at the forefront of culture and art as long as the country, the nation, and the people are not integrated into universal civilization. There are many examples of this, I will cite only two of the most striking – the great cinema of Japan in the 1960s and 1970s and, to a somewhat lesser extent, the new cinema of Brazil. Having served their purpose, the cinemas of these countries have actually retreated to the far periphery of social and cultural life, although as an industry, as individual names and films, of course, continue to exist" (Chernenko, 1996: 58).

Film critic M. Trofimenkov noted that in the West "an amazing metamorphosis is taking place with postmodernist cinematography. Without abandoning the whole gentlemanly set of ironic games, it refutes all... stereotypes. The frank quotation brings tears to the eyes, the cold minimalist or redundant baroque texture not only admiration for formal brilliance, but also sympathy for the characters. A frank feeling grows through the elaborate formal fabric, reaching almost to the point of obscene sentimentality. Contrary to what has been said by both the opponents and the snobbish defenders of postmodernism, the directors are able to love their characters and are capable of conveying the finest shades of feeling" (Trofimenkov 1993: 58).

He further rightly emphasized "another aspect of postmodernism that is usually overlooked. The phenomenon of 'modernism' was not limited to the storm and onslaught of avant-garde movements. It included the whole way of life oriented towards scientific and social progress (and not only novelty in art), the split of the world into hostile camps (and not only the split of art into tradition and innovation), and the experience of wars and dictatorships (which influenced the social and psychological orientation of artists). Thus, postmodernism is not limited to the cultural "game of beads," but includes on an equal footing all forms of modern civilization. "Postmodern conditions" are the mixing of all tribes and peoples in former colonial metropolises, sexual indifference and ambivalence, the reality of cities transformed by the third wave of the Science Technical Revolution into graveyards of old factories, the rituals of street gangs, new ways of war, the fear of AIDS, new drugs, and the wanderings of young people who forgot the word "frontier." And that is why cinema that reflects the new reality, whether or not it is diluted with cultural myths, by definition belongs to the field of postmodernism" (Trofimenkov, 1993: 59).

Being in the same thematic field, the music critic D. Ukhov wrote that "speaking of film music of the postmodern era, it is necessary to specify that it is in it that the notorious ambiguity of postmodern admiration of the past as opposed to avant-garde aspiration for the future is particularly clearly manifested. For postmodernist discourse there is no difference between deservedly forgotten artistic values and historical kitsch" (Ukhov, 2000: 99).

Musicologist and culture expert T. Cherednichenko (1955–2003), once again proving the dominance of television over traditional cinema, believes that, for example, "the cyclism embodied in the multiserries of *Santa Barbara* is a formula for a new world time. The world has

come to the absence of a fundamentally new with the ideology of possibility and the need for renewal. ... The thousand and one nights of history have come. We need not be sad about Americanization. It began long before the end of the "struggle between the two systems. ... For there is neither Americanization nor Sovietization, but the eternal middle age of the philistine. The philistine could not but win in the system of modern understanding of progress, since the market exists thanks to him, the philistine, the mass consumer. Universal medievalism could not but win, because the philistine is a man of the middle, also in the stadial-historical sense. The dreamers, as always, got screwed. And the philistines, as always, got their way" (Cherednichenko, 1997: 49).

As before, thematic and "image" approaches to foreign cinema were in favor in the *Cinema Art* journal of the first post-Soviet decade.

In this respect the article by sociologist M. Kosolapov "Bond: A Mythogenetic Analysis" (Kosolapov, 2000: 53-58) is quite typical, which convincingly argues that "every element of Agent 007's image is constructed in the cinema in accordance with this or that myth or heroic tradition. ... It is impossible to associate James Bond with any particular mythological hero or type of hero; he is an absolutely syncretic character-primal, cultural hero, trickster, epic hero, blessed and many more in one person. It is precisely the blurred secularized mass idea of the "hero in general" that is concentrated in the image of Bond. The cinema has endowed Bond with so many explicit and implicit mythological properties and attributes that his image, like a powerful collecting lens, focuses a whole layer of archetypal representations for all occasions, which are automatically perceived by the viewer to the extent of his awareness (or ignorance)" (Kosolapov, 2000: 54-55).

M. Kosolapov quite reasonably, in our opinion, believes that "cinematic Bond is a carrier of the humanitarian ideals of the romantic era of European culture – the Renaissance. He is the ideal 'Renaissance man'. He is non-religious in the sense that he believes in Man and in the attainability of a finite world, about the preservation of whose just democratic values he tirelessly cares, not disdaining to "barbaric" methods for this purpose. Well, "natural law" gives him license to kill any Leviathan. Bond recognizes the right of ordinary people to life and is always able to calculate the value of their lives (it is directly proportional to the number of people interested in saving them). Bond does not consider the value of his own life, rightly believing himself to be a "fluctuation of positive probability"... Every move he makes is conditioned and automatically brings doom to his enemies and salvation to humanity. ... It almost doesn't matter who will direct the next Bond film, what matters is the new film's consistency with the canon and the level of professionalism (read: mastery of film technology) that will allow the director to best formalize this consistency. Cinematic Bondiana is on a par with... the Iliad, the Odyssey, and other epics and epics" (Kosolapov, 2000: 58).

James Bond is a vivid example of "macho" in cinema. In this regard, an interesting article by film critic A. Plakhov, "Machismo as a Mirror of the Sexual Revolution" (Plakhov, 1997: 39-46).

It draws attention to the transformation of machismo in Western cinema: "Cinema, having ceased to be the avant-garde of mass culture, has retained a greater variety of male types. New angels have filled the Hollywood movie sets: they are young, charming, romantic, and do not flaunt their masculinity. They don't put themselves on a mythological pedestal like their predecessors, as if to say, *I'm a pretty face, but not a myth*. They are models, but not symbols, and they want to be themselves without concealing their weaknesses and frustrations. This is the stark difference between today's situation and that of the pre-TV and pre-computer era. Back then, every prominent character in popular culture was obliged to play the role assigned to him throughout his life, a role that was largely social. The masculinity of the Screen Hero was always associated and combined with notions of Law, Struggle, Justice, Integrity, Challenge and Rebellion. As a result, the male hero was overwhelmed and overly engaged. And he was gradually pushed to the periphery, turning into an anti-hero, and then returning to his own circle, but in a playful, parodic version. Hypermasculinity in cinema appears today in its postmodern innocence, its schematic naivety, its buffoonish levity, its varied nuances of irony. Modern machismo is a mirror in which the contradictory results of two sexual revolutions are reflected and refracted. The first one – of the 1960s – brought the desired freedom of manners, but destroyed the balance between genders, generations, and classes of society. It also finally buried the system of stars and cinematic images. What is happening today can be called the painless virtual sex revolution of the AIDS era. The good old macho man fits into it as a

romantic, nostalgic value, always sought after by the conservative part of society. And the fact that the ideal macho turns out to be a divine androgynous, should probably be put down to total self-irony, which permeates modern culture” (Plakhov, 1997: 43, 46).

Film critic N. Tsyrukun, on the other hand, ventures to explore the Western film image of a businesswoman, pointing out proof that by the 1990s, “here everything was turned upside down. The shy secretary, who only thinks about pleasing her boss and (the limit of her dreams!) making him fall in love with her, has been replaced by a young man, and the roles of his overbearing, enterprising bosses, whose love he seeks, are assumed by women” (Tsyrukun, 1997: 51).

The "teenage" theme in foreign cinema was the focus of an article by film critic S. Kuznetsov. He wrote that, “like a pedophile, the viewer in the 1990's wanted to get a film about teenagers sense of freshness and purity, appropriating it in voyeuristic act of film viewing. Teenagers always have hope. Seeing how much teenagers value sex and social success, adults can tell themselves that their lives have not been lived in vain. They have achieved what they wanted at sixteen. Or almost. The price they had to pay was hope. After all, adults are different from adolescents because they have long ago lost faith in the existence of the threshold beyond which Real Life begins” (Kuznetsov, 2000: 86).

Referring to his favorite horror film genre, the film critic D. Komm emphasized that “even a cursory glance at European films reveals the existence of another, opposing Hollywood tradition of horror. This tradition can be called poetic or elitist – as opposed to the American horror in the ordinary. European horror films are related to the "terrible" not as an anomaly, a random deviation from the divine norm, which is the ideology of the American horror film, but as a result of the discovery of the secret mechanisms of existence. They belong to high, 'cosmic' horror... The literary basis of these films may suffer from logical failures, special effects are usually absent altogether, but their hypnotic beauty and mystery do not weaken with time, remaining a sign of a truly poetic worldview” (Komm, 2000: 101).

On this quite postmodernist background an article by the film critic O. Surkova on the work of director I. Bergman (1918-2007) looked the most traditional. She asserts that the cinematic “world presented by Bergman is always disharmonious – only brief moments of the presence of the divine defuse the oppressive, viscid atmosphere of many of his films. ... Throughout Bergman's life and work, there is faith and unbelief, doubt and entreaty... and the clarification of the relationship with the Christian God which, like a confession, his cinema presents” (Surkova, 2000: 76, 78).

Conclusion. Despite the editorial board's best efforts to publish sensational materials that turned *Cinema Art* in 1992-1994 into a social, political, and literary journal (which published not only screenplays and memoirs, but also novels and philosophical treatises with no direct relation to cinema), its circulation steadily declined from 1992 to 2000. In 1992 it dropped from 50,000 to 34,600 copies. In 1993, it dropped from 25,000 to 15,000 copies. In 1994 – up to 10 thousand copies. No data on the journal's circulation was published since 1994, but according to the data which appeared on the Internet, from 1995 to 2000 it was about two thousand copies, i.e. even lower than in the 1930s-1940s.

However, at that time the circulation of all Russian publications was falling. The "perestroika" surge of interest in the press was replaced by a desire on the part of the general public to somehow adapt to the new conditions of economic shocks and instability.

After a sharp increase in film production in the early 1990s, a prolonged decline set in by the mid-1990s; however, *Cinema Art* journal continued to publish dozens of film reviews (though mostly foreign) and plenty of reviews of Russian and foreign film festivals. At the same time, the writer and publicist D. Bykov irritatedly wrote about the postmodernist editorial approach to “mass culture as a potential object of serious and thoughtful analysis”, claiming that “this approach does not elevate trash to the classics, but profanates the very notion of criticism” (Bykov 2001: 42).

Throughout the 1990s, the content of *Cinema Art* depended in a fairly significant way on political and economic developments in the world and in Russia (see Appendix); theoretical articles about cinematography very often occupied a very modest place on the journal's pages. The journal also witnessed a generational change among film scholars and critics with the older generation appearing quite rarely, and some of them, once the epitome of the "state viewpoint", disappearing altogether; while the "middle generation" (which began their careers, mostly in the

1980s) was well represented and varied.

The frequency of theoretical articles in the *Cinema Art* journal in the post-Soviet 1990s ranged from six to thirty-five per year. However, due to its sharp politicization and focus on non-film texts, the minimum of film theory in the journal's texts occurred in the first three post-Soviet years.

Thus, 143 theoretical articles were published in the first decade of the journal's existence (1931–1941), 194 in the second (1945–1955), 220 in 1956–1968, 264 in 1969–1985, 66 in 1986–1991, and 132 in 1992–2000.

Our analysis of film studies concepts (in the context of the sociocultural and political situation, etc.) of the existence of the *Cinema Art* journal in the first post-Soviet decade (1992–2000) showed that theoretical works on cinematic subjects during this period can be divided into the following types:

- articles, discussions devoted mainly to theoretical analysis of the heritage of the classics of Soviet cinema, directing, the problem of "Cinema and the Spectator", film criticism and film studies, etc. (L. Anninsky, O. Aronson, Y. Bogomolov, S. Dobrotvorsky, E. Dobrenko, D. Dondurey, V. Matisen, K. Razlogov, M. Turovskaya, M. Zak, M. Zorkaya and others);

- articles on theoretical aspects of foreign cinematography (D. Komm, M. Trofimenkov, N. Tsyркun, and others).

On the whole, in the 1990s, as well as during the Perestroika period, *Cinema Art* journal radically re-evaluated the history of Soviet and world cinematography and tried to objectively analyze the development of the current cinema process.

Theoretical Concepts of Film Studies in *Cinema Art Journal*: XXI Century *

This chapter were written with the participation of Emma Camarero.

In this chapter, we will focus on the analysis of the theoretical concepts of film studies in the *Cinema Art* journal in the 21st century, when its chief editors were Daniil Dondurey (1947-2017): 2001-2017 and Anton Dolin: 2017-2022.

In Table 7 presents statistical data reflecting the changes (from 2001 to 2022) in the organizations whose organ was the journal, its circulation, its periodicity; the names of the journal's chief editors and the time intervals of their leading work in the publication, the number of articles on film theory for each year of the journal's publication are also indicated.

Table 7. *Cinema Art* journal in the 21st century: statistical data

Year of issue of the journal	The organization whose body the journal was (founders/publishers)	Journal circulation (in thousand copies)	Periodicity of the journal (number of issues per year)	Chief Editor journal	Number of articles on film theory
2001	Ministry of Culture of the Russian Federation, Cinematography Service, Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	28
2002	Ministry of Culture of the Russian Federation, Cinematography Service, Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	19
2003	Ministry of Culture of the Russian Federation, Cinematography Service, Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	29
2004	Ministry of Culture of the Russian Federation, Cinematography Service (No. 1-5), Ministry of Culture and Mass Communications of the Russian Federation (No. 6-12), Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	13
2005	Ministry of Culture and Mass Communications of the Russian Federation, Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	16
2006	Ministry of Culture and Mass Communications of the Russian Federation, Union of	*	12	D. Dondurey	14

	Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal				
2007	Ministry of Culture and Mass Communications of the Russian Federation, Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	11
2008	Ministry of Culture and Mass Communications of the Russian Federation (No. 1-5), Ministry of Culture of the Russian Federation (No. 6-12), Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	13
2009	Ministry of Culture of the Russian Federation, Union of Cinematographers of Russia, Editorial Board of the <i>Cinema Art</i> journal	*	12	D. Dondurey	19
2010	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	12	D. Dondurey	18
2011	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	12	D. Dondurey	17
2012	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	12	D. Dondurey	27
2013	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	12	D. Dondurey	16
2014	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	12	D. Dondurey	14
2015	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	12	D. Dondurey	16
2016	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	12	D. Dondurey	11
2017	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	*	8	D. Dondurey (No. 1-3), A. Dolin (No. 4-8)	10
2018	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	2.7-3.0	12 **	A. Dolin	23
2019	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	3.0	12**	A. Dolin	34
2020	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	1.5-4.0	12**	A. Dolin	14
	Non-commercial partnership				

2021	"Editorial office of the <i>Cinema Art</i> journal"	3.0	12**	A. Dolin	30
2022	Non-commercial partnership "Editorial office of the <i>Cinema Art</i> journal"	1.0-3.0	12**	A. Dolin (No. 1-2), S. Dedinsky (No. 3-4)	22

* From 2001 to 2017, the circulation of *Cinema Art* was not mentioned in the mastheads of the issues. According to data found on the Internet, the journal's circulation from 2001 to 2017 was around two to three thousand copies, which is even lower than in the 1930s and 1940s.

** For one year, from 2018 to 2022, *Cinema Art* was actually published six times a year, as all issues were double issues.

Until 10 May 2017, the film sociologist D. Dondurey (1947-2017) was the editor-in-chief of *Cinema Art*. Then (until spring 2022) the film critic A. Dolin took over the post of editor-in-chief.

History of Soviet and Russian Cinematography

D. Dondurey (1947-2017), editor-in-chief of *Cinema Art*, dramatically expanded the range of sociological material of the journal in the 21st century. Another thematic field of the journal was the publication of materials on foreign cinema (reviews, reports on international film festivals, creative portraits of actors and directors, etc.). From year to year, the editorial line of *Cinema Art* became more and more oppositional to the Russian authorities, especially against the background of the Ukrainian events (from 2014).

Against this background, articles on the history of Soviet and Russian cinema occupied a rather modest place in the magazine.

In the 21st century, *Cinema Art* continued to rethink the history of Soviet cinema.

A number of articles were devoted to the films of the "Silver Age" (Grashchenkova, 2007), Alexander Drankov (Pozdnyakov, 2008), the colors in the era of silent cinema (Izvolov, 2001), early Soviet animation (Sputnitskaya, 2021), the work of Sergei Eisenstein (Fomenko, 2018; Kleiman, 2011), Dziga Vertov (Izvolov, 2019; Izvolov, 2022; Kovalov, 2008; Medvedev, 2017; Shcherbenok, 2009; Shcherbenok, 2012), Lev Kuleshov (Kovalov, 2009), Mark Donskoy (Margolit, 2010), AalexanderPtushko (Sputnitskaya, 2015), Marlen Khutsiev (Kovalov, 2008), the image of America on the Soviet screen (Kovalov, 2003), the revolutionary Leninist theme in Soviet cinema (Maisel, 2017; Shmyrov, 2017), the influence of Soviet cinema on the world film process (Razlogov, 2006), etc.

In particular, Alexei Medvedev (1969-2023) noted that D. Vertov's film *Man with a Movie Camera* is the highest point of conflict between intention and reality, between the author and the viewer, between the autonomy of film language and the orientation towards understanding, between the visual and the verbal. "But let's not forget the socio-political side of this conflict. ... Vertov himself called *The Man with the Movie Camera* an 'impossible possibility', initially recognizing the utopian nature of his intention to purify film speech from literary impurities. It is a utopia, but it is a utopia that has been realized, at least once. Further, there will be only compromises, but *The Man with the Movie Camera* has forever established the possibility of a different approach, a different path" (Medvedev, 2017: 123).

And A. Shcherbenok believed that Vertov's theoretical legacy can be imagined as a set of justifications for the particularities of the film thing. Vertov's claim to its exceptional revolutionary character is based on the documentary nature of the film thing. If a feature film can be both progressive and reactionary, the film thing is progressive only because it directly reflects reality, and reality is on the side of the proletariat. Vertov's specific innovations – the hidden camera, mass amateur filming, synchronized sound, ideological and poetic editing of newsreel footage, reflection on the characteristics of a movie camera and film language within the film – have long been widely used by Soviet/Russian and world documentary film, having developed, among other things, under direct influence. However, apart from the historical context of their origin, these documentary filmmakers are confronted with a completely different, non-dialectical understanding of reality.

It is enough to read an interview with almost any modern documentary filmmaker, especially a Russian one, to see an insoluble conflict between the passionate desire to show "life

by surprise" and the bitter realization of the fundamental impossibility of doing so, the dependence of the final product on the director's design. The same tension underlies Vertov's theory, but for Vertov it is not a tragic horizon that ultimately renders documentary cinema meaningless as a project opposed to fiction. For Vertov, the antinomic duality of the filmic thing is not a verdict on cinema's ability to reflect real life, but a powerful source of intellectual energy.

Comparing the theoretical approaches of S. Eisenstein and D. Vertov, A. Shcherbenok reminded the readers. Shcherbenok reminded the readers of *Cinema Art* that while Eisenstein, in his program theory of the montage of attractions, allowed "the weaving into the montage of whole" images "and a coherent plot intrigue", even "not as something self-sufficient and all-determining, but as a powerful attraction consciously chosen for a given purpose", Vertov completely rejected it as an unacceptable vestige of literature and art, "a terrible poison of habit" poisoning the "organism of cinematography". Vertov contrasted traditional cinema, based on the adaptation of literary conventions to the screen, with cinema that took life by surprise – he shot without sets or actors, showing real people going about their daily business. At the same time, Vertov's aesthetic is directly opposed to passive representation. Vertov's films of the 1920s, especially his famous *The Man with the Movie Camera* (1929), are characterized by abstract montage dynamics, accelerated, slow-motion and reverse filming, and other formal devices that reflect the specifics of the cinematographic "camera" – a set of technical means – from the film camera to the editing suite and the projector. The apparatus, which Vertov referred to with the metaphor of the "cinema eye", also becomes one of the main objects of the image. At the same time, since the view of the "cinema eye" is conceptualized by the director as fundamentally different from that of the human eye, Vertov's cinema depicts the everyday world from a non-human point of view, from the perspective of a machine (Shcherbenok, 2009: 107).

With a thorough frame-by-frame analysis of Vertov's films *The Man with the Movie Camera* and *Lullaby*, film critic and director O. Kovalov arrived at a scientific hypothesis about the influence of Joyce's *Ulysses* on the poetics of these famous and still unresolved films: *Man with a Movie Camera* (1929) by Dziga Vertov. Even externally, it has so many points in common with the general design of *Ulysses* that it is curious why this most obvious "similarity" has not been noticed by researchers, especially since it immediately had a reputation for being incredibly innovative. This inexplicable blindness is probably due to the fact that readers and viewers traditionally live in different reservations and their circles of artistic impressions simply do not overlap. Vertov's film seems to meet these expectations perfectly: the author uses Joyce's experience rationally, as a "bourgeois specialist" in production: he takes from him "useful things" – techniques and equipment – and resolutely cuts off "spiritual decay" – we do not and cannot have it (Kovalov, 2008: 73-74).

In his article on S. Eisenstein's theory of montage, A. Fomenko also emphasized that in the late 1920s and 1930s, processes were taking place in Soviet art that, although not in conflict with the official line, were not the result of directives issued from above and could not be reduced to their obedient implementation. There was room for artistic experimentation (even if it ran counter to the principles of the classical avant-garde) and its conceptualization. One of the results of this conceptualization is the theory of "deductive montage". Leaving aside the particular political aims that Eisenstein allegedly had in mind, his article contains one of the most convincing and articulate theories of the image in the history of aesthetic thought. By undertaking to rehabilitate montage, Eisenstein transcends the level of the task at hand and defines this strategy as the universal basis of any artistic practice, rooted in the functioning of human consciousness itself: in other words, contrary to his initial modest remark, he concludes that montage is everything (Fomenko, 2018: 195).

When analyzing the history of Soviet cinema, E. Margolit wrote that if we try to determine the key symbol that most fully expresses the phenomenon of Soviet cinema, then first of all a child can claim this role. The explanation lies in the very nature of screen reality – the image of a completely renewed ideal world. This symbol is common in Soviet culture, it is enough to remember it: Nikolai Zabolotsky's "baby world" from *The Feast of Agriculture*, Mayakovsky's "teenage country", Platonov's children.

However, the modifications of the symbol of the child are extremely diverse (and we are not only talking about the actual images of children, but much more broadly – about the prevalence of the childish principle in the character, regardless of his age), the appearance of the child as a central character in cinema is always associated with moments of (one way or another)

liberalization of the Soviet regime, while for the cinema of Stalin's time it is the ideal embodiment of a citizen of the new state, wholly devoted to the motherland and the father-leader as the central figures of the narrative (Margolit, 2002: 76).

E. Margolit was convinced that the hyperbolic stability of both the political system and its artistic model of those years was in fact based on a direct denial of historical time, which was directly reflected in the policies of the pre-war Stalinist state. In this context, eternal youth is transformed into a child's consciousness, arrested in one of the stages of its development, in modern terminology – "juvenile consciousness" (Margolit, 2002: 82).

E. Maisel rightly pointed out that the transformation of Lenin (and the revolutionary in general) from a heroic to a thinking – and therefore tragic – figure, which took place in the early 1960s, signaled a new stage in the "humanization" of the leader of the world proletariat. From the hero of epics (as well as of folklore and urban legends), a genius of thought and the possessor of an inflexible will, leading the party and humanity along paths known only to himself towards the final goal, Lenin was gradually transformed in the 1960s into a private individual, a solitary man, a citizen of the world, a left-wing intellectual. This Lenin, who continued to direct the moods of the masses, already treated "useful and necessary" violence with a certain distance, not to say selectively and squeamishly. The contemplativeness, capriciousness, and dandyism of qualities previously unnoticed and unlikely in this guise have mutated in some biographies into endearing character traits. This Lenin often hesitates and makes hard decisions; he dreams of distracting himself from the nightmare around him and reminds the strongmen, Dzerzhinsky and Stalin, that there is no need to cut because people are not shards (Maisel, 2017: 111-112).

On a similar theme, V. Shmyrov emphasized that Mikhail Shatrov, the main inspirer and co-author of films, performances and television series about Lenin in the 1960s and 1970s (including his best film, *The Sixth of July*), through the mouth of the leader of the world proletariat and his comrades-in-arms, tried to teach the playwright a lot about modern society, even to substantiate and explain the need to liberalize the political system. But does this mean that the new mythology, which was created in opposition to and in confrontation with the old mythology, could once and for all take the place of historical truth, or at any rate prevent progress towards this truth already in a new time, unencumbered by yesterday's conventions and restrictions? (Shmyrov, 2017: 87).

In his analysis of Soviet films about the Great Patriotic War, A. Shpagin concluded that M. Chiaureli's *The Fall of Berlin* was the culmination of the myth. One could boldly say that a new religion crystallized on a single territory: the religion of the just war, the religion of the new world. And there's no need for revolutions anymore – that's it, the world revolution has taken place – if not in the whole world, then in a considerable part of it (Shpagin, 2005: 66). And in the era of the 'buried' Soviet filmmakers, paradoxically, they unconsciously sought a social ideal in the war. Cinematographers of the mid-1950s, emerging from Stalin's hell, turned to this theme in the hope of finding a foothold. The war in their films was a source of true light – it rallied the nation in a great and just impulse. People united to dispel the darkness that followed and to find light in this struggle – was this not the main dream of the revolution and, in general, the dominant feature of socialism? And it is absolutely clear that they were sincere, because they were fighting a terrible evil – fascism. Their actions were guided by something higher – it led to victory (Shpagin, 2005: 66). But in the 1970s, as A. Shpagin rightly noted, the military theme on the screen took a form convenient for everyone: it turned into an adventure genre (Shpagin, 2005: 83).

Recalling the period of the Thaw, O. Kovalov stressed that the split with power, reflected and expressed in M. Khutsiev's *Zastava Ilyicha (I'm 20 Years Old)*, was not along social, but moral categories: not "Sovietism – anti-Sovietism", but "idealism – cynicism". It was this division of society into romantics and cynics, believers and non-believers that made those in power more vulnerable than if it had been a traditional social critique (Kovalov, 2008: 66).

Analyzing T. Lioznova's famous TV series *Seventeen Moments of Spring* (1973), M. Adamovich compared the protagonist of *Moments...* – with the popular super-agent of Western spy novels and films James Bond, arguing that Bond-Stirlitz, like Osiris, is reborn with each new series and is capable of endless rebirth. Because it is just a function whose indices can be changed and changed again. In this sense, both super-agents have good reason to claim the status of hero in the ancient sense of the word. Three dozen books, two dozen Bond films add nothing and do not develop Fleming's character. Throughout the twelve episodes of Lioznova's

film, despite the outward claim to be psychological, the character of the Soviet intelligence officer remains static, fixed - at the level of the dossier read in the first series. All series (or books) are not a deepening of the character, but an illustration of the declared characteristic. The super-task of the hero function is something like the task of the knight George: to overcome the evil of the world in the form of fascism, communism, terrorism and every other "ism". In other words, all such series are based on political, national and racial issues and contain a gigantic ideological potential. Obviously, the very structure of the myth, based on binary oppositions, is ideal for ideological propaganda, especially for creating the image of the enemy. Isn't that why the Bond saga is as successful today as it was almost fifty years ago (Adamovich, 2002: 78-79).

Y. Bogomolov (1937-2023) published a kind of brief history of Soviet cinema in the pages of *Cinema Art*. Turning to the post-Soviet history of national cinematography, he noted with insightful bitterness that a new utopia has emerged in these times. The world is once again in danger of toppling over into irrational idealism. If it hasn't already overturned and fallen. Only now it will be based not on cinematic mythology, but on propagandistic television, aided by a trolley-active Internet. As in the Soviet past, the superstructure will be the economy. Patriotic rhetoric and demagogic geopolitics will be the tools for manipulating public opinion. Why "will" or "will be"? This possible future is already partly our present. The hypothetical utopia is becoming a counter-utopia before our very eyes. But no longer in an artistic form, but in the mode of the online (Bogomolov, 2016: 113).

Theoretical film studies concepts

Theoretical articles on cinematography in the traditional sense of this type of text in the *Cinema Art* journal in the XXI century are, unfortunately, few and far between. Gone are the arguments about film language, editing, etc. that were so familiar in the 20th century. Instead, articles of a culturological nature have come to the fore.

For example, the culturologist M. Kurtov published a detailed article on the phenomenon of boredom in the cinema. Paradoxically (and, in our opinion, not very convincingly), he tried to make the readers of the magazine understand that even entertaining cinema does not eliminate boredom, since it is inherent in the very conditions of cinema. Such films only alleviate boredom by organizing affective participation: the spectator feels entertained as a result of a change of mood (a transition, according to Heidegger, from the second to the first type of boredom) but remains imperceptibly bored. The boredom that drives people to the cinema only takes milder forms there. It is cured by films that deliberately deepen it. It is paradoxical that the machine, which is a source of boredom, seeks to eliminate it. It can only eliminate boredom by secretly subjugating the spectator. Cinema is the first cultural and social phenomenon whose ontological basis was boredom. Therefore, to the extent that boredom is the "hidden purpose" of modernity, cinema has a kind of privilege over other arts in revealing this purpose (Kurtov, 2009: 90-91).

Z. Abdullayeva proved to be much more radical in her theoretical messages, arguing that in cinema fatigue – in the form of hysterical outbursts or nervousness, not always ecstatic – forms a thin red line that pierces the beginning of the zero years. "Left" and "right", avant-garde art and conservative art, poor and bourgeois, feature films and documentaries – all of this ceased to be not only intelligible, but meaningful. Oppositions no longer work; they remain rhetorical figures of speech that explain little in either social or artistic life. And – they do not take away where it is worth thinking, practising. Reality itself is so strange and false that mythological images become more spontaneous and authentic. And even truthful. Certain mythologies absorb a kind of reality. Including a way of documenting reality, which is falsified not only on television, but also in the author's – figurative – "real cinema". And which perhaps explores the combination of art (born during the editing process) with non-art (Abdullaeva, 2006: 51, 53).

Reflecting on the problems of the art of cinema in the 21st century, S. Sivy believes that at a time when the expansion of mass culture into the protected areas of intellectual cinema is clearly observed, the author is forced to seek a compromise between entertainment and aesthetics. This is the only strategy for the survival of art in the conditions of market globalization. Money has become in modern conditions a much more significant obstacle to independent or experimental cinema than, say, censorship (Sivy, 2006: 73).

In this context, I. Sukmanov bitterly noted that in the 21st century the watershed between distribution and festival cinema is becoming more and more fatal. Now he sees less a clash of

tastes than a generation gap. Adolescent passions boil in multiplexes. The nature of human action is translated into the language of comics. Fantasies replace reality. Life as such, in all its manifestations, is lived out on the big screen, and with it, the spectator who has absorbed this experience of life, is banished from the halls. In recent film realism, the marginal world is still the main object of attention. And not only because in this environment a person is constantly in a borderline situation, subject to strong passions and more natural than ever. He is a representative of another society, which for most viewers is terra incognita. And when reality appears on the screen in its ugliest form, the viewer's interest is motivated by the possibility of living an experience that he does not have. We want to know another existence that we have safely avoided or are afraid to experience. Under the influence of emotional stress, we shed our complexes and fears of hostile vital elements. The more authentic the environment, the more fully we perceive it and soberly evaluate it (Sukmanov, 2013: 85, 89-90).

I. Sukmanov drew attention to another cinematic trend of the new era: the mixing of playful and non-playful spaces in cinema is another step towards the cherished dream of cinematographic art to embrace the world and see it objectively. If each type of cinema is incapable of accomplishing this task, perhaps they can come closer to the ideal by joining forces. The desire for an unattainable cinematic truth is still one of the main tasks of art. In post-documentary and post-fiction cinema, this problem is solved by a head-on collision of the opposites of fact and fiction: if one lies, the other acts against it. In this case, the author tries to take the position of an observer. And when the disoriented public asks about morality, they are more likely to be told that "modern art only asks questions but does not give an answer". In their search for objectivity, modern authors prefer to distance themselves from the image and at the same time hypnotize it, so as not to lose sight of it, without being distracted by any side effects. Real sounds instead of music, a mobile handheld camera that follows the characters and extends the action instead of the "American" montage, natural people instead of honoured artists: the realist's arsenal, which has almost become a cliché. The deadly unemotional space, the vacuum that remains between the image and the viewer, is like a psychological attack. It is it that infuriates the audience, makes them fidget, worry – no less than genre gadgets (Sukmanov, 2013: 90).

K. Fokina, in her article, turned to a topic that is rare for the *Cinema Art* journal – brand transformation in cinema (Fokina, 2007: 72-77), recalling that, in the most general terms, a brand is a well-known trademark that has a name (title), a logo (visual image) and specific attributive characteristics (properties, qualities, the use of "branded" products). The way a brand is presented in the market is called its positioning. Depending on the scope, price category and functional advantages of the product, a specific, fairly broad group of its consumers is formed, called the brand's target group. For the interaction of the brand and its target group, for its promotion on the market, it is common to use various types of symbols – specially organized audiovisual elements, which are designed only to identify products of a certain brand in a series of similar products. As "promotional" elements, legends (beautiful stories about the origin and development of a brand), which form the basis of advertising and information activities, are widely used (Fokina, 2007: 73).

As for the "branded" film, K. Fokina believes that its name is primarily associated with the emotions received before, during and after watching it, with what was written about it, what was said about it, with the legends surrounding it, with the main storyline of the script, with those techniques and imaginative solutions that made it bright and original, with its creators and performers, with those slogans that "left the people" from the screen (Fokina, 2007: 77).

The philosopher and art critic B. Groys devoted his article to the theory of modern "auteur" (cinema) art, which, according to him, is not only open to rationally thinking citizens, but is also post-Fucaudian and post-Deleuzian in the sense that it does not forget madness and childishness. In short, it seeks to integrate into its sphere what ordinary society cannot and will not integrate. In this sense, art is not elitist, opposing itself to a wider sociality, but even more social than the society around it. Such super-sociality leads to a rupture between the artist or thinker and his environment. But this rupture is not caused by elitism, but precisely by the fact that the artist's sociality is more radical than the sociality surrounding him (Groys, 2012: 132).

As far as mass cinema is concerned, B. Groys is convinced that while European cinema is mainly concerned with "the human, too human", mainstream Hollywood is gradually concentrating more and more on metaphysical issues. He is interested in gods, demons, aliens

from outer space and thinking machines. The heroes of these films are haunted by the question of who or what is hidden beneath the surface of the visible world. In this way, Hollywood is moving towards the thematization - and at the same time radicalization - of the traditional critique of the film industry. As you know, this criticism accuses the film industry of offering us a seductive illusion, a beautiful production whose purpose is to mask, hide, deny a repulsive reality. Many of the latest Hollywood films, however, claim the opposite. There is no longer a cinematic "beautiful illusion", and the everyday "real" world appears in them as a kind of dramatization. Consequently, Hollywood responds to the suspicion of aesthetic manipulation by reactivating a much older and deeper metaphysical suspicion, according to which the whole world around us may turn out to be a film shot in some otherworldly Meta Hollywood. In this case, any Hollywood film would be more "truthful" than any reality, because reality usually reveals neither its artificiality, its madness, nor its underbelly. On the contrary, the latest Hollywood cinema, by thematizing its methods, offers a new metaphysics that interprets the act of creation as a studio production. And in this respect, Hollywood cinema is far superior to the majority of contemporary culture. After all, the question of whether Hollywood is right or wrong in its metaphysical project is not so important compared to the fact that the subject here is once again the other side of the world (Groys, 2005: 77).

Based on this kind of reasoning, B. Groys finally came to a very sharp and even outrageous conclusion for the traditional theory of cinematography, namely that all attempts by theorists to describe artistic practice as part of reality appear unsatisfactory, no matter how interesting and original they may be. This applies both to Bourdieu's sociology of art and to systems theory (the two most fashionable, programmatically anti-metaphysical sociological theories today) (Groys, 2005: 86).

No less paradoxical were the conclusions of E. Maisel, who studied the phenomenon of "cinema and religion". According to E. Maisel, religious cinema is free from faith, but expresses what happens to it and around it, where it happens (Meisel, 2012: 112).

The philosopher and film critic O. Aronson decided to examine the problem of violence on the screen from a theoretical point of view, believing that this question is itself dictated by the spirit of *imitatio*, in which violence is already present as a certain politics of images. For this political, the manifestation of aggression is only one of the many affective manifestations of life... The forces of politics depend on aggression and violence, which are constantly fed. Mimesis here has a dual character: on the one hand, "violence is inescapable", there is even a certain need for it, and therefore images of suffering bodies cannot be completely excluded; on the other hand, they are constantly endowed with negative characteristics, demonized, condemned (Aronson, 2003).

At the same time, we can probably agree that the borderline between positive and negative violence on the screen is extremely blurred, floating. It is controlled by dominant values (ideology), politics, morality. This boundary is the theatrical stage on which the performance unfolds, telling us through the technologies of identification and the politics of the image: look, this is your experience. And we're watching. And we agree and are practically certain that the experience is really 'mine', that it belongs to 'my' body. In this way, sensuality becomes hostage to politics, in which images of suffering bodies act as a substitute for desires and experiences that are not controlled by the authorities. These images not only represent violence, demonstrate its danger and threat, but also divert attention, locate violence in the realm of natural aggressiveness, and hide the violence that emanates from the political and social order itself, in the form of "desired prohibitions" and sometimes "sweet restrictions". When a tear wells up in the viewer's eye at the next standard twist in a melodramatic plot, or when a child's smile in a yogurt advert elicits programmed tenderness, we are present to the same politics of images that control and shape our sensuality, which is no less violent than the negative images of aggression it produces (Aronson, 2003: 86-88).

Continuing the theme of screen violence, the culturologist E. Baraban wrote that in Russian cinema about the war of recent decades, emotional and ethical messages are legitimized by positions of pragmatic individualism, and the bearers of a sense of patriotism are individuals who are not united and not united in the unity propagated by the Soviet reading of the war. The models for reworking the Soviet war discourse in post-Soviet films are different.

These are aesthetic eclecticism against a background of anachronistic ideology, the inversion of the ideology and aesthetics of Soviet war films, the construction of plot elements in

the fantasy genre, and the use of stylistic and genre elements of Soviet war history to revise the key tropes of the Soviet idea of war. An analysis of the ways in which new films model the Soviet past helps to recognize the disappearance of the previously unified perception and reproduction of war, and the fact that nostalgia for the Soviet past actually occupies a rather limited place as a fact of post-Soviet culture (Baraban, 2012: 83).

Reflecting on the ethics and aesthetics of war on the screen, D. Golyenko-Wolfson (1969-2023) emphasized that the recognition and legalization of the gestures of humanitarian intervention made by the superpowers significantly modified the system of humanistic principles that determined both the theory of war and the practice of military operations. Traditional military humanism was based on the idea of civil society expressed in the Hegelian philosophy of history and the corresponding idea of the sovereignty of the individual. The ultimate goal of military conflict, whether driven by territorial claims or religious zeal, liberation or conquest, was to uphold the norms of national sovereignty and the standards of human autonomy. The fact that the movement towards this "sacred" goal was accompanied by the assertion of the demonic will of the commander or the absolute dominance of the ruler always introduced into the rhetoric of military humanism the effect of a contradictory duality. ... Today, war does not mean the clash of (more or less) equal armies, but the clash of the military machine of a developed superpower with detachments of rebels from economically backward regions that are disproportionately strong. The doctrine of humanitarian intervention became the dominant military strategy during the bombing of Yugoslavia. But military experts began to propagate it as early as the early 1990s, after the end of the Cold War and the fall of the Iron Curtain, when the world became unipolar. ... The war was transformed from a real event into a media show broadcast via satellite networks (Golyenko-Wolfson, 2004: 100-103).

Thus, both in cinema and in reality, in the ideology and tactics of modern warfare, a significant detail has undergone a metamorphosis: the factor of protection (by the constitution or the UN charters) has now disappeared. Now, potentially, any state found guilty of wrongdoing before the world community can be subjected to a preventive military strike or an act of retaliation. ... The question of humanism appears as an indispensable core of many documentary or fictional depictions of war. For better or worse, their authors have to soften and rationalize the absurdity and chaos that characterize the real, aesthetically unadorned course of war. The structure of the battle narrative – and the diegesis of a military action film – is based on a precisely calculated contraction (or termination) of two levels: a highly symbolic level of militaristic rhetoric and a non-symbolic level where horror and suffering are unalienable, and the individual is nothing more than cannon fodder. The director's interpretation and evaluation of war is subject to an unstable balance found by the author between the pathos of war, its symbolic, and the madness of war, its real... In military dramas, physiology and naturalism are paradoxically either almost excluded or significantly muted, but ideology literally eats away at not only the heroized replica characters, but also their physical plasticity. The configuration of the military experience in the genre of the military thriller is given by one or another ratio of two inseparable plans – the heroism and madness of war, its symbolic and real; the same correspondence predetermines the model of humanism that prevails in a certain historical period (Golyenko-Wolfson, 2004: 103-104).

Referring to the influence of mass media in general, D. Golyenko-Wolfson writes that the ultra-fast growth of telecommunication technologies contributes to the fact that humanistic views become relative, appropriated by television, advertising or political PR, and begin to be reshaped to suit market interests. ... Perhaps the era of information-computer wars, in which the regularity of attacks and the number of "victims" can be watched with intrigue from the comfort of a television chair or by buying a game console for a personal computer, would have dragged on for a long time. Had it not been for the NATO bombings in Yugoslavia on 11 September, the overthrow of Saddam Hussein's regime in Iraq and much more... Suddenly, the war did not seem funny and comical, but a serious, too serious "event" that pointed to the personal responsibility of each and every one of us. It suddenly ceased to be a monstrous anomaly, relegated to the cultural periphery, and instead claimed to be an everyday norm, given the cynical "name" of an anti-terrorist operation and spreading everywhere (Golyenko-Wolfson, 2004: 106-107).

As part of the theoretical understanding of the phenomenon of serials, A. Korolev reminded the readers of the Journal that the appearance of Mexican serials has given rise to a

new phenomenon of existence - the soft addiction to soap operas. Millions of housewives live from one series to another... What does this violent passion mean? It's about not living your own life. We want to live there! Do not beg in the nooks and crannies of your ordinary destiny, do not get lost in an aging body, but always live your fate without yourself, outside your own destiny, in a young body, in the space of radiant love... A virtual monster of otherness begins to emerge from the depths of the universe to devour humans. Another century of genetics or techno genetics - and a human being will be able to live life at the level of a chip connected to virtual reality. And I assure you, there is no inhumanity and dehumanization in this evolution of society. A person will have the opportunity to choose from several options of being. The first is life within the fate of others... The second option is the real destiny in real time. This destiny will be chosen by a few, those saints who will create programmed happiness for the sleeping billions. ... But still the third way is the most probable – a mixture of two forms of being – real and imaginary. A symbiosis of the possible and the impossible (Korolev, 2001: 47).

The sociologist K. Bogoslovskaya devoted her theoretical article to the topic of the relationship between serials and the audience (Bogoslovskaya, 2007: 93-103).

Here she quite sensibly emphasized that the main metaphor characterizing the many ways in which the modern viewer perceives serials can be recognized as their existence as an alternative to the empirical world. It is precisely in this way – and primarily in this way – that regular viewers begin to live in 'soap operas', and this is confirmed by years of focus group data. And this is not only true of serials: a television program is largely perceived as an endless series, the main feature of which is to "switch reality" from everyday life to television. This phenomenon is particularly evident in the case of serials: many viewers describe soap operas as their "second family", in the world of prime time, the fate of the heroes is not limited to romantic relationships, but includes a wider context – it is the fate of friends who are deeply indifferent to you... Paradoxically, with the introduction of "unreal", mystical, fairy-tale content into the plots of series, there are few magical stories in the literal sense on Russian television. Serial 'fairy tales' are not based on fantasy, but on real, sometimes quasi-documentary material, and this corresponds to the conscious and unconscious desires of the audience (Bogoslovskaya, 2007: 93).

At the same time, we agree that serials do not shine with a variety of mythological eternal plots. Out of the huge spectrum, three meta-plots are most often used: "Cinderella" (a heroine who, after great suffering, finally finds happiness in the person of a handsome prince...), "Robin Hood" (a hero who restores social justice by "expropriating" illicit wealth), "Rich they cry too" (proof that the powerful of this world also have problems, extinguishing envy and, as a result, social aggression) (Bogoslovskaya, 2007: 103).

On the basis of many years of sociological research, K. Bogoslovskaya comes to the conclusion that in order to be successful for the masses, the world of serials must, first of all, have a "general television quality": a clear and transparent plot, strong intrigue, vivid characters, good acting... Secondly, and this is not so obvious, the world of serials captures the feelings and thoughts of the audience when it speaks in an understandable, transparent language about human destiny in terms of its ultimate categories – life, death, love. They are important and recognizable to people regardless of the specific time and space in which the series is set. They can be described in terms of Jung's classic archetypes: "hero" and "shadow", "anima" and "animus". Directly translated into the language of the plot, this is the relationship between hero and anti-hero, between man and woman... The presence of these qualities in the world of the series is a necessary but not sufficient condition for its success. Above the plot of the series there is a "superstructure": the ideals and values to which its characters aspire and which the serial world as a whole follows. This superstructure organizes what are commonly referred to as the show's basic messages, since they answer questions about why the show's characters live, what they do, and how life works in general. In the case of linking these two worlds – the series and the viewer – it is the superstructure that becomes the foundation of success (Bogoslovskaya, 2007: 94-95).

We share the opinion of K. Bogoslovskaya, who is convinced that the outlines of a successful serial world, its ideals and values, should correspond to the content of the collective ideas in which the majority of viewers live, to those "myths" that the audience consciously – and more often unconsciously – shares. These collective ideas do not tell us what the world really is, but what it dreams of, what it should be. In other words, they outline the constructions of a fairy

tale that will embody, on recognizable material, the hidden expectations of the audience. This is how the "mythological quality" of the series is created, which determines whether it becomes an event or goes unnoticed despite its high "television quality". ... The basic metaphors of a successful series must be in line with the cultural and social currents that dominate society at the time. At the same time, however, they do not correspond directly, but in such a way that the viewer sitting in front of the television remains in a space of symbolic security – he personally, his image of the world, his values, his identity at the time of watching should not be threatened by anything (Bogoslovskaya, 2007: 95).

The last factor is very important, because the appearance in the series of a striking reality or the actualization of too painful topics of our time immediately affects its popularity... The viewer does not want to be reminded of his defenselessness, the proximity of death and other existential problems. The worlds of the series are designed to extinguish this fundamental anxiety, not to fuel it. The bitter truth, which exposes illusions, is not needed by the viewers of the series. ... However, the complete exclusion of those parts of reality that evoke strong associations and arouse basic fears from the serial worlds does not work either - the series lose their relevance, and the audience already talks about them with disappointment... For the series to be successful, it must correspond exactly to the most public ideas that were relevant at that moment, but at the same time did not arouse basic anxiety (Bogoslovskaya, 2007: 97).

However, in the 1990s, the *Cinema Art* journal liked to write about serials. In fact, the analysis of the phenomenon of the Internet and virtual reality has become a new theoretical trend of the journal in the 21st century.

It is characteristic that the very title of the article by the media researcher L. Manovich – "YouTube and the Future of Film Theory" – was a kind of challenge to the previous ideas about film studies.

L. Manovich wrote that the presence of "big data" is very important for the study of cinema as an art form. The word "cinema" here means not only studio cinema, but also videos produced by bloggers, music videos, educational videos, advertisements, etc. What unites all these products (with an understandable difference) is the use of the parameters and resources of cinema - that is, what we call cinematic language. The emergence of social media in the 2000s, as well as the gradual digitalization of the works of the past, has caused a real revolution in the study of culture. ... The second common feature of this new paradigm is the use of statistical methods. ... The statistical theory of cinema was proposed by David Bordwell in the 1980s of the last century. He proposed to describe the language of classical Hollywood not as a set of rules, formulas or recipes, but as statistical regularities. ... This very interesting idea has not been further developed in film studies. But now that the statistical approach has become standard in the study of culture through the analysis of "big data", such a theory looks quite attractive... If we are interested in studying the artistic languages of cinema in its current manifestations (including all kinds of genres and forms of what is so prevalent on YouTube), we now have truly unique opportunities to do so. ... The presence of billions of video clips and films on the web means that we are potentially seeing not just one cinematic language, but many different dialects, their differences and all the variety of forms of these languages. Unlike natural languages, which are rapidly diminishing in number on the planet, in the world of media we are seeing a constant expansion and emergence of new dialects and hybrids. And there is probably no other platform that presents such a variety as YouTube. This video hosting site can be likened to a giant metropolis populated by people who speak many hundreds of languages that influence each other. But if changes in natural languages can take centuries, decades or years, modern media languages can change much faster. This rate of change gives us all the more reason to study them and better understand the dimensions of human creativity. This includes how it is affected by globalization, the development of media technology, access to the cultural heritage of the past and the infinite number of works of the present, the use of machine learning for search and recommendation, and many other factors that determine the specificity of our cinematic civilization (Manovich, 2021: 12-13).

Thus, L. Manovich's theoretical approach and prognosis not only contradicted all previous ideas about "classical" film studies as a science that primarily studies the theory and history of the artistic peaks of cinematography, but also pushed aside "newer" (including – local) theoretical approaches to the science of cinema related to semiotics, gender, Freudianism, etc. (Manovich, 2021: 12-13).

As if continuing L. Manovich's reflections, the film critic V. Lyashchenko argues that YouTube has become a platform for film studies with a million viewers (Lyashchenko, 2021: 32-35), because wordy or wordless, suggestive or chewy video essays combine the analytical with the sensual. They explain, they fascinate, they immerse, they assimilate what they talk about, that is, they become metacinema. And in this capacity, they are in demand by millions of viewers... It is unlikely that all these viewers will go on to make their own films, but the material from the film schools, presented in this way, captivates them. Which, by the way, makes the distributors of festival, copyright, independent, etc. cinema think of these people as their potential customers... The video essay is not a substitute for film criticism, there is no such task, but it significantly enriches the perception on both sides of the YouTube window. Both the person who sits down at the digital editing table to dissect another director's technique and the person who waits for the release of another video with such a dissection make the conversation about cinema more meaningful (Lyashchenko, 2021: 35).

In this connection, however, O. Aronson drew the attention of the readers of the magazine to the negative aspects of watching video files on YouTube, since a reasonable question arises: what should we associate more with cinema today: films – works that make its history, or replicated bad copies, films deformed by special programs, censored, shredded into fragments, and reassembled in numerous video reviews? (Aronson, 2021: 16).

At the same time, in the modern audiovisual sphere (including the Internet), there is no "internal censor" (i.e., one's own morality) that can prohibit the author from using this or that means of expression. Morality never belongs to the subject, but every "I" is included in the world of others, in which the forces of morality operate together with others (economic, erotic, etc.), structuring the "I" as a subject. But even if we accept the existence of an "internal censor", it is still not clear how it can forbid something to another? In any case, the introduction of an "internal censor" implies the totalization of ethical principles, the recognition of certain values as unshakable, universal, divine (Aronson, 2001: 81).

Reflecting on a similar issue, L. Uzarashvili recalled that with the fact that YouTube doesn't produce content like TV or film studios gives the impression that it doesn't control or participate in shaping the content of its platform. ... On the one hand, it is clear that the myth of YouTube's unconditional progressiveness is largely based on a democratic ideology that is embedded in the company's positioning as a platform with the slogan "broadcast yourself". Despite this promise, the platform's algorithms work in the opposite direction, discriminating against non-selling content and prioritizing conforming blogs that can, or already do, earn from advertising. On the other hand, as a result of the less lucrative and more meticulous work of individuals, alternative content bubbles are indeed popping up on YouTube to create a more democratic and progressive future. This is the merit of the people, not the technologies themselves, which resist such practices rather than support them (Uzarashvili, 2021: 42, 44).

D. Golyenko-Wolfson (1969-2023) focused on the negative characteristics of the Internet, stressing that in the age of high technology it is the electronic media that become generators of groundless panic and superstitious fear. Networks. The role of the infernal machine that spreads evil, not for selfish or moral motives, but according to its own infernal whims that cannot be deciphered. Anxiety becomes the psychotic tuning fork of modern man, who has seen on Internet a reservoir of the mysterious, the cruel and the uncontrollable, but has not found a way to contain this mysteriousness and adapt it to his own advantage. Any attempt to give scientific explanations to this mysterious, to apply an ethical scale to it, or to put it into a moral framework, and to call the virtual to consciousness, is ridiculous and doomed to failure from the start – this is what modern cinema diagnoses (Golyenko-Wolfson, 2003: 96).

Film expert M. Terakopyan believes that the digital image changes our sense of the necessary connection between the camera and non-film reality. The presence of both is no longer absolutely necessary. Now it's much easier to 'photograph' what you can't see. Computer technology converts the image into pixels that can be easily transformed, processed, altered. The line between animation (which creates images where there were none before) and editing (which deals with the rearrangement of fragments of events that occurred in front of the camera) is blurred. When the artist is able to easily manipulate the digital image, either as a whole or frame by frame, the film becomes a series of drawings. The ability to draw by hand on digitized images is a very serious change in the status of cinema, paradoxically returning the "art of the moving image" to its origins (Terakopyan, 2007: 71).

E. Maisel's theoretical article "The Mirror Stage: VR and Cinema" focused on the phenomenon of virtual reality (Maisel, 2019: 169-182).

In it, E. Maisel writes that although this technology has entered the life of a person of the XXI century, virtual films or art objects have not become a public cultural event... Cinematography is not afraid of VR and is ready to eat it with all the giblets, but there is one small detail, the ability of the viewer to somehow participate in the action of the picture. Undoubtedly, in terms of its significance, such a transformation, if it occurs, will not yield to the problem of sound, nor even to digitalization, because we are talking about a change in the basic and still untouchable pattern of consumption: from a viewing session, watching a film becomes an active search session. On the one hand, this innovation guarantees the demand for a normal 'observational' cinema (just as painting and photography survived with the advent of cinema and television), on the other hand, this transition itself will radically change the functions not only of the viewer, but also of the image, and possibly in general the whole image system of what we now call cinema (Maisel, 2019: 181-182).

The same E. Maisel further noted that the modern "video mass" is increasingly turning to the subject of more and more minorities that were previously ignored or misrepresented on the screen, such as homosexuals, queer audiences, colour and ethnic minorities, representatives of post-colonial societies, and further down to people with one or another disability. This process is not yet complete, its logic and pathos are far from exhausted, but at the beginning of the 2000s of our century it is reaching a kind of climax in the rediscovery of our animal neighbours on the planet, with their subjectivity, with their time, with their expressive silence, long abandoned by a man who knew the necessity of work and with it the bitterness of alienation (Maisel, 2020: 101).

As far as theoretical approaches to Russian cinema are concerned, M. Lipovetsky, in the pages of *Cinema Art*, argued, in full accordance with the "Western critical view" of Russia, that today's culture is trying to get rid of the Soviet legacy, understood as a failure into archaic savagery, and return to modernity. But, firstly, there is nowhere to take modernity except from the Soviet experience. Secondly, these attempts are superimposed on postmodern trends coming both from their own aesthetic underground and from the wide-open doors to the West – to postmodern Europe. If the postmodern consciousness offers a constant problematization and deconstruction of the norms and absolutes of its culture – also from the point of view of other consciousnesses – then, for example, a pronounced nostalgia for empire and imperial greatness, characteristic not only of the older but also of the younger generation of filmmakers, could not but stand in the way of, say, postcolonial discourse. It seems that it should naturally accompany the collapse of the empire, but it does not, because it is not accompanied – at least in Russian culture – by a critical reflection on the colonizing role of this very culture; on the contrary, it is Russia and the Russians who are always offended and suppressed in the mass consciousness and in the most popular works' (Lipovetsky, 2003: 79-80).

Within the framework of the same theme of theoretical understanding of the processes in post-Soviet cinema, E. Maisel quite rightly noted that in recent Russian cinema, as a reaction to these socio-historical traumas, post-topic moods are clearly distinguished, and sometimes even a complete reduction of the utopian dimension in general – to the extent that it is possible... So, in general, young Russian cinema is post-topic. If there is a utopian motif in it – as a hope for the best, as a hero's search for himself, as a belief in certain forms of self-realization – it is usually escape. Modern heroes believe in escape: from society, from the metropolis, from degraded urban (that is, simply public) relations (Maisel, 2010: 35).

Despite all this, according to E. Maisel, in the Russian cinema of the first two post-Soviet decades there were no images of many hot, painful topics, and this is also a syndrome of a post-topic state of mind. In particular, we almost never make films about the value of freedom, either individual or public. The latent apology of liberalism can only be found in retrospective films about the thawed perestroika reality, that is, about the last three decades of the USSR, when the "West" symbolized for our relaxed compatriots such blessings that are scarce in their world, such as freedom of speech, style, lifestyle, purchasing and travelling... There is no honest socialist cinema in the sense of some Ken Loach... The rejection of many current issues by young authors, the emphasis on "non-principle" and the flight from clear semantic accents are the result of the rigidity of our general post-shock state. All these gaps are the result of a huge public disappointment, the extent of which we have yet to grasp (Maisel, 2010: 35, 39).

The articles by K. Razlogov (Razlogov, 2002: 83-92) and N. Sirivlya (Sirivlya, 2001: 69-76)

were devoted to the attempt of post-Soviet cinema to reflect on the screen the glamorous life of the so-called "new Russians", which had minimal contact with the everyday life of ordinary Russian citizens. In this regard, I. Mantsov believed that Russian filmmakers "need only look carefully at the social reality of their country and reflect it on the cinema and television screen to the best of their ability and talent. Everyone. No formal frills, no such genius required. Just an honest look. Not into the abyss of my subconscious (which, by the way, is absolutely predictable, like the subconscious of almost everyone, or like modern Russian cinema), but into the abyss of everyday reality. I promise you that the selectors of the largest Western festivals will immediately reach out to you, the domestic audience, and even to cunning producers with great financial resources. Because the truth always costs more. More than anything else. Unfortunately, this point of view is still unpopular in Russia' (Mantsov, 2002: 73).

Interesting in this regard is the article by the ethnologist E. Romanova, devoted to the study of the mythopoetic chronotope of Yakut visuality (Romanova, 2021: 38-45) in the context of its reflection of the real world. In particular, E. Romanov wrote that the agia of Yakut language, the fragility and fluidity of time, the permeability of profane and sacred boundaries, the flow of spaces and symbols, the appeal to the culture of memory, ontological symmetry as the organization of the world, plurality of choice, co-creation: these components of the traditional Yakut mentality set a new visual program of aesthetic experiences. Understanding the author's imaginary landscapes and the transformation of reality reveals the film language of Yakut cinema as a phenomenon of co-spatiality. Its sign system demonstrates a spatial perspective, and the transcendent quality of the mutual flow of space and time, characteristic of archaic traditions, creates a special mythopoetic language of visual narrative. One of the key visual techniques of Yakut auteur cinema is a metaphorical model for describing the hero's inner world through landscape topoi. The directors' appeal to spatial archetypes has an internal logic and refers to the traditions of national culture. The experience of spatial visualization in Sakha culture can be described as a kind of media archaeology. The visual method of superimposing one cultural layer on another, where the past breaks through the new, becomes for Yakut cinema a window into the modern world film process (Romanova, 2021: 44-45).

Discussions about the problems of cinema and society

Never before has there been so many discussions in the *Cinema Art* journal as in the first two decades of the 21st century. To a large extent, they were devoted to socio-political problems, however, to no lesser extent – cinema problems.

For example, during the discussion "Film distribution: mission (im)possible?" (Kinoprokat..., 2002: 5-18), D. Dondurey (1947-2017), editor-in-chief of the *Cinema Art* journal, recalled that in our country the production economy exists in complete isolation from the distribution economy. Russian producers realize all their economic interests at the stage of film creation. It's like making shoes you don't wear and sausages you don't eat. Multiple premieres in several cinemas cannot recoup real production costs. There are only a few known cases of Russian films paying off... So, our production exists in abnormal conditions, but there are good cinemas, there are more and more audiences, and rental incomes are growing... Since 1988, filmmakers have been saying: the problem is that, by adopting a new model of cinema, we have missed out on the distribution, we have handed it over to "foreign" hands, to the local authorities. Now it is clear that this was the only right decision. Today, rental is already "recovering" and production is on the verge of a complete collapse (Kinoprokat..., 2002: 6).

During another discussion, D. Dondurey noted that in this situation he saw three customers who were quite powerful, both in terms of quantity and in terms of authority and economics. The most influential of these is the commercial cinema audience, mostly American... This audience doubles almost every year, represents the main contingent of theatrical distribution, and feeds our entire film industry. ... The second segment of the audience is those post-Soviet people who live mainly in memories of the past, who explicitly or indirectly hate the very principles of present life. They concentrate on cinema, which can be called commerce in the old sense. They do not go to cinemas, old or new, but sit in front of their televisions and watch series that are indistinguishable from each other. They love Soviet cinema, of course... But the cinema designed for such an audience has no future either in the cinema or on video, because its content, in encoded "versions of reality", can only live on television. Finally, the third part of the audience is made up of professionals and film lovers who can perceive auteur cinema and who place all their expectations on it. Of course, there are not many of these audiences, but they are

very influential because, through the institution of criticism, they hold the evaluation of modern cinema in their hands. Their representatives sit on the juries of all the European film festivals and make the weather there. One of the fundamental, strategic problems of modern Russian cinema is that these audiences practically do not touch each other. Each lives its own life and looks at the world and the functions of cinema in its own way. It turns out that our cinematography today literally appeals to three different nations, even though these people live in one country and speak the same language (I..., 2004: 5-6).

Similar positions were expressed by D. Dondurey in the discussion "The Code is Unknown" (Cod..., 2004: 99-108), adding that in Russia there is an incredible boom in TV series, which make up 20 percent of all broadcasts, and together with feature films, documentaries, and animation, they make up 54 percent of all film broadcasts. It's not so easy to kick ER (Emergency Room) or Sex and the City off the TV screen, to "put up" the world's best TV shows from our prime time, but it has happened: Russian TV shows won (Cod..., 2004).

Film critic V. Fomin argued with D. Dondurey: "I was struck by the wording of the discussion: 'The code is unknown'. And it is famous! This is the code of the Russian artistic tradition, which, in spite of official ideological pressure, found its way into our national cinema, albeit in a limited, truncated form. And our whole cinema was based on it. With the beginning of perestroika, we lost this code. The system of artistic values that dominates our cinema today is something imitatively cosmopolitan. The system of values that was alien to us, that led us into a blind alley, is not only not disappearing, on the contrary, it has been adopted by the majority of young Russian filmmakers' (Fomin, 2004: 101).

By 2005, the situation in film distribution began to change with the appearance of several Russian box office hits. And in 2005, the *Cinema Art* journal reflected these changes in its pages with a discussion on blockbusters (Blockbuster..., 2005: 6-23).

At the beginning of the discussion, D. Dondurey rightly noted that a year and a half ago there were no films in Russia that could be called blockbusters: films with big budgets, stars, special effects, full-scale advertising, films that could compete with Hollywood products at our box offices. With the arrival of the *Night Watch*, a new era began... As a result, in just one-year Russian cinema tripled its presence at the annual Russian box office. And if in 2003 the fees were no more than 5 percent, in 2004 our films were already earning 15-16 percent, and these are serious figures. If in 1997 our cinema market was estimated at 8 million dollars, in 2005 the fees were at least 370 million. The rate of growth in this industry over six years is so great that even the oil and gas industry has not seen anything like it. But although Russian cinema has made progress thanks to a few blockbusters and has increased its presence on the screens, it has still done little to impress the Americans, who continue to receive up to 80 percent of all box-office receipts in our country (Blockbuster..., 2005: 6-7).

Y. Bogomolov (1937-2023) drew attention in his speech to the problems of film globalization and the role of cinematic mass culture in Russian society: "It seems to me that our cinematography will indeed have a very difficult, difficult, contradictory path ahead of it. After all, what makes the 20th century and the beginning of the 21st century different from previous eras? In the past, high culture and its genres were visible, they were representative, and low culture existed and developed in the fields of mass high culture. It existed, it developed, but it was treated condescendingly. Now there has been a castling, which consists in the fact that mass culture has, strangely enough, become the center of all culture, and authorial culture exists on its periphery" (Bogomolov, 2005: 20).

During a discussion entitled "In Search of Meaning: New Patriotism" (V..., 2006: 5-25), D. Dondurey noted the paradoxical situation that had developed in Russia by the beginning of the 21st century: the population of our country perceives the processes of renewal as unjust, wrong, unbearable. As a result, the understanding of what is happening is totally inadequate to what is happening in reality itself. People who have been in the market for many years have a very negative perception of private property (there are many sociological studies on this subject). Entrepreneurs are portrayed – on television, in the imagination, and therefore in life itself – exclusively as bandits. This is confirmed by more than two thousand episodes filmed in the last three years, in most of the nine hundred films made since 1991. Intellectuals and artists have offered virtually no productive models to help their compatriots adapt to a new life. In the minds of the people, a whole worldview system has grown up, according to which work, creativity and activity are not values (V..., 2006: 7). On the other hand, according to D.

Dondurey, it seems strange that in Russia in the 21st century patriotism is mainly associated with war and sports, to the detriment of a peaceful understanding of patriotism in a vast and complex peaceful life (V..., 2006).

The film critic and culturologist K. Razlogov (1946-2021) drew attention to the fact that the possibilities of the state and artists to influence the processes of real cultural life are minimal, since we are really talking about some unconscious forces and impulses (Jung called it the "collective unconscious"), which sooner or later lead to the same results, despite the fact that all participants of the socio-cultural action seem to want to lead society towards something completely different. It seems that some stable structures of the psyche are reproduced in the structures of social relations. No matter how hard we try to break them up and make them turn the other way, we fail. They can only be washed away, buried, sometimes even blown up, but after decades a remake is built again, just as it was (V..., 2006).

The film expert D. Komm wrote in this connection that at the beginning of the 21st century on Russian television almost all the more or less sane political scientists disappeared, and in their place figures like Leontiev and Dugin took over, tirelessly singing a song about how "the enemies burned their own huts"... Individual journalists who mistakenly believed that their duty was not to spread patriotism but reliable information were driven out of the profession. Naturally, filmmakers could not remain aloof from these titanic efforts. Moreover, love for one's homeland is not a cheap affair, and the budgets allocated to it are so large that it would be a sin not to control them. The result was the revival of the good old military-patriotic cinema, which was hastily consigned to the archives (Komm, 2006: 113).

In this respect, however, the opinion of the film critic M. Turovskaya (1924-2019), expressed in an earlier discussion in the pages of *Cinema Art*, seemed very reasonable: "The task of our cinema is not to create some kind of ideological project. I do not believe in such ideological projects, I do not believe that with the help of television, the media, etc., one can present an ideological project to the people. I believe that this ideological project can only take root if it corresponds at least to some extent to the expectations of the masses. You can add something to it, you can reject something, but if the ideology does not meet people's expectations, they will not accept it. ... I think that if our cinematography were to describe everyday reality, and we are living in an amazing reality, in a transitional period, – that would be its invaluable contribution to the creation of our mythology, ideology, etc. But our real everyday life remains uncovered, it is not described on the screen. The screen basically expresses itself" (Turovskaya, 2001: 169).

In a discussion of violence in cinema (Ves..., 2003: 5-22), film critic and director O. Kovalov recalled that there was simply no crueller and more naturalistic cinema than Soviet cinema in the 1920s – 'bourgeois censorship' would not have allowed a hundredth of the atrocities depicted in Russian films about the revolution to be shown. German censors made banknotes in the film *Battleship Potemkin* (Ves..., 2003: 11-12).

Turning to the present, O. Kovalov stressed that the rivers of blood in today's genre cinema are not at all surprising: it has always supplied the market not only with dreams, but also with "cutting, slashing, stabbing" and "terrible stories". Today it is the same kind of booth, a mixture of fairground attraction and computer game. This machine operates according to the laws that have always been laid down for it. It does not change its nature because the notorious new technologies have entered the world of farce. It makes little difference if a papier-mâché head flies off the shoulders of a character or if a mass of bodies writhes on the screen as laser beams cut through them. From such spectacles one falls into an addiction similar to that of a drug: the first shock becomes numb, the user waits for a stronger injection, and this process is endless" (Kovalov, 2003: 14). However, in the "auteur genre", the cinema of aesthetes and refined intellectuals, the sophisticated consciousness, teasing and provoking, will indulge in aesthetic games with violence: it will give rise to its most bizarre forms or provocatively exchange good and evil. This is the realm of salon violence. "And here our humanistic views come into paradoxical conflict with the aesthetic sense. We admit that the famous scene from Hitchcock's *Psycho*, in which the female body writhes under the blows of a madman's knife, gives us aesthetic pleasure... Simply put, we enjoy looking at it" (Kovalov, 2003: 14).

One of the most notable discussions in the pages of *Cinema Art* of the 21st Century was entitled "The End of Arthouse?" (Konec..., 2005: 16-29), in which film critic A. Shpagin argued that arthouse today is the direction in art that used to be called "avant-garde". Avant-garde (and

now art-house) is a kind of split form (usually with a very complex structure, or even without it): a deliberately confusing language, a cascade of coded and strangely combined images, often something artificially slowed down, boring, developing according to the whims of the author, who openly deceives the audience with his originality and mystery. In any avant-garde work, the moment of provocation plays an important role: a confrontation with the usual myth and the destruction of hardened clichés of perception.

And film critic A. Plakhov emphasized that there is a movie with a high concentration of the author's principle, and there is a movie with a minimal concentration... At one time they liked to talk about elitist (festival) and mass cinema. But even this is not the most accurate opposition, it is more accurate to define it as high-budget and low-budget cinema, high-paying and low-paying cinema... In the same way that Soviet ideologists spoke of "diffusion of ideological and commercial cinema in the West"... Today, after postmodern expansion, everything is mixed up in the Oblonsky house, including art house with the mainstream. The new aesthetic centaur –art mainstream –is actually not so new and is a compromise product suitable for display in more halls... The mainstream also includes many taboos and reservations of modern culture, such as pornography (Konec..., 2005: 7-8).

On the problems of film criticism and film studies

In 2001, the *Cinema Art* journal celebrated its 70th anniversary. In this regard, a number of materials devoted to the history of the journal were posted on its pages. Film critic and culturologist M. Turovskaya (1924–2019) wrote about the *Cinema Art* of the 1930s (Turovskaya, 2001: 15-18), film historian V. Fomin wrote about the journal in the 1940s (Fomin, 2001: 19-22), film critic and culturologist N. Zorkaya (1924–2006) – about the journal periods of the 1950s and 1970s (Zorkaya, 2001: 23-25; 31-35), film historian E. Margolit – about the 1960s (Margolit, 2001: 26-30), journalist and writer T. Moskvina (1958–2022) – about the 1980s (Moskvina, 2001: 36-39), writer and film critic D. Bykov – about the 1990s (Bykov, 2001: 40-43). The history of the different periods of the *Cinema Art* journal was touched upon in the articles by film critics Y. Bogomolov (1937–2023) (Bogomolov, 2001: 5-7), A. Zorky (1935–2006) (Zorky, 2001: 8-10), V. Kichin (Kichin, 2001: 11-13), A. Medvedev (1938–2022) (Medvedev, 2001: 14-16), N. Sumenov (1938–2014) (Sumenov, 2001: 18-20), P. Shepotinnik (Shepotinnik, 2001: 20-22), K. Shcherbakov (Shcherbakov, 2001: 23-24), R. Yurenev (1912–2002) (Yurenev, 2001: 25-29). Due to their specificity, these articles were analyzed and cited by us earlier (Fedorov, 2022; Fedorov, Levitskaya, 2022; Levitskaya, 2022), so here we only note that all these texts were small in volume and written in a rather free style of an essay.

But, as before, the most heated discussions in the *Cinema Art* journal were about the problems of film criticism and film studies.

One of the most heated discussions in the journal on this topic was called "Criticism as PR" (Kritika..., 2003: 13-29).

Here, the film critic N. Zarkhi (1946-2017) drew attention to the mutation of criticism, the disappearance of still relevant genres, the loss of almost the main components of our profession, its ontological properties. Traditional critical methodology, case-based analysis, critical intrigue and individual style are increasingly giving way to the power of public relations, designed to present a film or a name as a tidbit and promote it to the consumer. Pressure, a snappy word, a biting, slogan-like and actually meaningless phrase imprinted in the brain – all these techniques turn into criticism, and concepts such as depth, for example, become almost a curse (Kritika..., 2003: 13).

The writer and film critic D. Bykov was not so categorical: "I have nothing against honest PR. We all do it one way or another, and certainly people who are interested in technology are convinced that every word I say here is PR for me, and not an attempt to understand the subject. I have nothing against that approach. From a certain point of view it is. The problem is that most of the time our critic is not doing PR for the product, but for himself. He tries to show what words he knows, what festivals he has been to recently, what parties he has been to... If there is such a PR for oneself, one's party or one's generation, it is not only not very meaningful, it is simply dishonest in relation to the image one is writing about. Because it is necessary to see it, the image, and not you. That is how it seems to me. And the tasks of critics, as opposed to PR people, I think there have always been two, and Blok formulated them in Pushkin's speech. One, of course, is to help the artist understand himself, and the second is not to call art what is not art. And these tasks, in my opinion, will always be relevant" (Kritika..., 2003: 14).

Film critic V. Matizen recalled that "there is no such thing as a completely independent critic, but we must strive for it. Every critic is dependent on certain aesthetic concepts. And not only from them... The dependence of the critic on friendship with filmmakers is a reality. Andrei Plakhov wrote well about this with reference to Truffaut's criticism. And he came to the same conclusion: it is better to be a traitor who has lunch with the director today and criticizes his new film tomorrow, than a true friend who praises his unsuccessful work. ... Of course, no one has the right to forbid a person to combine the role of critic with the role of film critic, journalist, advertising PR specialist, and even with the role of screenwriter or director. But there is such a thing as a critical reputation, which is not easy to gain and can be lost overnight' (Kritika..., 2003: 16).

The philosopher and film critic O. Aronson agreed that most of the people we call critics out of inertia will, to one degree or another, serve the interests of some kind of capital: cinematographic, production, festival, whatever - that is obvious. Moreover, they will all be called (and call themselves) critics, and we have to come to terms with that somehow... So, even though all these critics will exist under the name of critics, the question remains of the professional position of the critic, of the critical position and the critical statement that does not belong to this service of the interests of capital. ... If independent professional criticism is possible today, then it implies, in a certain imperative order, the suspension of judgement from the point of view of taste. ... The professionalism of the critic turns out to be closely linked to his ability to maintain a certain social moment in his statement, considering a certain impossibility of trusting the primary impulse of sensuality. Today there are practically no professional critics in this sense... Criticism is necessary. It is always PR, but PR in the literal sense of the word, that is, public relations, because it establishes, in one way or another, a link with society. ... So, a critic is someone who, first of all, forms a kind of community around himself. This community may be arbitrarily small, but it listens to him because it knows that it agrees or disagrees with the critic's statement, that it has the possibility of thinking and feeling. It is this kind of socially significant statement that is important in criticism (Kritika..., 2003: 18-19).

V. Shmyrov noted that in Russia of the 21st century, film criticism in its former form is probably no longer needed in large newspaper pages... On the other hand, another, new critic has not appeared. After all, look at the boom that television is experiencing, how many series are being shown. And, it seems, people are switching channels and writing about it. This is also a reality that should be of interest to critics and readers. But the profession of the columnist, the television critic, who would describe the state of the art of telecinema, is unfortunately simply absent today. There doesn't even seem to be a need for this specialization. Moreover, the very formulation of such a task will be perceived as deeply offensive by the majority of those present. And here we are faced with a paradoxical phenomenon: the fewer people can see the film; the more critics write about it. ... Today, the life of criticism continues on the Internet. It is carried out by very different people, whose names we do not always know and whose language is very specific. But this is what makes film criticism a real thing, in demand. This is film criticism that focuses more on aesthetics and technology than on ideology or "general civic principles". And this, it seems to me, is the guarantee that today not everything is so hopeless (Kritika..., 2003: 19-20). Thus, V. Shmyrov concluded that Russian professional film critics are far from readers who like to read about cinema, that is, they have absolutely nothing to do with the public to whom they should represent our film process.

Film expert A. Artyukh drew attention to the fact that in the 21st century, in contrast to the situation in Russia twenty years ago, the film process is assessed by critics as much more complex, branched and multidimensional. Due to their specialization, critics are forced to rely on the knowledge of their colleagues on issues that they themselves do not have time to study due to the unprecedented multidimensionality of the film process. The first thing we have gained in the current market situation is an understanding of the need to study and analyze the audience, which is the consumer of film products. Critics, along with distributors and creators, began to bear serious responsibility for how films are perceived by the audience, how high the degree of trust of the viewer is (Kritika..., 2003: 27-28).

But I. Mantsov, in fact, ignoring the main target of film criticism – the public, believed that for the film critic is the guardian of the hearth, the person who controls the real film process, and only in the second, third place is the writer. A film critic works directly with filmmakers: directors, producers, scriptwriters, officials of the Ministry of Culture. The real task of the film

critic is: sometimes by cunning, sometimes by rudeness, sometimes by flattery, sometimes by Aesopian speeches, as they say, to "breed" practising filmmakers and officials into actions, plots, style, form and content that seem optimal to him (the film critic) ... Under the guise of "film critics" in Russia there are "scientists" and "writers". Well-trained scientists are not concerned with the construction of cinematography, with the process of filming, but with individual written discourse. They are interested in the smoothness of the presentation, the logical chain, the writing as such. Our film writers compete. They write to show each other their training. Unconsciously, but no less aggressively, they imitate "scientific" discourse and play clever. There is a competition between the subjects of written university culture, which parasites on cinema, which these subjects often despise (Mantsov, 2002: 5-6).

Unlike I. Mantsov, film critic D. Komm believed that the main audience for film criticism was not directors, producers, and officials, but the general population, which had not lost interest in cinema. "The previous generation of film fans and film clubs," wrote D. Komm, "had mixed feelings of envy and reverence for the critic, because he (according to their ideas) was admitted to the inner sanctum: he went to special screenings, went to foreign festivals, could see the classics and even communicate with them... For the older generation of filmgoers, who gleaned their information from Polish and Bulgarian magazines, the critic was about the same as for the rest of the citizens, the shopkeeper who could pull carefully hidden imported goods from under the counter...". Then, at the beginning of the 1990s, when a flood of foreign films arrived, the critic turned out to be even more in demand, because people wanted to be guided by this flow" (Komm, 2005: 15).

However, as D. Komm rightly continues, by the beginning of the 21st century a completely new type of cinephile had emerged in Russia. Modern cinephiles are young, independent people who have grown up without a lack of both cinema and information about it, who speak foreign languages, travel abroad and actively use the Internet. This is a demanding, not at all superficial audience, which has already decided on its tastes and preferences and does not tolerate stupidity in critical texts... And for these young people, the authority of film criticism is unfortunately extremely low... Meanwhile, we are discrediting ourselves in the eyes of thinking young people, and criticism is being actively squeezed out of the media on the pretext that, as they say, "the people are not interested in your fabrications". It turns out that people only need to know the budgets of films, the novels of stars... Maybe most viewers don't really need film criticism (although no one has proven this), but even if they do, we are now losing an interested minority, which is sad (Komm, 2005: 15-16).

However, film critic A. Artyukh reminds D. Komm that such tendencies are not unique to Russia: "According to FIPRESCI general secretary Klaus Eder, criticism in the West is also beginning to lose its former positions in the press". And in Russia, "it is not that the older generation of critics is leaving, and the younger ones do not want to become their heirs. By and large, there is nothing to inherit: our older generation of film critics has gone no further than structuralism and semiotics... Neo-formalism, feminism, queer studies, case studies, post-structuralism, post-modernism – all these things evoke horror mixed with hatred in many patriarchs... The deplorable state of Russian criticism is only a reflection of the general confusion and vacillation in the humanitarian sphere. Film criticism always feeds on the ideas of academic writing. But if academic writing is limited to the historical texts of the journal *Film Studies Notes*, what do we expect from critics? Of course, the most advanced members of the film press have long since abandoned the local context and are inspired by Western studies. But such enthusiasts are few and far between. Moreover, they are often unappreciated. There are no serious analytical assignments. There is Russian cinema, for example, on which the magazine *Seance* tries to base its cultural strategy. But it is still boring to write about our cinema because, with rare exceptions, it exists outside the global context" (Artyukh, 2005: 16-17).

Pessimistic sentiments about the demand for film and television criticism were also reflected in a number of other articles (Sekretnaya..., 2008; Stishova, 2005: 27-31; Tsyrukun, 2005: 77-79 and others).

Meanwhile, film critic V. Belopolskaya was convinced that those who say that we have the death of criticism ignore the obvious fact that we have a flourishing of criticism. When, under what other political, social, or technological conditions, could literally any half-wit get a podium? And that is exactly what has happened - and that is why criticism has flourished. We have so much criticism in print, electronic and other media, so many critics accredited to

international festivals, so many professional people at press screenings, so many warriors of the invisible front of film journalism, that it is simply impossible not to notice the rapid flowering (Belopolskaya, 2005: 80).

At the same time, V. Belopolskaya emphasized that she meant film criticism and not PR, not announcements in various kinds of reference and poster publications, not notes on cinema in glamorous glossy publications.

Commenting about film criticism at the beginning of the 21st century, V. Belopolskaya noted that the Internet has caused "irreparable mental damage" to Russian "classical" film criticism: "Some write to it unlimitedly, others read it unlimitedly. So there are: a) mountains of critical rubbish, texts marked by the cosmically idiotic arrogance of the authors - sites, unlike paper and broadcast publications, are rubber, and b) non-virtual criticism, containing mountains of information rubbish, gleaned virtually... Blooming criticism is concerned only with its positions and its position in social reality" (Belopolskaya, 2005: 81).

Similar tendencies were also noted in the discussion of the role of Russian film criticism in the Internet space (Versiya..., 2011: 87-97).

Culturologist M. Davydova, reflecting on the role of "ordinary film criticism" in social media, understood it as reviews by Internet users on various works of art or events. She argued that, as a rule, the authors of such materials have neither professional status nor special education. The quality of the reviews, if judged from a professional point of view, leaves much to be desired in most cases. Nevertheless, such texts are in great demand. The novelty of this phenomenon does not lie in the appearance of critical texts written by non-professionals. The boundaries of the professional have always been more or less blurred. The very possibility of trying one's hand at writing a literary or critical text is attractive. The classical amateur critic could not remain in this role for long. Either he received recognition from the public and/or his colleagues, or he refused to experiment any further, or he resigned himself to the stigma of being a loser and a graphomaniac. Today, the texts of everyday criticism take on a fundamentally different status. From a private creative experience, which in rare cases can develop into something more, everyday criticism becomes a self-sufficient and institutionalized system that ensures the reproduction and consumption of relevant texts (Davydova, 2012: 9).

Film critic R. Korneev was in many ways in solidarity with M. Davydova, noting that with the advent of the mass Internet in the 21st century, professional film criticism, which had stopped somewhere deep in the 1990s in its ideas about its own attitude towards the viewer-reader, when "you say and they listen", was dealt the same blow as torrent trackers for film distributors. And while graduate film critics, along with the rest of journalism, were slowly moving out of the pages of magazines and into virtual space. A community of millions of film fans had already formed on the web. Today, this vast army, which has its own hierarchy and its own system of values, is itself an active source of the same evaluative consensus that was once the prerogative of an exclusively professional environment. ... The availability of video media and, above all, of broadband Internet for their distribution has, in recent years, created a broad layer of incredibly savvy viewers whose experience of watching film classics exceeds all the possibilities of specialized film universities. ... What's more, the new generation of formally non-professional film critics has always been given a walking distance to modern cinema, from the most exalted art house to television series, which a dozen years ago were not at all within the scope of interests of professional film criticism (Korneev, 2012: 6-7).

R. Korneev aptly noted that in a rather conflicted Internet space, top film bloggers, who, unlike venerable professionals, have passed through the hellish forge of selection by millions of ordinary moviegoers, are not only ready for these challenges, but they also cannot imagine life in a less aggressive environment. They are well aware that the modern reader is only interested in someone else's opinion, however weighty, if it coincides with his own. For the average cinema-goer, the best opinion is his own. The art of presenting a non-banal thought in such a way that others, after reading it, say: "There! Just as I thought!" is the most important thing for a film critic blogger. This is the only way to earn a name and an audience. ... The ultimate art is to get readers to come over to your side. To do that, you must be more weighty, more conscientious, more readable. At the end of the day, just to have a polemical gift. And it is completely pointless to complain about the dominance of non-professionals. And at the top, as always, are those who, within the framework of large online publications, have managed to combine academic knowledge with the ability to conduct a dialogue with their audience. Or, on the contrary, those

representatives of the non-professional writing community who have managed to save face and go beyond the confines of their "cosy blog" or social network community. Those who themselves created first quasi-, and then full-fledged thematic Internet publications, where the name, as always on the Web, is identical to the audience (Korneev, 2012: 8).

Problems of documentary and popular science cinema

The *Cinema Art* journal published very little about documentary and popular science in a theoretical vein in the 21st century. At the same time, only one article was published about popular science cinema at the level of theory, and that one was about the work of the one of French cinematographers (Fomenko, 2014: 113-121).

Referring to the Russian documentary cinema of the post-Soviet years, film critic L. Malkova wrote that the "Factory of Facts" was embodied on television in the fullness of Vertov's concept, taking on all the functions of the newsreel, with which analytical functions have increasingly merged in recent years. ... Losing its social function, the newsreel is transforming itself before our eyes into a style of screen thinking, gravitating towards two models: The Soviet film journal, reflecting the inertia of mass consciousness, and the pre-revolutionary, mute-laconic journal, consciously playing with cheap black-and-white film and resorting to inscriptions to avoid narration. St. Petersburg documentary filmmakers have been subjecting their newsreels to this kind of deliberate stylization for a number of years, although this style has not been fully maintained since 1998 – life dictates its own. In general, the domestic film journal is gradually becoming a separate trend of modern documentary cinema, for which the direct chronicle is almost an ideological and aesthetic credo, eliminating the conceptualization of the flow of life and political conclusions (Malkova, 2001: 96, 99).

Film critic S. Sychev has argued conclusively that in the 21st century the lack of access to documentary films for the viewer (on television ... it is shown not only extremely rarely, but mainly at night) has a detrimental effect on the state of domestic documentary filmmaking itself. Authors lose contact with the audience because they do not expect their film to be seen by anyone other than a small circle of professionals... TV bosses shy away from a good film. Television documentaries function solely on the principle of infotainment unpretentiousness: the three most common genres on television today - investigation, portrait film and popular science program - are made according to the same templates, without any hint of artistry" (Sychev, 2008: 75).

Meanwhile, according to S. Sychev, without successful film distribution, nothing seems to be able to force the viewer and television to change their attitude towards non-fiction films... A new stage in the distribution of non-fiction films can be digital distribution – a system of distributing film copies to cinemas not on film, but on any digital medium, when there is no need to spend money on printing film copies of the film, which was one of the significant obstacles to the distribution of low-budget films... It should not be forgotten that during the perestroika period the films of Podnieks, Goldovskaya, Uchitel, Govorukhin attracted many more viewers to the cinemas than many feature films. Nor should we forget Vertov... Perhaps we are at the stage of a serious tectonic shift for non-fiction cinema in Russia, and it is now very important to make sure that the earlier alarm is not false (Sychev, 2008: 79).

Alas, time has shown that the hopes of S. Sychev did not come true at all: documentary films in Russia have not managed to take root in cinema halls, and on television it is still shown mainly in the formats listed above by the film critic. Of course, quite a few documentaries are shown on the *Culture* channel, but its rating in relation to the leading TV channels of the Russian Federation is very low, and its audience does not exceed 2 % – 3 % of the total number of television viewers.

In general, in relation to documentary cinema, the position of the *Cinema Art* journal was very politicized, especially after the Ukrainian events of 2014.

Hence, it is not surprising that in 2017 the journal published an article by the biased Ukrainian film critic D. Desyaterik "Between Fiction and Trench. Ukrainian documentary after the Maidan" (Desyaterik, 2017: 24-35), where he, being completely on the side of the Kyiv "Maidan" of 2014, wrote that "revolution is a spectacular and effective experience of joint mass living, if by effect we mean not only the overthrow power, but also changes in the collective consciousness. Accordingly, Ukrainian documentarians do not regain their language – they master it again, not without the risk of falling into journalism... For Ukrainian cinema, the Maidan and the ATO remain the most important generators of plots and characters"

(Desyaterik, 2017: 25, 29).

Animation issues

Theoretical aspects of animated cinematography in the *Cinema Art* journal of the 21st century were devoted to several more publications.

In 2001-2003, from issue to issue, the *Cinema Art* published chapters from the book by animation director Y. Norshtein, where he, in particular, wrote that when writing a new film, the director must assume practical shooting. The new film is a new aesthetic, that is, a sensual space. Aesthetic magic can become as intriguing as the action itself. The new aesthetic is not a way of painting. It is a new behavior of the image in action, coupled with new psychological tasks. Every detail of a character originates in the space of the frame (Norshtein, 2003: 127).

Film critic N. Sputnitskaya wrote about early Soviet animation (Sputnitskaya, 2021: 92-99), Russian commercial animation and blockbusters (Sputnitskaya, 2017: 34-43; Sputnitskaya, 2018: 193-202). At the same time, she noted that in the twenty-first century, the total reworking of Russian fairy tale plots and Soviet rarities in jingoistic animated films can only be compared to the persistence of directors who redraw the past, not always glorious but quite worthy, according to the meagre patterns of the present (Sputnitskaya, 2018: 202).

And thinking about Russian internet animation, N. Sputnitskaya was convinced that if we return to the idea of national identity, then analogues of Russian-language web animation can be found in ancient Russian face collections and popular prints. Everything that advertising recommends introduces the cinematic mainstream, everything that is mass is an object of mockery, of deconstruction, which the blogosphere indulges in with visible pleasure and finds ardent sympathy from the public. So what? Why is the ideology of postmodernism (and the blogosphere is postmodern in its purest form) worse than the correct forms of Russian democratic realism – from advertising to news? (Sputnitskaya, 2018: 258).

In his theoretical article "3D and view. Full-length animation: from Disney to modern times", the film critic N. Krivulya, in our opinion, very sensibly noted that digital technologies have taken animation to another level, significantly changed it. Today, it is dominated by visual appeal, often to the detriment of artistic expression. ... To surprise the audience, filmmakers rely on technical improvements and the development of new software. After overcoming the short format and mastering the field of full-length animation, computer technologies define a new style and set new artistic criteria. Films were no longer just fairy tales for children, but spectacles that could be enjoyed by children and adults alike. At the same time, the content of these films has lost its former edifying quality, and the plot is built on different levels: it has something that can be understood by a simple spectator and something that can attract an "advanced" film fan. Among the favorites techniques that fill the dramatic scheme are film quotations and parodies of famous films, cult film characters and well-known motifs of classical and modern cinema. Often, the seemingly simple and traditional plot is interspersed with episodes dealing with current issues in modern politics, mass culture, national-racial problems, and relations with the authorities. Again, this is not lost on adult viewers. As a result, animated films expand their audience and become a product of mass consumption (Krivulya, 2008: 69).

Also referring to the phenomenon of full-length animation, which has found a mass audience in the 21st century, the film critic L. Malyukova drew the attention of the Journal's readers to the fact that a sense of exhaustion of ideas and techniques is forcing filmmakers to stop considering animation as a younger sister (especially since it is much older). The art of animation is now regarded by thoughtful filmmakers as an alchemical laboratory in which the substance of film aesthetics is created, molecularly reformed. Cinematography, in line with the general movement of the arts, merges into a stream of unprecedented syncretization (Malyukova, 2009: 83).

In 2021, L. Malyukova turned to another audiovisual phenomenon of the 21st century: animation: "Until recently, many authors and artists had an arrogant attitude towards documentary animation. And it conquers new aesthetic and semantic spaces... It beckons with the possibility of expanding and transgressing the boundaries between life and art. Penetration into spiritual vibrations charged with the current of reality. The reality that disappears in the overproduced documentary is transformed, as Baudrillard so aptly observed, into something else, albeit visible. Entering the spiral of multiplication (author's point of view + camera

selection + montage + voice + mode of expression, film language), the physical world, the character with his experiences is transposed into post-memory, drawn through the eye of a suggestive, figurative. Animadoc – atmosphere. Another way of witnessing. An attempt to penetrate the subtle settings, the shimmering details, to contemplate the hidden, the opaque. A grandiose art laboratory for searching, for discovering oneself in the haystack of the global world with its white noise" (Malyukova, 2021: 253).

And two extensive theoretical articles in *Cinema Art* were devoted to a very popular Russian comedy-satirical series of flash cartoons by O. Kuvaev called Masyanya.

D. Golyenko-Wolfson (1969-2023) wrote that for millions of viewers "Masyanya appeared as a touchingly defenseless and self-confident sexual fetish... Why did Masyanya, and no other "devils and evil spirits" from flash cartoons, acquire an aura of hyper-popularity? What is the teleology of fame? What are the mechanisms of selection and choice in the top ten ratings? Multiple socio-economic concepts of public relations are unlikely to help us deal with the "Masyanya incident" – we are probably not dealing with a mathematically verified, but an unconsciously impulsive one. ... The general "goodness" of computer comics about the adventures of a "mean girl" is motivated by the fact that they inadvertently allow users to investigate the real, and to recoil immediately from the bleak prospects opened up to them. Prospects (and here we find an important key, know-how, for the interpretation of Masyanya's public confession) of the total internal failure of modern man, which is not amortised, but on the contrary, exacerbated by his social arrangement, the comfortable interior of well-being and security" (Golyenko-Wolfson, 2002: 98-99).

Moreover, D. Golyenko-Wolfson points out that the cartoons about Masyanya, using various layers and clichés of urban folklore, anecdotes and stories of the kitchen intelligentsia, or jokes and witticisms of an apolitical lumpen, are unlikely to imply a calculated target audience. The cartoon series about Masyanya (unlike the "soap operas") seems to consciously evade the choice of a clear target group; Masyanya is caressed and warmed by everyone, from the young to the old. Adult sceptics adore her in spite of (or perhaps because of) her infantile absurdity, and children forgive her a certain obscene, cynical unruliness. Masyanya's nationality and mass character can compete with the visual genre of hard pornography, demanded by polar and kaleidoscopic consumer groups, satisfying the tastes of picky university intellectuals and businessmen as well as vulgar bartenders and inhabitants of the working suburbs. Such an unexpected parallel is not surprising: pornography in the modern media space points to the tragic impossibility of a healthy transmission of the emotional and bodily experience of sex, and ultimately to an irreversible internal failure, a conscious crisis of love in the unifying conditions of a market economy (Golyenko-Wolfson, 2002: 100).

D. Golyenko-Wolfson further reveals the image of a character named Masyanya, noting that she seems to be a trivial type of yuppie woman for a post-industrial economic metropolis, advanced and frustrated at the same time, claiming independence and remaining a chip in the amusements of the multiplied male fantasy... Masyanya is not, of course, as dangerous and destructive as a vampire. As a wayward and rebellious girl, she seems to signal that the virtual is no longer a "dead zone" of the unknown but is already firmly established and domesticated in each of us (Golyenko-Wolfson, 2002: 101, 103).

E. Petrovskaya wrote that "Masyanya lives safely in his native element, not counting on expansion into other media. But even with such natural modesty, her existence is endowed with a binding meaning: created by a few cursory strokes, the (anti)heroine is elevated to the category of the bearer of a new national idea. (This is how one of the Internet journalists interprets it.) ... Masyanya really takes us by surprise, capturing our emotions and at the same time determining their further development. It is like a phenomenon of mass culture... The more understanding, the higher the degree of emotions. ... We fell in love with Masyanya because there is a particle of Masyanya in everyone. That, despite her cheeky manner of speaking and frankly bad habits, she is kind, good, vulnerable... sincerity peeps through this irony... Not hidden anywhere, on the contrary, clearly and even defiantly superficial, which can only be encouraging, since the "new" sincerity is equally open to all. This is the designation of the collective as openness itself (as opposed to sectarianism) or a commonwealth endowed with neither the essence nor the image of the ultimate goal, but, to use a well-known metaphor, the commonwealth of idle people who are not concerned about the convention. Masscult is most sensitive to such invisible pulsations. He always deals with form in the making, and this form is social in the original sense"

(Petrovskaya, 2002: 93-94, 97).

Theoretical articles about foreign cinema

In the 21st century, the *Cinema Art* journal devoted a record number of materials to foreign topics, but these were mainly reviews of foreign films and reviews of international film festivals. There were few theoretical articles on foreign cinema.

In 2007, A. Artyukh turned to the problem of film noir, reminding the readers of the Journal that the emergence of this film style was marked by a series of dark films, not so much in the canon of police or gangster genres, but offering "new criminal adventures" or "new criminal psychology". Strangeness, eroticism, nightmare, cruelty, ambivalence: these were the key words that had already been found for American noirs. Most of them revolved around murder. The latent obsession with death or the dynamics of cruel death found its impressive visual solutions in noirs" (Artyukh, 2007: 94).

At the same time, we can agree that "fate or destiny, which thwarted the plans of the heroes faster than the police could break them, meant a lot in noirs. Moral determinism, leading to retribution, kicked in as soon as the hero made a wrong move: he usually fell under the spell of a femme fatale or (which meant almost the same thing) undertook the task of an absurd rich man to make money and go far, far away with a beloved beauty. The heroes did not immediately understand that this was a fatal step. And when they understood, they couldn't do anything about it (Artyukh, 2007: 94-95).

A. Artyukh has been very accurately identified as the main character of classic film noir: a woman who embodies fantasies and obsessions, who fights "for her place under the sun, believing that any means are good for it. For the women of noir, the man was a means to an end: whether it was an older, rich man, whom they usually married, or a young hero, through whose hands they sought to eliminate a rich spouse as an obstacle to their long-awaited independence. The triangle here is the basic form of the relationship between the characters" (Artyukh, 2007: 97-98).

A. Artyukh was absolutely right that hopelessness, alienation, claustrophobia, a sense of fatalism are key words for noir. All this is supported, among other things, by the black-and-white, almost graphic style of the films, which creates what can be called a noir look... Noir's favorite technique is to half-light the protagonist's face, creating the effect of a collision between light and darkness, which can be interpreted as the visual embodiment of eternal moral dilemmas. Noir loves the streets at night, the play of shadows on the walls of dimly lit rooms and, following German Expressionism (another precursor of Noir), prefers vertical lines to horizontal ones... For example, noir had in common a low-key lighting technique in which the actors' figures were simultaneously illuminated by strong beams from above, creating black shadows, and by soft, diffuse light from the front (the light source was placed in front of the camera), which made the shadows more pronounced, filled them in, and made them more contrasting and expressive. In this way, light and darkness collided, darkening faces, rooms, the cityscape, creating an effect of mystery, suspense, danger. Varying the overhead lighting (it could be at a 45-degree angle, or placed behind the actors' backs), as well as eliminating the front light (which creates an area of darkness), provided different lighting possibilities... The noir favorite technique – deep focus and shooting with a wide-angle lens in intense lighting – allows to "stretch" the frame, create multi-figure compositions and avoid "figure-eight" montage during dialogues (Artyukh, 2007: 98-99). Understanding film noir as a style rather than a genre, A. Artyukh noted that noir continues to surprise with its new transformations even in the twelfth century.

Culturologist J. Lurie also analyzed film noir, noting that in it acts of destruction and violence... are aestheticized and given a dark, but extremely refined romantic coloring. Murder scenes, as an example of the highest level of destruction in terms of the degree of sophistication of visual techniques, are often perceived as separate, colorful showstoppers... Noir can be seen as an example of a crisis of social principles, the space where they do not work is perverted. The ideas of freedom of choice and dreams of success, key to American ideology, are subjected to cynical retribution in noir: plans do not work, and every choice leads to wrong steps or death. The characters and plots of the films embody Heidegger's idea of "being towards death", in the context of which death is a possibility, rendering all other possibilities impossible, revealing the meaninglessness of any project. In the land of possibility, no possibility is realized, and the self-made man becomes the self-destroyed man (Lurie, 2013: 100-102).

The film critic D. Komm has written that American noir, French polar or Italian giallo are not genres at all, but only different styles within one genre: a crime film, a thriller. Indeed, if we compare the typical examples of noir and giallo, it turns out that on the level of the genre formula they are not so different: a brutal murder, a private or police detective, his investigation, a beautiful and mysterious woman who often turns out to be a criminal, an unexpected and shocking clue, etc. The stylistic difference is enormous. But the stylistic difference is colossal, and thanks to it, no one will ever be afraid of noir and giallo. In this case, the style defines the genre (Komm, 2009: 85).

In 2010, A. Artyukh turned to Hollywood in the era of the formation of media industry conglomerates and identified two main trends: one is an attempt to preserve the model of traditional spectacular blockbusters aimed at everyone and based on simple plots, powerful special effects and the associated opportunities for franchising... The second is the active exploration of complex, elite themes and unusual visual aesthetics, including computer games. ... Artificial blockbusters competing with traditional hits ... uphold the idea of "cinema for the elite". In contrast to the concept of "Hollywood for the whole planet", they bring back the idea of audience segmentation (Artyukh, 2010: 86).

As we well remember, in Soviet times, the articles of film critics and experts in the *Cinema Art* journal on foreign cinema were mainly about "high genres" and outstanding "progressive masters" of film art. When the journal wrote about film noir and giallo, for example, it was in a passing, dismissive, negative way, exposing the "degradation of bourgeois cinema".

In the *Cinema Art* journal of the 21st century, "low genres" have become the subject of numerous articles. And film critic D. Komm, for example, became a consistent researcher of giallo and horror films, once despised by Soviet film studies (Komm, 2001: 83-90; 98-107; Komm, 2003: 108-115; Komm, 2004: 101-105; Komm, 2006: 71-81; Komm, 2008: 69-79).

As early as 2001, D. Komm defined the cinematic "technology of fear" as a complex set of dramatic, stylistic and technical devices involving constant experimentation with the language of narration, the psychology of perception, the use of archetypes and myths of mass consciousness. It is the presence of this mechanism, and not the presence of the actual object of fear, that ultimately ensures the genre identification of the work as a horror film. ... Technologies of fear must overcome the localization of the object of fear, destroy its boundaries and release the basic fear contained within it. To make the spectator see what cannot be shown, even for a second, to release the energy of chaos on the screen: this is the most important task of any horror film, whether its creators are aware of it or not. Only in this case is the aesthetic experience of fear possible, which is associated with the birth of horror as a work of authorship (Komm 2001: 98-99).

After analyzing dozens of films that can be classified in one way or another as giallo, D. Komm came to the logical conclusion that, in terms of narrative structure, giallo resembles a pornographic film. In this type of film, scenes that serve to develop the plot and do not carry a fundamental semantic load alternate with the actual acts of love when the action freezes and the choreography of the flesh turns out to be the main content of the film. The same principle can be observed in giallo: narrative scenes serve only as a basis for the demonstration of self-sufficient shows - murders. ... If gialli are structurally similar to porn films, then the depiction of murders in them evokes associations with a fashion show. The female body is fetishized in these scenes, as the object of the perverted fantasy of a madman – director – spectator. The way the victim is dressed, the way the light falls on her body as she writhing in agony, and the way her corpse fits into the bizarre ornamentation of the frame mean much more here than any psychological motivations for the behavior of the killer and the victim. This is a far cry from Hitchcock and his "love murders". In giallo, the victim is actually a model in a surreal act of creativity – a murder performed on the screen by a mad artist. The corpse, in its completeness, is an ideal object for the application of the killer's creative fantasy, his work of art, a kind of artefact (Komm, 2001: 103).

Referring to horror films, D. Komm noted that modern horror is a bizarre phenomenon. Constantly mimicking, borrowing formulas and techniques from other genres, it has little in common with what was commonly understood as horror thirty years ago, let alone the static and uniformly created "monster stories" of Hollywood's "golden age". There is no clear hierarchy within the genre itself... The horror film is truly conservative: in the sense that it is closely linked to the dominant cultural and religious tradition, to symbols, mythology and mystical ideas. The

blurring of these ideas, their mixing with a different cultural tradition each time, puts horror in a crisis, forcing a radical revision of the foundations of the genre (Komm, 2003: 108, 112).

D. Komm was convinced that multiculturalism was the main enemy of the horror film. In a situation of coexistence of different, often mutually exclusive religious practices and mythological systems, each of them loses its claim to universality and becomes one of the many "propagandas" struggling for survival. Accordingly, they lose their clear contours of ideas about the nature of evil and methods of combating it, without which a horror film is simply unthinkable (Komm, 2003: 112).

In 2006, D. Komm, analyzing the so-called cinematic, wrote that the Gothic style, inconceivable without hallucinations and daydreams, was to the taste of the followers of the esoteric revolution... and the followers of the sexual revolution actively used the Gothic's ability to wrap forbidden subjects in a fantastic package. They also discredited the genre in the 1970s, when the victorious sexual revolution expelled the spirit of romanticism from cinema, and gothic (in name only) films became platforms for the demonstration of perverse sex scenes. ... The result of these processes is the disappearance of gothic from the screens in the era of Reagan conservatism – as morally obsolete and ideologically dubious (Komm, 2006: 76), and only Francis Ford Coppola, with his 1992 film *Bram Stoker's Dracula*, marked the neo-Gothic stage...

In his commitment to the "lower genres", D. Komm was so consistent that in 2012 he came to the radical conclusion that when cinema is caught between Scylla and Charybdis, that is, between the marketing-oriented, calculated and predictable concept of a Hollywood blockbuster and the irresponsible, charlatan production of the "art house", only showstoppers remain small islands of creativity on which the embodiment of original artistic ideas can still take place. And since show-stoppers belong exclusively to genre cinema, this leads us to the inevitable conclusion that today the realization of true authorial potential is only possible in genre works (Komm, 2012: 123).

An article by the sociologist E. Davydova was devoted to the semiotics of eroticism in American cinema, where she noted that, however different the sacred Hollywood monster may be from its audience, it is, like any idol, a gigantic projection of its desires, fantasies and fears. The erotic icons of the 1950s are characterized by a strange, almost schizoid duality. On the one hand, they are sex-obsessed, neurotic products of censorship; on the other, they are a premonition and prediction of the sexual revolution that the Swinging Sixties will soon rock the world with (Davydova, 2001: 82).

At the same time, E. Davydova expressed the reasonable opinion that, contrary to the postulate widespread in feminist film criticism that the gaze of the camera is always a male gaze, having in mind a woman as a sexual object, cinema from its first steps proved the opposite, seducing both female and male eroticism. The seducer has never left the screen. That's why he's a seducer who is attracted by traditional masculine qualities, but only by beauty... Eroticism is the only effective weapon of the seducer, whether he has power, whether he occupies a high social position, and whether his goal goes beyond the satisfaction of his own desires. More precisely, in this case beauty is power (Davydova, 2001: 86).

But then, according to culturologist D. Golyenko-Wolfson (1969–2023), "a postmodern vision of ambivalent sexuality emerged, with the obligatory ironic escape from the object of attraction, with a carnival change of cultural masks, with parodic quotes and theatrical props", and in the 21st century a "new intimacy" appeared on the screen, in which the reversal of the roles of man and woman became an unalterable leitmotif. The image of the cautious seductress passes to the woman, and the man is cast as an unapproachable narcissist, an object of long-term conquest... or a tiny toy of whimsical desire (Golyenko-Wolfson, 2003: 98).

B. Lokshin's article was also devoted to the theme of cinematic sex, recalling that the sexual revolution of the 1960s promised universal sexual freedom, but ended with freely distributed pornography. Capitalism digested the sexual revolution, packaged it commercially and sold it wholesale and retail. As for sexual repression, American universities, paranoid about rape, have begun requiring students to get written permission from each other before having sex. The revolution ends in reaction. Sexual permissiveness becomes sexual repression (Lokshin, 2017: 190).

Several theoretical articles by the authors of the *Cinema Art* journal in the 21st century were devoted to film comics (Bektemirov, 2019: 36-44; Golyenko-Wolfson, 2003: 100-107; Gorelikov, 2019: 20-28; Khitrov, 2019: 228-231; Loginova, 2019: 239-247; Sputnitskaya, 2019:

232-238; Tsyrukun, 2010: 131-137; Tsyrukun, 2012: 124-135; Shorokhova, 2019: 29-35).

D. Golyenko-Wolfson believed that in the 1990s, the gradual displacement of comics from the heights of mass culture coincided with the confident entry into the forefront of the postmodern genre of film comics, which often makes fun of the canonized techniques of comic stamping themselves. Cinematography borrowed from the comics its manner of presenting fairy-tale puppet reality in a nostalgic key, its conditional decorativeness and mannequin psychosomatics of the characters (Golyenko-Wolfson, 2003: 102).

At the same time, according to D. Golyenko-Wolfson (1969–2023), the comic in cinema acts as a legislator of the moral and ethical code of the builder of liberal democracy. At the epicentre of his plots there is always an apocalyptic-cosmogonic struggle between a tireless advocate of humanistic justice (in everyday life a shy schoolboy, a dandyish gentleman) and an unrestrained monster who personifies the fiend of totalitarian evil... Using the "atlas" of psychotic types and behavioural pathologies... It is most appropriate to include comic characters in the "autistic schizoid" column: hence their anchorage and detachment from worldly pragmatics, hence the confusion of their socio-symbolic roles. They are eternally and polarly divided into human and non-human avatars, which is evident in their masquerade-inspired, prop-shaped wardrobe and in their remarkable talent for acting out a trivially respectable life scenario during the day and transforming into elastic and demonic "ghosts of revenge" at night (Golyenko-Wolfson, 2003: 105-106).

Film critic A. Gorelikov reminds us that the image of the jester, the trickster, the harlequin is one of the key images of world culture... The analysis of the archetype can lead to a bad infinity, but at least it should be noted that the jester is associated with transgression, a transitional state, a carnival space where everything is turned upside down and laws are abolished. That is why even the kindest clown contains the potential of horror and there is an element of diabolical ambiguity (Gorelikov, 2019: 21).

Film expert N. Tsyrukun, in our opinion, has rightly pointed out that even the aged and sad Batman remains a beloved hero in film comics, because his fans still see their own reflection in him in one way or another. They see him as a person, unlike Superman, and identify with him, learning from his example how to deal with their own fragmentation, disorder, etc. In the postmodern situation, people need this kind of protection almost every minute, and in this sense the therapeutic function of comics is unique (Tsyrukun, 2012: 134).

Continuing the study of genres that in Soviet times were considered low and unworthy of the attention of film studies, the *Cinema Art* journal in the 21st century wrote extremely seriously and scientifically about films about zombies (Arkhipova, 2019: 146-151; Sandanov, 2011: 53-62) and vampires (Kushnareva, 2012: 136-141), about grindhouse (Pavlov, 2013: 61-70), camp (Tsyrukun, 2013: 55-60) and "vulgar authorship" (Pavlov, 2013: 54-63) in cinema.

Film critic A. Sandanov, analyzing film narratives about zombies, came to the bold, but in our opinion very controversial conclusion that it is rotten and mindless corpses that help modern man look at his insecurities and fears from the outside (Sandanov, 2011: 53).

Then A. Sandanov proceeded to a detailed systematization of the zombie theme, arguing that 1) unlike previous monsters, zombies are apocalyptic. Any other monster is a local disturbance in the normal picture of the universe... The very concept of the modern zombie implies the ubiquity and irreversibility of its presence; 2) zombie films are not limited to exploiting basic animal fears. The zombie apocalypse involves a series of real fears generated by an excess of insecurity. These are not just fears, but unresolved informational contradictions: Fear of global catastrophe in any form; fear of microbes, epidemics, radiation, "chemistry"; fear of alien, incomprehensible cultures; fear of irrational violence, street crime; fear of xenophobia, racism and other prejudices; fear of one's own and others' madness, nonconformity; fear of conformity; religious fear of retribution; fear of destabilization of society, anarchy, helplessness of the government in the face of global challenges; dependence of the individual on the infrastructure of civilization, lack of control over one's life, fear of state violence" (Sandanov, 2011: 55-56).

Thus, films of the "classical" zombie model, on the one hand, serve to playfully live out real "apocalyptic" fears, eliminating uncertainty, and, on the other hand, they are effective as raw material for identity formation through identification with obviously imperfect heroes... The therapeutic function of the film is therefore not only and not so much to show the fears and to overcome them. It is the "training" of a new identity. Mobile, maximally open and minimally

burdened with abstruse models of behavior and self-identification (Sandarov, 2011: 62).

In our opinion, A. Sandarov's article is a vivid example of how, with a strong desire, any trash can be provided with a "deepest scientific basis", which in fact has (almost) nothing to do with the mass of primitive tapes about zombies.

In this sense, A. Pavlov was more cautious when trying to understand another phenomenon of "low genres" - grindhouse. In particular, he noted that grindhouse was, on the one hand, sexploitation films of various genres - from vulgar comedies, strange melodramas, light erotica, and hard pornography; on the other hand, horror films of various shades and films with taboo themes. Another type of grindhouse cinema were the tapes known as blaxploitation. Another popular theme of exploitation cinema was the Nazis and all the possible atrocities and perversions that could be attributed to nazisploitation. Roughly on the same theme, but without the Nazis, there were images of "women behind bars", we can talk about the revival of the grindhouse in a postmodern sense. Unlike remake films, here the emphasis is on deliberate stylization and irony in relation to the legacy of the grindhouse (Pavlov, 2013: 64).

In the distant 1980s, film critic N. Tsyrukun liked to criticize and expose the "destruction of the spirit" in bourgeois cinema (Tsyrukun, 1986). But in the 21st century, on the pages of the *Cinema Art* journal, she was already seriously and with emphasized scientific piety analyzing Western film comics and camp and queer.

For example, she wrote quite profoundly that "queer theory, which exists in various forms, whether or not it is included in the umbrella term 'camp', is nevertheless applicable as an explanatory framework for 'being different' in a variety of ways, when it comes to exploring otherness or diversity, as a critique of rigid identity frameworks, but also as a tool for thinking about (and deconstructing) mechanisms of power. In particular, the historically established system of power relations that affirms the dominance of heterosexuality over all other forms of sexuality, that is, the heterosexist cultural matrix as a variant of totalitarian dictatorship" (Tsyrukun, 2013: 60).

A. Pavlov recalled that "vulgar auteur cinema" is usually ignored by critics because of the supposedly frankly low intellectual level of their films. It is also believed that the critics' rejection of these "authors" may be due to a personal aversion to the violence that "vulgar directors" preach. What is very important is that this violence is almost always not softened by irony, and when it is presented as "fun", it still tends to repel those who are used to watching more "serious" films. Supporters of "vulgarism" strive to find high art where it has not been customary to look for it (Pavlov, 2013: 56). And then he comes to the paradoxical conclusion that the supporters of "vulgar auteur cinema" ultimately bring the concept of authorship back into broader cultural spheres, trying not to limit the discussion to discussions of feminism, race, and queer culture... So, there is much more to the new phenomenon than it seems at first glance. And no matter how fragile the concept may be, it must be taken seriously and perhaps even sympathetically (Pavlov, 2013: 56, 63).

Of course, in the twenty-first century, the *Cinema Art* journal could not pass without a detailed analysis of the adaptations of the *Harry Potter* novels (Golynko-Wolfson, 2002: 65-71), the phenomena of the *Toy Story* franchise (Lugovoy, 2020: 188-201), and the *Game of Thrones* series (Meisel, 2019: 281-289). Once again, the Journal turned to the James Bond franchise (Brileva, Brilev, 2021: 231-237; Fomochkin, 2021: 211-230; Kartsev, 2021: 240-251). The mass success of these media texts allowed the authors of *Cinema Art* to practice a lot of psychoanalysis, scientific formulations, and meaningful conclusions.

Here, D. Golynko-Wolfson believes that the novels and films about the adventures of Harry Potter have managed to adapt precisely and elastically to the neo-sentimental ideological trend that prevails today... Moreover, *Harry Potter* had become the best spokesman for the new ideological "truth" about a person: a wizard, a sorcerer. It is not difficult and shameless for a modern person to become a mystagogue and, in general, a supernatural creature, one only has to make sure that armadas of glamorous puppet-board evil spirits scatter and burst at the wave of the most "ordinary" wand (Golynko-Wolfson, 2002: 66).

And the film critic E. Maisel wrote that despite the fundamental and irrevocable connection of media franchises to literature, the key to creating and launching a franchise is not the art of storytelling and not the mastery of the show, but what researchers call transmedia world building – "transmedia construction of fictional worlds" (Dan Hessler – Forest). It sounds grandiose, but what it really means is that the previous art forms (the novel and the serial) have

been replaced – in full accordance with the prophecies of the ideologists of postmodernism – not by a new actual form, but by a production concession that unites and adapts all art forms, old and new, with the same indifferent efficiency ("nothing personal") with which capital imperturbably transforms everything it touches into itself. Without this in mind, the innocent practice of franchising reveals to us a rather monstrous truth about the total convergence of this world, which denies any individual value by placing it in a kind of common market register (Maisel, 2019: 283).

Furthermore, E. Maisel, in our opinion, rightly points out that, using the example of *Game of Thrones*, one can also observe such a trend as the greatly increased role of franchise fans: "a common occurrence in our everyday life, fans have been in the center of attention in recent decades. From previously despised urban lunatics with a dash of masochism, they have turned into venerable evangelists actively involved in the creation of fantasy, superheroes and other universes of Big Hollywood. Giants such as Fox or Disney enter into agreements with them and coax exclusives, and theorists try to see through a magnifying glass: who are they? fans? enthusiasts? cultists? But whoever they are, the paradoxical existence of fans is determined by the fact that their consumption coincides with the immaterial labor they produce, which is the basis of post-Fordism. It turns out something like an asymmetric symbiosis between producer and consumer. In any case, it is through the feelings and devotion of the fans that the brand establishes its authenticity, authenticity and, ultimately, value" (Maisel, 2019: 284).

Looking back on the history of Bond, the translator and film critic P. Kartsev wrote that the creator of the image of James Bond is the writer Ian Fleming, who created a literary hero whose basic quality and condition of existence is the need to be a loner, also because any contact with him is destructive. The main dynamic of his image is the initially impossible, doomed attempt to share this solitude with someone who is both opposite and identical to him; he confronts himself, armed with a big gun and an infallible ability to choose treacherous or doomed women as partners. His inner psychological conflict - like any psychological conflict - is insoluble, but through the Jungian transcendental function, which allows the integration of differently directed desires, and with the help of the initially false technology of capturing shadows and light on celluloid film, the lonely hero, destined to be a ritual sacrifice to the dark mother, becomes the property of the world and finds salvation in the infinite renewability of the life-affirming creative act (Kartsev, 2021: 351).

In this connection, O. and A. Brilev drew the attention of the magazine's readers to the fact that, despite all the dubious aesthetic and pedagogical value of the Bond character, he excellently fulfils a function that is usually not even mentioned in textbooks of literary criticism: ritual. The strict formality of Bond plots corresponds almost exactly to what Vladimir Propp describes in *Morphology of a Fairy Tale*: the hero is given the task of correcting some misfortune, he crosses the symbolic boundary between the world of the living and the world of the dead, receives magical gifts and a guide (usually a woman), is tested, enters into a confrontation with a monster (many Bond villains are outright monsters), receives a mark (wound or identification), wins and returns to the world of the living. What is the nature of this journey? It is a description of a primitive initiation rite in which a person symbolically died and was reborn in a new status. Passing through all the stages of the trials with the hero gives the audience a feeling of renewal, of a new beginning. But for this to happen, the formula of the ritual must be followed with minimal deviations. A spy in our world is an analogue of a shaman in the primitive world. He exists on the borders between worlds, dangerous and mysterious, terrifying, and necessary. His ability to transform himself at any moment into a beast, a dead man, a stranger, an enemy, repels and attracts him at the same time. Things are acceptable to him that are unacceptable to other members of society: he is allowed to lie, kill, steal, come into contact with the ritually unclean. The tribe needs him as a gate to the Other: but the gate, to keep the Other beyond the threshold, must come into contact with the Other. Therefore, a shaman cannot live among the people, he lives on the outskirts, has no family, does not participate in the daily affairs of the people. He is an instrument of the tribe's will, but not part of it. But when the social structure changes, the image of the shaman merges with that of the warrior. A hero is born - the victor over the monsters, often a half-monster himself, but also a demigod... Yes, we are talking about Odysseus, the "wise Ulysses" (Brileva, Brilev, 2021: 234-235).

One of the articles by the film critic E. Maisel was devoted to the history of the American

underground through the prism of the theoretical works of T. Adorno (1903–1969).

E. Maisel came to the reasonable conclusion that for about thirty years, the American underground, resisting the standards of commercial cinematography, carried out something like a comprehensive "negative dialectic" of cinema (Adorno's terminology). This negative dialectic was achieved 1) aesthetically - through the development of any form other than realism - this discourse of power, saturated with lies and full of them, even at the stage of imaginary mimesis; 2) economically - through the refusal to participate in the struggle for people's love, through the voluntary choice of directions that are far from being the most accessible to the general public and not the most "turnable" directions, through the refusal to turn both cinema and art into a market commodity; 3) politically - by free thinking and ignoring censorship restrictions, by independence from mass media and distrust of the consumer world, by contempt for power, for capital and its manipulation under the guise of cultural and educational expansion; 4) ethically – by preferring the personal to the personal, the private to the mass, art to industry, and honest research to manipulative entertainment. Taken together, this characterizes the American underground - and non-commercial avant-garde practice in general – as a kind of exception to the rule, as an antidote that neutralizes the evil inherent in cinema by its very magical nature; as the other side of cinema, revealing its ability to be aesthetically non-offensive, economically non-corrupt, ethically sound, politically non-reactionary (Maisel, 2021: 68).

Reflecting on the religious theme in Hollywood cinema, film critic N. Sirivlya noted that for the mass consciousness, Christianity today is just a set of universally accepted ethical norms and humanistic principles, a metaphor for abstract philanthropy. At the same time, modern civilization is not so far removed from paganism in its ideas about the supernatural as a source of dubious power and an undeniable threat to human existence. And it turns out that, at the level of anthropology, we already exist, so to speak, in the post-Christian era: "God is dead". And according to His commandments, human beings must save themselves (or, as they used to say: "Man is descended from an ape, so let us love each other!"). And at the level of vague, poorly articulated religious feelings – into pre-Christian and perhaps even pre-Biblical times. "A civilization with such an internal gap in the ideas of God and man cannot exist normally, it always falls into a kind of schizophrenia, when philanthropy inevitably turns into violence, and attempts to collect, unite and order the world make its destruction more and more real. Perhaps this is the obsessive expectation of the inevitable end? (Sirivlya, 2001: 93).

One of the issues of *Cinema Art* in 2021 was devoted to media art, video art and audiovisual avant-garde (mainly foreign).

Art historian A. Krasnoslobodtseva recalled that, historically, video art is the art of resistance. From the moment of its birth more than sixty years ago, video art began to work closely with social issues, criticism of mass media, illusionist cinema, consumer society, comprehended political events, was the most important tool in the feminist struggle. Video art makes it possible to record events in real time without time limits, to edit images quickly and without a large team of narrow professionals, to create multi-layered statements with comments of various formats (Krasnoslobodtseva, 2021: 160).

Art critic T. Fadeeva wrote that media art offers us a unique experience: the experience of "expanding" ourselves through sensations that testify to new, unusual facets of reality, so that we go beyond the usual automatic perception. Like Deleuze and Guattari's postmodern subject, "born out of the states it consumes and reborn with each state"... Media art can thus be seen as an apparatus for generating "extensions" of our sensory interface, transit zones and even paradigms, and the apparatus is constantly improving and modernizing (Fadeeva, 2021: 49).

Media art specialist M. Dantsis, referring to the topic of feminist video art, noted that feminism today is not only a struggle for equality. First of all, feminist video art is a versatile study of society, introspection and self-observation, rethinking of personal experience, self-irony and humour. Today's video artists are working with a feminist agenda, using the possibilities of new technologies, their art is communicative and controversial, it offers the viewer a unique experience regardless of gender and social attitudes (Dantsis, 2021: 132).

Problems of film production and distribution

In 2001, D. Dondurey noted that the economic crisis of August 1998 had a positive impact on the development of Russian film distribution. Over the past two years, about eighty modern refurbished halls have been opened, which give seven to eight times more money than the remaining fifteen hundred... The most acute problem lies elsewhere. In Russia, for several years

now, films have been made exclusively for television, and not for cinemas. They are absolutely uncompetitive in comparison with high-quality and now affordable foreign products. Our films are depressing. Nostalgic. Regretting the irrevocably gone times. Filmed in the style of the 1970s and 1980s, they are designed for older generations, the declassed intelligentsia, those who have not managed to fit into the new context of Russian life. But all these people do not want to go to modern cinemas and do not have the financial means to do so (Dondurey, 2001: 20-21).

However, D. Dondurey continued, “at the same time, new viewers – those who buy up expensive tickets to Dolby cinemas – are not offered domestic films that they could label as their own, with whose characters they could be identified, that is, films, corresponding to the image of the country, which every ten minutes is broadcast from the TV screen with the help of advertising. It so happened that filmmakers who make clips talk about one Russia, and filmmakers who make feature films talk about a fundamentally different one... The old production ideas, according to which the main funds in the cinema are returned from the former Soviet people – the “new poor”, will have to be left in the past. Young wealthy people do not remember the former stars, they do not recognize famous folk artists. At the same time, for the first time in ten years, young people are ready to actively go to cinemas and, unlike the “new poor”, pay for new Russian cinema. The drama lies precisely in the fact that we do not produce films for this social category” (Dondurey, 2001: 22).

Ten years later, D. Dondurey listed the positive changes that have taken place in Russian film distribution and in cinema in general: there was a significant increase in the total box office of cinemas; every year, six or seven commercial films began to appear, which gave three-quarters of the fees from theatrical showing of Russian films; Every year six or seven notable author's (non-commercial) films are released, which are included in the programs of international film festivals.

However, with all that, Russian producers (with the help of state financial support) have learned to earn money in the process of production and, in general, do without theatrical distribution, which allows them to shoot a large number of “films without spectators” (Dondurey, 2011). Thus, D. Dondurey reasonably believed that Russian movies is completely cut off, practically unrelated to consumption (Dondurey, 2011: 7).

Regularly monitoring the situation in film distribution and beyond, D. Dondurey wrote in 2013 that since 2004 the number of screens in Russia has increased by 3.6 times and amounted to more than three thousand in 2012, and in terms of commercial fees, the country came fourth in Europe. At the same time, occupying three hours and forty minutes out of five evening hours of prime time, Russian serials have long ousted from it not only modern domestic cinema and adored (not only by the authorities) Soviet, not only European and Latin American serials, they swung at the “holy of holies” and Hollywood films are about to be pushed out of the significant air! (Dondurey, 2013: 6-9).

At the same time, O. Berezin, an expert in the field of film distribution, noted that, despite the increase in the number of cinemas, in 2014-2015 there was a stagnation in film attendance at 96 % of already digital commercial cinemas (Berezin, 2015: 110-111).

In 2016, O. Berezin, based on the analysis of statistical data, argued that the system of state support for film production in Russia has become toxic for the industry in recent years: financing only the final result – film production – practically paralyzed her improvement as a whole. There is no real development of either science, or education, or specialized media, or systemic institutions of the industry – high-quality, non-advertising film criticism, multidisciplinary analytics, sociological research, etc. The current model of film production support does not stimulate the development of national infrastructure (Berezin, 2016: 24).

O. Berezin continued to criticize the shortcomings of the functioning of Russian film production and film distribution in 2018, drawing the attention of the readers of the journal that the activity of the Ministry of Culture is reduced in the film industry only to a control, supervisory and regulatory process, to the implementation of an economic function in the interests of a narrow circle of film producers, which ensures the conversion of gratuitous state financial support for film production into the income of state producers and leads to the sterilization of the theatrical distribution market against the backdrop of the development of other methods consumption of films (Berezin, 2018: 41).

At the same time, O. Berezin also noted the explosive growth in the volumes and projects of domestic film production of domestic online platforms, which will not only increase the

competition of traditional or, as we sometimes say, offline cinemas, for the viewer, but will also draw on a significant part of the industry's creative potential, thereby depriving cinemas and such a small number of high-quality, meaningful films made specifically for cinemas (Berezin, 2019: 31).

In 2020, O. Berezin wrote that the situation with combining the economic and social crisis with the impact of the pandemic and quarantines, has had a detrimental effect on the functioning of cinemas, especially since Russian films, as a rule, cannot attract the attention of a mass audience (Berezin, 2020: 232-242).

As subsequent events showed, O. Berezin was not mistaken in his pessimistic forecasts: after the key Hollywood companies in the spring of 2022 "sanctions" left the Russian film distribution, film screening fees actually collapsed, completely refuting the false assurances of Russian producers and directors that the massive success of their films in cinema halls is hindered only by the competition of American blockbusters.

TV problems

In 2014, political scientist and journalist V. Tretyakov attempted to give an up-to-date definition of "television" on the pages of *Cinema Art* journal: television is an original and unique sociopolitical and cultural phenomenon (phenomenon, institution), (1) which has the properties of mass information (media, media), (2) but even more so the properties of mass culture, (3) which performs functions of social management and, in this sense, competes with other traditional management mechanisms, as well as (4) the function of the new postmodern construction of human civilization, at least as a culture based on (5) maximum visualization and virtualization of both (6) real events and facts, and (7) speculatively created or involuntarily arising TV images – phantoms, simulacres, chimeras and myths, (8) which has all properties of neopagan cult... Thus, the content received by the audience – the sum of meanings, images and connections between those and others, as well as the forms of their representation – differs from real life exactly as much as the television virtual outside of natural human errors, illusions and fantasies is filled (with displacement of the corresponding reality or even in the neighborhood with it) with television mythology – the sum of television images (Tretyakov, 2014: 126-128).

It is curious that many theoretical articles on the sociology of television published in the *Cinema Art* journal in the 21st century largely confirm the correctness of this definition.

Political scientist A. Khranchikhin wrote that if everything was good on Soviet television, then everything became bad on Russian TV in the 1990s: the slogan "good news is not news" became the motto of Russian information and analytical broadcasting. History knows no analogues of such a total information war waged by television against the processes of renewal of the life of its people. The creation by the Russian media of an atmosphere of national catastrophe and a feeling of complete hopelessness caused colossal moral and material damage to society. The export of capital, brain drain, falling birth rates, drug addiction and alcoholism are generated not only by the real difficulties of the transition period and various objective factors, but also by the doomsday situation created by television and newspapers. Russian power from top to bottom was hopelessly discredited in the eyes of the population, and to the greatest extent – precisely those of its representatives who have done the most for the country. Our media managed to form not only the image of an illegal and inferior government (the first in national history elected by the people), but also of Russia itself. Through the efforts of journalists and political technologists, a stereotype (largely false) was imposed on society that any candidate can be elected in any election, and nothing depends on the voter. Both "democrats" and "patriots" explained to the population that all the current rich are thieves, and all honest people are beggars, that 80 % – 90 % of our population lives in complete poverty, and 10 % "baths in luxury" (Khranchikhin, 2003: 18).

A. Khranchikhin also noted another Russian media trend of the 1990s: custom-made materials of a political and economic nature have become so widespread and common place that a significant part of readers and viewers are still confident that objective information and analytical materials in the Russian media absolutely not. Almost all articles and broadcasts have been commissioned by someone. In addition to self-discredit, this has become one of the factors in the loss of newly acquired freedom by journalists. One part of the media became dependent on the authorities, not only on the federal, but also on regional and local ones, the other – on various financial and industrial groups, on individual large entrepreneurs. They, in turn, began to use controlled publications and channels for their own political purposes. The information

wars of the second half of the 1990s inflicted colossal moral and economic damage on the country. Thus, the free media themselves did their best to reduce the degree of freedom (Khrumchikhin, 2003: 19).

In his 2006 article, D. Yuryev reminded the journal's readers that the "disarmament" of Russian media oligarchs at the turn of the 21st century was not a way to fight democracy, but a matter of society's self-preservation, a matter of overcoming a crisis that threatens unpredictable and unlimited in its consequences media shocks, fraught with social – political collapse. The disastrous nature of mediacracy was then felt not only in the elites, but also in society – that is why neither "Gusinsky's NTV" nor "Berezovsky's TV-6" aroused real sympathy and support outside the so-called "liberal shiz" (Yuriev, 2006: 81).

As a result, as D. Yuriev emphasized, the part of information planning, which is associated with the political component of broadcasting, turned out to be directly and harshly opposed to the information work of the media community, which is turning into an increasingly consolidated anti-government propaganda before our eyes. At the same time, the politicized part of the audience was divided into a liberal minority, which actually ignores the position and assessments of the "state" TV channels, and a politicized "loyalist" minority, which seriously, meaningfully perceives TV campaigns about spy rocks. There is every reason to believe that, according to the most daring and inflated estimates, all of them together – both Fronders and loyalists – are no more than 10 percent of the audience... The current ideologists of the "televideocracy" naturally defend their economic freedom, and, instead of creating a system with normal feedback, they simply broke it, this connection. And "economic freedom" is perceived as a sanction for the same moral irresponsibility. Only now we are talking not about the information and political sphere, but about the cultural, entertainment, emotional, psychological, and ultimately moral. According to the principle of economy of thinking and creative efforts, the maximum increase in the rating comes from the most rude, primitive baits (Yuriev, 2006: 81-83).

However, for all that, D. Yuryev argued, both state censorship and unscrupulous information wars of the oligarchs are not as terrible and dangerous as the transition of the process of formatting reality through television to chaos, to the arbitrariness of the most vile and miserable in the collective consciousness of the masses. Chaos is devoid of goal-setting, and in this sense it seems less dangerous than the malevolent oligarchs, but it is able to deprive everyone else of the goal-setting ability - from the first to the one hundred and forty millionth. And then all the achievements of the fighters against mediacracy will be meaningless, and the bottomless funnel will drag the country into the void, into the futurelessness, into the irreparable "never" (Yuriev, 2006: 85).

Sociologist A. Oslon reminded readers that the psychology of the masses has been well known for more than a hundred years, and the media, driven by the idea of rating, have significantly improved it. Sensation, scandal, mystery, exposure, anecdote, trick, fight, war, crime, vulgarity, obscenity: these are a small fraction of what has long been used as a means of entertaining the crowd. They have existed and will always exist, because every person at some point in his life feels the need to rest, get distracted, relax, compensate for something. There is nothing shameful in this (Oslon, 2003: 10). Many of the components listed above form the basis of daily TV news broadcasts, the basic characteristics of which are not "objectivity and impartiality", but relevance, "urgency", sensationalism, "exclusivity", "revealing", anxiety, the illusion of uniqueness and objectivity (Oslon, 2003: 27-29).

Thus, according to A. Oslon, news construct factoids – facts that first appeared not in reality, but in the news. Factoids are present in the news as if they were part of reality... News serves modernity and imposes modernity through a kaleidoscope of images that turn the recipient into a pilgrim traveling through the relative world. In such a world, there are no stable semantic systems, but only temporary conventions of what to consider today as white – black, good – bad, good – evil. Yesterday could be different, tomorrow could be different. News elevates the temporality, variability, conventionality and ephemeral nature of the world into an absolute... News and advertising are varieties of the same genre of arbitrary display of the world. The difference is that advertising aims to drown out the recipient's anxiety, while the news, in fact, tries to increase the anxiety (Oslon, 2003: 30-31).

Continuing the conversation about the news phenomenon, producer and film critic A. Prokhorov (1948-2020) wrote that under the guise of news, TV broadcasts another product –

a news show that is not necessary or useful to a person, but interesting to him as a viewer... This is how modern television creates the phenomenon of news totalitarianism – the total imposition on the viewer of a news view of the world as a news stream (Prokhorov, 2004: 14).

Sociologist G. Lyubarsky believed that the media is primarily interested in strengthening the transmitted impact, and not its content, consequences, role. They become a kind of catalyst that accelerates the most diverse processes in society to a critical limit... As a result, instead of trust, which is so necessary in the modern world as the basis of social interactions, the mass media create a specific intellectual product that allows people to live in this thinned social fabric without noticing the opening holes. The media, with considerable skill, draw an illusion against the background of an illusion, so that anyone can see the illusory nature of the news picture, and it becomes extremely difficult to discern the illusory nature of the background (Lyubarsky, 2003: 22, 26).

Film expert V. Fomin in his theoretical articles analyzed the folklore components of television programs, recalling that folklore aesthetics avoids direct everyday plausibility, straightforward copying of reality. Any situation in life, a completely ordinary collision, a human figure, as soon as they fell into the orbit of the folklore muse, unrecognizably color, escalate and transform into something sometimes almost unrecognizable. The main trump card of folk aesthetics is the unconditional victory of good, the indispensable triumph of the bright beginning, the restoration of the broken harmony of life. Folk artistic culture did not avoid the sad, sometimes terrible realities of reality. But the elements of the sad, terrible, tragic had to be tamed and overcome by all means (Fomin, 2001: 95).

In particular, V. Fomin believed that in Russia the folklorization of television affects not only the television programs that make up the grid of the main channels, but also Russian television series. If you scratch at least a little bit the “cops” and “national security agents” that still continue to breed on all TV channels, then it will not be difficult at all to find painfully familiar folklore fools from folk tales... Folklorization of television affects its purely linguistic sphere. Television texts are simply overwhelmed by the element of language “colloquialism”, jargon of all stripes, including thieves Fenyas. Folklorization of television is carried out not out of love, but more than selfish calculation. The limit of all dreams is to please his majesty rating. For the sake of increasing it, you can definitely go to any lengths. Up to the point of descending to folklore culture, which always knew how to respond to mass taste. But it is precisely to descend, to descend – because the folklore culture is most likely presented to the current television “populists” as the realm of the primitive, something so absolutely consummate, impenetrably oaky simplified. Apparently, the ideas about the mass audience's taste are just as “democratic” – the simpler, more vulgar, and vulgar the recipe for telepoil is, the faster and louder the success. And the horror is that folklore is chosen as a guide to this goal, perceived as the highest expression of simplification and artistic debility (Fomin, 2001: 98-99).

Sociologist V. Zvereva insisted that the news on Russian television of the 21st century is built on the principles and structure of the series: they should be expressed in a special language. They need to be interesting, dynamic, limited in duration, simple in form. They need to be addressed to different viewers and offer everyone something different. And so that at the same time they could be perceived in the background, they gave a person the opportunity not to strain at the TV screen... In a news series, there is a constant circle of heroes (government officials, media stars) and a set of interchangeable characters for one episode. It contains frequently reproduced types of events (“official summit meeting”, “clashes between the belligerents”, “report of the minister to the president”, “catastrophe”, “cultural event”, etc.), which require viewers to reproduce the same feelings. The information series is designed for the viewer's knowledge of the rules of the game, the possible development of a certain type of plot. A person, turning on an information program, as a rule, acquires a guarantee of the permanence of the world, the continuity of yesterday and today. Compared to a regular series, the viewer receives the same confirmation of the orderliness, regularity and therapeutic triviality of life, but produced here at a higher level, since the creators do not proceed from fiction, but from “reality”. Each issue-series tells stories related to such genres as detective, action, crime drama, melodrama or comedy, with their clichés, types, images, ways of organizing the narrative and typical assessments (Zvereva, 2008: 148-149).

V. Zvereva rightly noted that as in a work of mass culture, the text of the programs clearly defines the roles of heroes and villains, “good” and “bad” guys; stories are often accompanied by

morality, confirming the truth of the "triumph of good" or "restoration of justice." But at the same time, actual ideologies are reproduced in stable formulas: ideological messages are presented as something natural due to being placed in a form that is taken for granted for the consumer of mass culture (Zvereva, 2008: 150).

Referring to one of the "hottest" topics on Russian television – crime – S. Grushevsky said that by 2016, the dominance of Russian crime series, which occupy 14 percent of all television time, has become particularly clear. Newscasts (11 percent of TV airtime), talk shows about personal relationships (8 percent), domestic comedy series and morning programs (7 percent each) were left behind (Grushevsky, 2016: 18). Thus, it turns out that going beyond the usual norms of behavior, which we treat with fear and try to avoid in life (how many agreed to be understood or juried before a murderer?), turns out to be appealing in the form of a fictional story. There is, however, another explanation. The viewer is assured: in the last five minutes before the credits of the series, good and justice will almost certainly prevail, and evil will be punished. What cannot be said about the events on this side of the screen (Grushevsky, 2016: 20).

Within the framework of the context described above, D. Dondurey emphasized that media owners and media bosses are cunning when they unanimously claim that they do not influence the economy, do not win elections, do not rule the country. They are only intermediaries between life... and life. And this despite the fact that in the last decade the great virtual revolution is coming to an end, as a result of which both realities – the empirical one, in which we move, breathe, act, live, and the television one, edited, invented and shown to us from the screen – finally "collapsed", in psychological terms, they practically combined and television is now perceived, experienced, predetermines our reactions as "real", "real" (Dondurey, 2004: 18).

In his articles, D. Dondurey did not get tired of proving that it is TV that controls the consciousness of almost the entire population of the country through the most important tool – the formation of an "agenda": the choice of what is important, what is not, what we talk about, what we are silent about, how we evaluate (Dondurey, 2004: 20).

In the course of many years of research into the theory and practice of post-Soviet television, D. Dondurey managed to identify the main stereotypes that largely organize the television – and hence the life – space: 1) the media and the intelligentsia as a whole must resist the authorities; 2) despite the cult of sovereignty and patriotism that has been spreading in recent years, the vast majority of TV people doubt the chances of this enterprise for success, a kind of value trap is offered: to be proud of your country and not to believe at the same time; 3) there is no meaningful and clearly defined model of the future in Russia (Dondurey, 2004: 20-21).

D. Dondurey also drew the attention of the journal's readers to the fact that most media studies when studying not only the audience of TV channels, but also various aspects of production, as well as the product itself (including its quality characteristics), limit their approach to practically one media meter – rating indicators. Researchers are based on the belief that by the very fact of fixing the TV turned on, a person is always actively involved in what is happening on the screen... And such a "trifle" as an assessment of what he saw is never taken into account. So the rating, officially recognized as just a means of measuring the media audience, in fact, has become the main evaluation procedure, and as a result, the main and practically the only benchmark for the production of domestic television content (Dondurey, 2007: 126).

D. Dondurey reasonably believed that the most dangerous – and most important – consequence of the total power of this philosophy is that over the past years in our country a methodology has been formed for using the mechanism of the so-called "down selection" in the programming process. Its essence is as follows. It is much easier to attract viewers by working on the most ancient constructions of our orientation in reality discovered long ago by psychologists – sexual desires, the experience of possible violence, the expectation of death, feelings of the unknown, danger, inevitability, depression (Dondurey, 2007: 126-127). This is why Russian television shows with humanistic values are much less than those that focus on showing various types of violence, scandalous stories and sensational details of the private life of celebrities.

According to D. Dondurey, the content analysis of the plots of high-rated TV formats

makes it possible to isolate the following system of meaningful attitudes broadcast by federal TV channels on the perception of a TV product:

1. The world around you is very dangerous, aggressive, unpredictable. Man is totally surrounded by hostile space.

2. You are potentially subject to always unexpected blows of fate, which, of course, you do not deserve at all.

3. In fact, throughout your life – from childhood to death, with any care of parents, friends and the state – you in this world are not insured or protected from anything harmful, bad or offensive.

4. Always unfair, in most cases unconditional, insidious or unforeseen circumstances can take everything from you: health, livelihood, relatives, personal dignity, hope.

5. You, the viewer, often forget that there are a lot of different kinds of villains around you, unpleasant events, inexplicable manifestations of human ignobleness – betrayals, terrible thoughts and deeds, baseness, cynicism. We will cure you of your vulnerable romantic beauty.

6. All people, including the most famous and brilliant, those with power and success – rulers, stars, geniuses, heroes – are subject to absolutely the same misfortunes as you, an ordinary person. They are tormented, suffering and unhappy just like you, only until we show them on the screen – this is not known.

7. Life is full of information carefully and hypocritically hidden from the public about various pathologies, perversions, cruel circumstances, hidden vices of very famous and ordinary people. But when we vividly, with all the power of dramatizations, present this – carefully concealed – on the television screen, we will help you calm down, realize that you are not alone in your misfortunes. And thus we will honestly prepare for possible misfortunes, for future blows of fate.

8. You, the viewer, have always known that the world is rather wrong, it was before you and will be after – so seize the moment, live for today, think about yourself. And socially or politically, you will be better taken care of by others.

9. Do not be shy to look at the immoral actions of other people, especially celebrities, and related situations presented on the air. We must not deny ourselves, we confess, the masochistic pleasure of being interested in (and even admiring) other people's misdeeds.

10. Any sphere of private life, the most ordinary episode can become a material capable of arousing the enormous interest of the mass audience. You just need to be able to fish out, pull out of them the grain of potential attractiveness (Dondurey, 2007: 128-129).

D. Dondurey was convinced that the model of lowering meanings for the sake of simplifying their understanding, and, consequently, increasing the audience, operates in our country so completely, for a long time and without fail, that gradually a person begins to get used to its content. Doesn't respond to extreme scenes. Unconsciously, he dissolves into this deftly cut – in accordance with his own archetypes – truncated and traumatized world. Television here strengthens and consolidates everything that he himself is so afraid of. Thus, it fills a person's life with its non-humanistic understanding. But it helps him to free himself from his deepest fears, and with success and composure preserves them. It forms a dangerous meaningful context, if only by setting completely uninspiring versions of what is happening (Dondurey, 2007: 130).

Based on sociological research, D. Dondurey noted that on Russian TV, six out of every ten characters of the series act in one way or another on the territory of crimes, and a third of the plots of all news releases talk about them. But for a variety of reasons... neither the authorities nor public opinion object to this. They do not associate the rampant criminalization of the ether, say, with the scale of the export of capital abroad or with the ease of raider takeovers of companies. The enormous work of the media to preserve the socialist worldview among millions is usually not associated with their negative attitude towards employers, envy of the rich, widespread expectation of state support, especially with a low level of labor productivity. It is believed (by almost everyone) that life is something real, material, and therefore separate from the ephemeral, however demonized, television (Dondurei, 2013: 6).

Turning to the topic of the media and the mass audience, D. Dondurey believed that in Russia, unfortunately, an artistically trained audience is not reproduced to the necessary extent. There is a lack of advanced viewers capable of perceiving the best, that is, complex works of

world art. Entertainment literature and theater triumph... There is not enough intellectual atmosphere, almost no films and series are made where artists or scientists become heroes. The focus is mainly on TV and show business stars. It must be admitted that the fantastic possibilities and advantages of the great Russian culture in ensuring the modernization of our country, were not used in all their might. And they could become the most important help in building a new reality (Dondurey, 2007: 52).

And then D. Dondurey suggested, at first glance, quite logical, but, alas, as it turned out, utopian conditions for improving the situation in specific Russian realities:

1) to change the very setting of policy in the field of culture. From the concept of charity, the grace of the state – to move to the idea of investing in culture as an ideological and creative resource for development;

2) evaluate and project the state of culture in the same way as it is done in other areas;

3) to recode the semantic space itself from actions based on the principle “I don’t like it, but I look with pleasure” to the atmosphere (and even fashion) to the intellect, when smart people become heroes, creativity, activity, nobility, solidarity are promoted;

4) the aesthetic, artistic education of young people should be taken with no less responsibility than the creation of a favorable investment climate in Russia;

5) focus on the educational mission of culture (Dondurey, 2007: 52-53).

On the whole, sociologist K. Bogoslovskaya also agreed with D. Dondurey’s opinion, emphasizing that the highest rating is not for those formats that are attractive to viewers, but for those that simply provoke attention to themselves... It would be a mistake to think that TV only informs, enlightens, entertains, acquaints us with works of cinematographic and television art. Television creates a world beyond the limits of the personal experience of each viewer, demonstrates the laws of this world, normalizes the proper and the forbidden. On a national scale, this is the most powerful tool for shaping millions of people's taste, social patterns, patterns, feelings, moods, ideology, and much more. Ultimately, television is a means of forming national identity (Bogoslovskaya, 2003: 17, 20-21).

A similar opinion was shared by the culturologist V. Zvereva (Zvereva, 2009: 135-143). Based on sociological surveys, she argued that the audience gradually learns to consider what is shown to them as good, although, of course, they still have a longing for quality programs... In Russian culture, there is a constant, but not at all reflexive process of accustoming viewers to a lowering standard. The same attitude is characteristic of the creators of information programs, who are trying to use ever stronger stimuli in them (Zvereva, 2009: 126).

At the same time, numerous Russian television programs on a criminal theme have a strong ideological connotation. Through the constant transmission of images of crime, the viewer is informed that it is better for him not to leave the limits of his habitable space: literally outside the door of his apartment a dangerous world begins, where the strong eat the weak. See, they tell the viewer what happens to everyone all the time! Scared to go out of kink, flats, engage in interaction with other people. They are unpredictable, they can deceive, commit violence: people cannot be trusted. Survive as best you can and be glad that nothing has happened to you yet (Zvereva, 2009: 130).

However, in the course of a study of the results of sociological studies related to television, it was found that in the reviews of TV viewers there is always the thought that it is painful for them to turn on the TV in the evening after work and plunge into a hopeless world where large and small crimes are presented as a common human practice, which there is no alternative. The audience’s request to television program producers is different: show us a society that makes us want to live in it, not idealized, but subject to the “correct” norms adopted in other countries, and maybe then society will catch up to a higher standard. This demand comes from the audience, but it is very difficult to hear it in a situation where their voice is not of interest to the producers (Zvereva, 2009: 130).

Comprehending new media trends, when Russia was transitioning to differentiated digital media (including the Internet), and people began to build non-monological relationships with certain media and communication, V. Zvereva reasonably believed that the audience had more opportunities for critical comparative reflection (Zvereva, 2009: 131-132).

V. Zvereva also tried to analyze the phenomenon of the so-called glamor, relatively new to the Russian media. She recalled that this concept is associated with three contexts: 1) with the world of consumption of goods and services, 2) with fashion, shows, lifestyles, that is, the area of

certain cultural practices, 3) with media, glossy journals, books, television, delivering images for a large audience. So this term has a wide range of understanding. Such blurring is convenient, as it allows it, as a capacious empty form, to remain relevant, adapting to changing content. Glamor – magic, charm, attractiveness, charm. In current use, it is an image that has beauty, brilliance, charm. Most often they talk about glamor as a style and as an ideology (Zvereva, 2006: 18).

Further, V. Zvereva wrote that glamor on Russian TV (both in TV shows and in advertising blocks) is 1) the style of a chic successful life (media and show business, bohemia, rich entrepreneurs and the top office workers; 2) accustoming to this style representatives of other social groups, standing in many cases closer to the base of the “pyramid of material well-being” (stimulating the purchase of goods with all its resources, glamor seduces everyone, setting an unattainable, but alluring ideal to follow); 3) a set of ideological attitudes (Zvereva, 2006: 18-19).

At the same time, glamor as a style is characterized by a fashion for character (unpredictability, changeability, audacity, pampered rebellion). In contrast to naturalness, glamor cultivates its rather cruel laws. Behavior within their framework is often opposed to actions according to the usual rules (rationality, obedience to conventions, loyalty to others, democracy). The continuous creation and display of glossy “beauty” subject to the logic of the advertising image is one of the leading trends on the modern domestic television screen (Zvereva, 2006: 18-19).

At the same time, the language of glamorous news implies a mixture of the important and the insignificant, the high rate of speech of the presenter and the change of picture, the drama of contrasts in the plots, and the distance from what is happening. To present a topic, news programs use the clip technique: image and text are cut in such a way as to break the continuity of the narrative, regardless of what the reports are about. Fragmentation draws the viewer's eye to the screen, but it also sets up a barrier that does not let in meanings that exceed the level of a statement of fact. The style of a glossy television journal suggests respectability, but can shift towards boulevard; this movement can be traced not only in the choice of topic, but also in the intonation of empty secular conversation, applicable to the coverage of any problem (Zvereva, 2006: 26).

And this is at a time when on the Russian television screen there is not enough intelligible, intelligent conversation with the viewer, without banter, mannerisms and intonation “for their own”, there is a lack of reasoned speech of professionals, images of normal human everyday life ... In life, there are not only nymphs and demigods or criminals and law enforcement officers. The demand for such an alternative, as well as for other scenarios of success and a fulfilling life in the modern world, is expressing itself more and more clearly (Zvereva, 2006: 27).

At the same time, A. Kostyuk drew the attention of the readers of the journal that if we compare the supply and demand for entertainment programs, it turns out that the viewers themselves are ready to watch even more such projects than they are currently offered by television. Over the past four years, the total share of movies, TV series and entertainment programs proper in the total volume of broadcasting of Russian national TV channels has been steadily at about half of it, while demand, we recall, is kept at the level of 70 percent. This suggests that the TV industry will continue to increase the share of entertainment content in the near future, thereby supporting the trend of viewer interest shifting from diversity towards entertainment only. An additional confirmation of the popularity of such projects is the active development of entertainment channels in the niche segment (cable, satellite, Internet, cell phones, etc.), observed in recent years (Kostyuk, 2009: 119).

Sociologist I. Poluekhtova explained the commitment to television by an adult audience (especially of retirement age) by the ease and often free access to television programs, the absence of the need to take any special actions for television viewing, incur additional costs, and the simplicity of television language: according to the results of focus groups, the desire to relax, switch attention, distract from problems, relax after work is the main attitude of modern viewers (Poluekhtova, 2003: 112).

I. Poluekhtova believed that the taste expectations, evaluation criteria and preferences of the mass audience are provided by television itself, since the offer of recent years has formed among regular TV viewers (first of all, their quantitative and socially passive majority, most dependent on television as a source of information and means of entertainment) habit and

predominant interest in the reactionary spectacle, promising escapism and compensation, exploiting all sorts of human passions. The higher the proportion of such TV material, the higher the ratings, the more positive the ratings of the channels. The absolute majority of viewers today make up about two-thirds of the urban population, uniting older, less educated groups (this is the most numerous and permanent audience dependent on television for information, value, ideologically) and relatively younger contingents, peripheral in terms of the volume and nature of resources, in terms of the type of orientation. They are characterized by a relatively low level of education, a small amount of their own symbolic capital, and therefore dependence on more accessible and cheaper TV. But the most important thing is that now it is this “telemass” formed by the offer of recent years that dictates its own rules of the game and largely determines the reproduction of television content in its own image and likeness (Poluehtova, 2003: 113).

Eleven years later, reflecting further on the competition between television and the Internet, I. Poluehtova emphasized the continued influence of television even in these conditions: “The Internet and digital technologies have significantly transformed the entire media landscape, have become a catalyst for fundamental changes in approaches to the media business, legislation, television viewing, measurement, monetization. Despite the alarmism and apocalyptic scenarios of the 2000s, associated with the expectation of the imminent death of television, which will be replaced by the Internet, television is still quite alive. Moreover, it develops and expands its boundaries. Today, television content is freely distributed in different environments, on different technological platforms. It is available wherever there is Internet and any user device. Digital technology has not killed television, contrary to fears, but only made it stronger” (Poluehtova, 2014: 119).

TV presenter and literary critic A. Arkhangelsky complained that a paradoxical situation has developed in the Russian media of the 21st century: there is a substantive and economic instrument of the state order, but the very subject of its application is not. There are no new values. There is no positive mythology. There is no concept of a new Russia (Arkhangelsky, 2013: 13-14). But A. Arkhangelsky was convinced that many Russian media texts promoted readiness to die in the name of the state as the highest goal of life. War as a permanent and natural state of man. The meaning-forming core of history is not the victory over death, as it was in Soviet cinema, but death itself. From clichéd reconstructions of the past authors move to the aestheticization of war and finally to the worship of war. Today's quasi-patriotic cinema, preoccupied with ideological order, rewrites not so much the plot as the spirit of war itself as a space for heroism (Arkhangelsky, 2015: 30).

One can probably argue with the fact that on the federal channels of the 21st century there is not a single fashionable, well-known series about today (with one exception: the security forces and intelligence officers are allowed to be modern heroes) (Arkhangelsky, 2015: 42), and in Russian TV remains only the suggestion of the thesis of eternity, irrevocability, irremovability of the principles of present life (Arkhangelsky, 2015: 43). However, in general, the concern of the *Cinema Art* journal with the stereotype of Russian television formats is quite understandable.

A theoretical article by media researcher E. Vartanova was devoted to the problems of digital television, which, in her opinion, contributed to a change in society and people's lifestyle. Here she came to the reasonable conclusion that one of the reasons underlying the development of digital television today is the fragmentation of society itself. This is not only the formation of numerous channels for the delivery of information, but also the transformation and development of the social structure of society. Probably, the development of digital television will force us to reconsider its understanding based on the model of mass broadcasting. It has developed in conditions of non-interactive/passive TV viewing, limited choice of TV programs, monopoly of both the technological platform (TV) and infrastructure (ethereal broadcast networks). Today's television model is increasingly based on a fragmented audience that prefers independent choice of TV programs viewed on different screens and technology platforms. The new spectator behavior is characterized by non-linearity, independent choice of programs, downloading them from the Internet – all that is not typical of traditional television at all (Vartanova, 2015: 118, 122).

A number of articles in the *Cinema Art* journal in the 21st century were devoted to the problems of television film screening.

So film critic and culturologist K. Razlogov (1946-2021) wrote that by the mid-1990s, Russian television (primarily ORT and NTV) showed a significant number of Western class "A" films, but by the beginning of the 2000s the situation began to change for the worse, and the display of "ordinary cinema" was replaced by a stream of television series, and in the future, the quality of domestically produced serials will steadily increase and draw on the best creative forces of filmmakers (Razlogov, 2001: 95, 97).

Sociologist and film critic N. Venzher, based on the processing of monitoring data from film screenings on fourteen TV channels for the period from January 1 to September 30, 2014, concluded that Russian cinema on TV feels much more confident than in the cinema network. It does not need any financial state support, or patronage quotas, forcibly weaning unreasonable viewers from stubborn foreign cinema. Domestic film productions at that time, through open, "impudent", market competition, easily beat the hits of world film and television distribution on the TV platform (Venzher, 2014: 141-142).

TV series phenomenon

I. Poluekhtova, in our opinion, quite reasonably believed that the attractiveness of a television series is determined by at least three factors. First, its "length"; Secondly, the cost of one episode of an average television series is several times lower than the cost of an average feature film. And, finally, the third – fast and reliable payback and profitability. For almost ten years (from the end of the 1980s to the end of the 1990s) there was a slow maturation of the conditions for the production of television series (Poluekhtova, 2001: 7-8).

The sociological analysis conducted by I. Poluekhtova allowed her to formulate conclusions that are significant not only for the development of telecinema, but also for cinema as such: 1) by the beginning of the 21st century, the series on Russian TV occupied a very significant place in the structure of film programs of TV channels; 2) there was a glut of viewers with Western TV / film production; 3) financial difficulties and a shortage of new films forced Russian TV channels to switch to the Western model of film screening: 2-3 full-length films a week, the rest – serials; 4) it became profitable to shoot Russian serials (Poluekhtova, 2001: 16-17).

D. Dondurey, in fact, agreed with these conclusions: "For many years, Russian filmmakers have dreamed of introducing quotas for foreign film and television production. In the cinema, the implementation of this project did not work out, but on television – without any coercion, this dream came true... The seemingly unthinkable happened: our television series not only outstripped the famous Latin American "soap" and European, mainly French, products, but also such brilliant television series made in the USA... that took first place in all world ratings. Moreover, the serials that have been filmed in our country in the past two years have pushed even the holy of holies of domestic film production, Soviet cinema, into the net" (Dondurey, 2003: 166).

Sociologists K. Bogoslovskaya and S. Solntseva, based on the results of the focus groups, concluded: the viewer and the series, as it were, conclude an unspoken agreement on conventions, a convention that we will consider this "real" and that not. The "visible habitat" of the characters of the series, as a rule, is richer than is possible by Russian standards for people of their circle. The generally accepted conventionality of the situation is especially significant for the audience: the apartments of the heroes of the series should always be more expensive and cleaner than those "real" ones in which the characters described in the film could live. Attempts by some TV projects to deviate from this generally accepted convention in the direction of "life truth" causes irritation and rejection of the audience: "we have seen poverty." Despite the fact that all the viewers understand that "this does not happen", they do not want to get closer to reality. It is important to note the indispensable shift in the composition of characters in modern serials relative to the social structure of Russian society: "up" (oligarchs, bankers, models, successful businessmen and artists, crime bosses, etc.); "down" (homeless people and other declassed elements, prostitutes, drug addicts); "sideways" (people of exotic specialties and inclinations and those who are in "exotic" places: detectives, rural policemen, border guards, pilots). Series based on "cult" figures replicated by the Russian media (oligarchs, bankers, homeless people and prostitutes, as well as detectives and bandits) today have for viewers the characteristic of "real reality" (Bogoslovskaya, Solntseva, 2008: 147-148).

A very curious result of the study was that the "significance" of watching these stories gives viewers a sense of a symbolic touch on the modern social ideal: power – money – big cars,

"exotic" minorities and "untouchables". The presence of such, now already stereotypical, figures gives the serial space the "unreality" sought by the viewer (one of the newest varieties of "fabulousness"). It is expressed, in particular, in a kind of projective identity: "Let bandits, prostitutes and oligarchs experience real troubles and violate laws and regulations, and we will look at this and draw our own conclusions." This situation endows the ordinary viewer with symbolic omnipotence, because the image of a "common man" on the TV screen is not popular either with viewers or with the creators of serials" (Bogoslovskaya, Solntseva, 2008: 148).

K. Bogoslovskaya and S. Solntseva summarized and highlighted the most characteristic "rules" for creating popular TV shows: 1) characters' feelings, both negative and positive, should be presented "in close-up"; 2) basic scenes should be made at the level of suspense; 3) the plot intrigue should be maximally tense, which fully corresponds to fairytale and folklore stories, which can be conventionally called "Cinderella", "Robin Hood" and "The Rich also Cry"; 4) the shift of characters and characters' images to simplicity is necessary (the audience is in demand of clear and most recognizable character types). And "the more real the problematic situation (housing problem, lack of money, illness) that is raised in the 'serial world', the more real a way out of it the serial should offer - otherwise the integrity and symbolic security of the 'serial world' will be violated" (Bogoslovskaya, Solntseva, 2008: 148).

Based on sociological surveys of television viewers about films and their characters, K. Bogoslovskaya concluded that on the one hand, mass audiences want to see stories about life, but about a life in which there are no insoluble problems. On the other hand, television is subject to the laws of the market and is forced to shoot what will get it reliable ratings, rather than examine the real issues and conflicts that exist in society. The television hero can be a Hero because he is a protagonist for solving a problem whose urgency is obvious for the audience, but there are no problems on television (Bogoslovskaya, 2012: 142).

At the same time, K. Bogoslovskaya singled out two types of successful television formats: 1) explosive, but at the same time a one-time success... achieved through the use of the "fist" of means to attract viewers' attention: famous actors, action, landscapes, technology, special effects, big budget; 2) success associated with the stable sympathy of the audience for the format, with the desire to "live in it". It is achieved due to the deeper properties of the series or program and ensures the duration of the screen life and the possibility of re-broadcasts (Bogoslovskaya, 2012: 142).

An analysis of the results of sociological surveys showed that the thirst for a calming ideal that allows you to relax and unwind is much easier to satisfy on the basis of the past, which allows you to create an ideal hero who performs major deeds for the good of the country. In addition, the past in the minds of the audience is safe and already saturated with images. The image of Ivan the Fool, archetypal for Russian culture, becomes relevant for the audience. Ivan the Fool, in addition to external "stupid" qualities, is characterized by humor, the ability to get out of the situation, "including the fool", and, in the end, come out of it as a winner. Separate features of Ivan the Fool are characteristic of many characters of modern television ... The audience is also waiting for the heroes of professionals in their field... This is the hero's focus on business, and not on acquisitiveness, this desire to see that professionals work for goals and values, not just for money. And, ultimately, the desire to see a country focused on creativity and common sense. Such a professional hero can support the audience's patriotism, and the audience's need for this is very strong: The hero must be thinking, intellectual, for the Motherland... Regarding the psychological qualities of the hero, it is interesting that the sense of humor is almost in the first place among the mass audience. It seems to be surprising: the main sought-after quality of a modern hero is not honesty, courage, courage, but a sense of humor (Bogoslovskaya, 2012: 143-144)

As a result, K. Bogoslovskaya formulated the following components of the mass popularity of any kind of television formats in Russian conditions of the 21st century:

1) an exciting plot: a clear, bright, topical intrigue, the presence of a well-developed love line, emotional richness of events (suffering and overcoming, etc.), positive resolution of problems;

2) getting into the mythological pool of preferences of a wide audience associated with folklore, the implementation of the concepts of justice and a decent life;

3) socio-cultural and historical significance of the topic;

4) affirmation of the "originality of Russia", patriotism (Bogoslovskaya, 2013: 77).

In 2014, K. Bogoslovskaya again turned to the analysis of mass media preferences on the example of serials, highlighting 12 so-called meta-plots that attract the widest audience: 1) the emergence of a romantic "prince": the demand for this meta-plot is more typical for a female audience); 2) "Ostap Bender" (a very relevant metaplot for a country where fraud and corruption are woven into the very fabric of society); 3) "Romeo and Juliet" (dramatic story of true love); 4) "Anna Karenina" (dramatic love triangle); 5) "Fathers and sons" (the eternal conflict of generations); 6) "Trojan War" (hostile confrontation, enmity and hatred, nobility and self-denial: the demand for this metaplot is more typical for the male audience); 7) "The Count of Monte Cristo" or "Robin Hood" (the revenge of a positive character on enemies, the restoration of justice trampled on by them); 8) "Odyssey" (nconsolation in search of the Treasure); nine) "Robinson" (the popularity of this metaplot shows the long-lasting effect of the show "The Last Hero"); plus metaplots that are less relevant in Russian conditions: 10) "The catastrophe and its consequences"; 11) "Time Machine" (fantastic journeys into the past and future); 12) "Hamlet" (a metaplot connected with the hero's inner world) (Bogoslovskaya, 2014: 131-132).

At the same time, K. Bogoslovskaya is convinced that in the demand for all metaplots, the archetypal features of the Russian national consciousness described by many Russian philosophers are very clearly traced - the desire for a miracle, the need for suffering, the thirst not for the rule of law, but for some kind of universal justice (Bogoslovskaya, 2014: 132).

In 2019, K. Bogoslovskaya analyzed the results of a sociological survey of viewers, during which they were asked to suggest ideas, plots of television series that they would like to watch. At the same time, although the ideas of series proposed by respondents are much closer to everyday life than what modern TV offers them, however, in many cases, these ideas are strongly influenced by standard crime and melodramatic TV stories (Bogoslovskaya, 2019: 153-167).

As a result, it turned out that, compared with the general field of the content of modern series, the scenarios of the respondents are dominated by:

- serious stories about life, about the ways of the country's modern and historical development: the fate of an ordinary person, orientation to reality, "vitality" (this is more typical for a male audience);
- stories about the relationship between parents and children; stories about how to build relationships (this is more typical for a female audience);
- good, lyrical comedies;
- fantastic plots, but not cosmic or technocratic, but socio-historical, telling about possible options for the development of the country;
- stories focused on the life of young people, on their problems (suggestions from an audience under the age of thirty) (Bogoslovskaya, 2019: 154-155).

K. Bogoslovskaya believes that the obsession of Russian TV channels with standard crime and melodramatic stories is due to the requirements of unification, orientation to proven (including abroad) stereotypes and fear of risks, censorship and self-censorship. Reproduction of the old is cheaper, especially when it comes to crime series. Achieving a strong level of intrigue, in which weapons are the means of developing energy, rather than scientific discovery or vivid character, is much easier and cheaper than creating a deep, meaningful dramatic plot. The mythological component of the series, the basic plot metaphors based on archetypal plots, are also not as diverse as they could be, according to the audience... It is clear that unification is based on the cheapest ways to achieve the highest possible rating in the absence of sufficient television diversification (Bogoslovskaya, 2019: 156).

Reflecting on the phenomenon of modern serials, media researcher and journalist A. Bystritsky reminded the readers of the *Cinema Art* journal that thirty years ago the cultural hierarchy was arranged in such a way that film masterpieces were at the top, and serials were located several floors below: this hierarchy assumed that dramatic depth, psychological sophistication, and the like were attributed to films made exclusively for cinema viewing. The serials were assigned the role of entertainment, a means to kill time, to relax after a hard day (Bystritsky, 2014: 136). However, in the 21st century, this situation began to change, and many TV series have now become full-fledged works of art, while expensive commercial cinema turned the cinema into a popcorn entertainment center: the audience in its mass goes there to experience those feelings with the help of special effects. the dexterity of people and the power of technology (Bystritsky, 2014: 137).

Film critic I. Kushnareva also wrote about the same trend: "Why are we looking forward to the premiere of a new series today, rather than another film premiere? Why is it fashionable to watch TV? The concept of "quality television" is one of the key concepts in the media theory of the last two decades. But this phenomenon is not a miracle of the birth of art from the void, it has socio-cultural, economic and technological preconditions" (Kushnareva, 2011: 5).

Of all the Russian television series of the 21st century, the *Cinema Art* journal probably paid the most attention to the outrageous *School* (2010) by V. Gai-Germanika.

D. Dondurey believed that the series *School* is a model of producer creativity in all its components. In working with the new "agenda", with a meaningful context, with the moods of social strata, with television formats and their style, with the ambitiousness of the authors, with the casting, with the prejudices of the potential audience. However, it seems to me that the main thing in this project is an experiment with the accumulated, but not yet realized, sense of long-allowed freedom. With its borders, corridors, horizons. As well as the latest, although not explicit, technologies for promoting modern virtual products. *School* is probing the soil of impending or, more precisely, ripening content changes, not so much anticipating as mastering the possible ideological turns here. It's not about the quality of "authenticity" or paradocumentary style, which seemed to be the most powerful and hooked on the live sound, a hand-held camera, unusual angles, cropped close-ups, details of everyday details that are unpleasant for many. Just an adequate and rather mild reflection of behavioral patterns and moral climate by progressive viewers was recorded as a plus. The disadvantages of this *School* are also obvious and have already been fixed: bias in the selection of material, no one teaches anything, the lack of minimal intellectual requests among the characters, flat dramaturgy. For all that, these explain little. Deprived of volume, real sharpness, but also, more importantly, textured falsehood, this series, almost for the first time in twenty years, explores the forms and boundaries of the truth allowed in the current serial practice (Dondurey, 2010: 5-6).

D. Dondurey was convinced that the *School* for the first time mastered, at least in the first approximation, many painful points in the everyday existence of future adults, and not children. That is why relationships with business partners, parents, sex, bosses, money, beliefs or lack thereof are so closely developed. Social inequality, distrust, betrayal, cooperation or deceit are all the same as in adults. Only much sharper, more painful, unbearable. And, finally, without the main color of domestic TV – crime (Dondurey, 2010: 7).

Y. Bogomolov, in his discussion of the *School*, went even further, arguing that in this series, the children of the children of today's children will judge not only the morals that prevailed in the Russian school at the beginning of the 21st century, but also about the mindset in Russian society, about its moral climate, about other things that are immaterial, intangible. And at the same time, they are extremely important for understanding where and where we are going. With the change in the social structure, with the collapse of the system, almost all the former institutions found their failure. Among them is the school with its command-administrative technology of education and upbringing. That balance between the generations of fathers and children, which was maintained in humane Soviet films, turned out to be sharply disturbed. The "school" of Germanicus is an inverted command-administrative pyramid. She is extremely unstable. absolutely unreliable, torn apart by internal contradictions and destroyed by the influence of external factors – corruption, social unhappiness, interethnic conflicts, etc. Any wind of change can shake it and knock it down. It is even strange that it is still able to function somehow (Bogomolov, 2010: 27-28).

Six years later, the critic T. Kruglova noted that in relation to media texts, especially on the school theme, productive results are given by concepts and theories that make such phenomena as the postcolonial syndrome, gender transformations, trauma as an event and process, group and personal identity, representation of collective memory. Thus, "sociality" in the artistic fabric is not singled out as material, plot or typical circumstances, recognizable signs of the surrounding reality, as is typical for the classical art criticism approach, but is found at the level of optics of analysis that places the text in the coordinate system of a particular social theory (Kruglova, 2016: 138).

In this sense, media texts that critically talk about the modern Russian school can easily detect the collapse of the usual hierarchy and order that regulates relations between teachers and students. The authority of the teacher is extremely low and is not supported even at the level of formal adherence to the rules. The "process control" resource appears either exhausted or

unreliable. In fact, teachers are not representatives of the authorities, translators of officially accepted cultural and social norms, and it is this function that united the classical school at all stages of its history – from the beginning of the New Age to the end of the industrial director society. Let us leave the question of the level of teaching, the quality of teacher training, their personal human status outside the brackets... Class – like a community – in a state of chaos, it begins to spontaneously establish its own understanding of order, almost always reproducing the signs of archaic societies gravitating towards shadow (mafia) or criminal structures. Relationships are built and regulated by the law of the strong. In relations between students, blackmail and bribery are widely used, a “scapegoat” is chosen, a rigid differentiation is established into dominant and subordinate, almost constantly in a state of liminality (humiliation and deprivation of rights, lack of personal significance). Most often, power is seized by an informal leader endowed with psychotypical signs of a charismatic, skillfully manipulating his adherents. It is such a leader who begins to resist the power of the teacher, and a duel unfolds between them, the outcome of which is always unpredictable. The teacher faces a difficult choice imposed on him by the current alignment of forces: either he is drawn into a state of confrontation, using an arsenal of military actions (threat, fear, punishment, deprivation of rights, etc.), or he tries to comply with the traditional educational mission based on the principles of persuasion, humanism, respect for the personality of the student. The authors of the films offer various ways out of the described situation, but the situation itself most often resembles a war, both in a “cold”, symbolic version, and quite “hot”, with a threat to health and life (Kruglova, 2016: 138-139).

It is curious that *Sparta* (2016) became a kind of peak of this kind of “school series” structure on Russian TV of the 21st century, where this kind of relationship reached almost the maximum, while in the cinema this trend was quite evident in *Teacher* (2015).

Reality show phenomenon

The article by the culturologist M. Lipovetsky “Reality show”, published in the *Cinema Art* journal in 2001, is a kind of vivid example, when the seemingly quite logical conclusions of the researcher are refuted in reality in just a few months.

Speaking about popular American reality shows, M. Lipovetsky at first reasonably noted that “the storm of interest in reality shows did not happen by chance at the beginning of the century. ... the point is rather that the postmodern concept of simulacrum and simulation became the property of mass culture by the end of the century. ... Reality shows are an attempt to go beyond simulation, an attempt to experience reality as such, albeit in experimentally built scenery, but “in truth”, and not pretend” (Lipovetsky, 2001: 47).

However, an unexpected (and soon completely refuted by the entire course of the development of Russian television) conclusion was made that reality shows like the American *Survivor*, the first season of which aired in 2000, “are completely inapplicable to Russia. It takes several generations to overeat with comfort and technology in order to want, at least for a short time, to a primitive cave, to paradise in a hut, or, even worse, to a barracks. All the difficulties of a desert island will be successfully replaced by a communal apartment and amenities in the yard. And if you add a drunken neighbor to them, then not a single survivor will definitely survive. The rejection of such a sacred thing of Western civilization as privacy, the rejection in which the main “zest” of *Temptation Island* is hidden, is also irrelevant for Russia: first one should understand what this privacy is and why it is needed, and then try to implement it” (Lipovetsky 2001: 48).

However, the appearance of the Russian analogue of *Survivor*, which began broadcasting on the ORT channel on November 17, 2001, completely refuted the arrogant forecast of M. Lipovetsky, largely divorced from the dynamics of Russian TV development. The Russian *Survivor* called *The Last Hero* easily survived about a dozen seasons, attracting millions of viewers to television screens. And for this success, *The Last Hero* did not need at all to “overeat comfort and technology for several generations” and to deeply understand in all details what privacy is...

However, the first in a series of Russian sensational reality shows was the television project *Behind the Glass* (an analogue of the Western *Big Brother*). Its action took place in the Moscow hotel “Russia”, in a specially equipped room with television cameras and mirrored glass. Three boys and three girls for 35 days (since October 27, 2001) were under television surveillance around the clock, without the right to talk on the phone and access the Internet.

The daily broadcast of this reality show was on the TV-6 channel and on the Internet.

The success of the reality show *Behind the Glass* was huge, so it is logical that the *Cinema Art* journal dedicated a theoretical article to its phenomenon.

O. Aronson systematized the opinions of the mass audience about this TV show: 1) accusations of immorality, obscenity, playing on bad viewer instincts; 2) the belief that this something radically new, which goes beyond the scope of only a TV program, turns out to be something more, some kind of social experiment on society with the help of TV.

And here O. Aronson had a series of doubts: "What, didn't television peep before? Didn't put your cameras everywhere you could? Didn't he get in where they didn't want to let him in? Yes, this has always been one of its main functions. And what is a live broadcast, in which "life itself" now and then declares itself in various little things that can no longer be edited, cut, edited? Moreover, the television camera is now hunting for these trifles, and they are becoming an integral part of not only live broadcasts, but also of many recorded programs... The desire for reality (the presence of "life itself" with the truth) is no less intense than the desire to be deceived, seduced by some pseudo-reality. Or more strictly: desire is something real that cannot be simulated, and it acts constantly as a substitute for visible (simulated) reality" (Aronson 2002: 117-118).

Further, O. Aronson very accurately noted that in the course of such a reality show, real people immediately turn out to be a product of iconic and cultural production, their behavior is extremely conditioned by quite specific patterns, and above all television patterns. Their behavior behind the glass depends so much on the goal (to please the majority of the audience and get the main prize), on the television cameras aimed at them, that the line between natural behavior and playing in public is practically erased. At the same time, the "game" itself is sometimes so clumsy, straightforward, uninventive, and the characters are so uninteresting that the director twitches all the time, trying to offer the inhabitants of the glassware one or another genre, plot, to force them to depict something, recite, engage in some kind of artistic amateur performance (Aronson, 2002: 118).

On the other hand, the characters of this kind of reality show, during their constant presence on the TV screen, inevitably undergo a transformation, they become stars, and they themselves feel it. A long presence on the TV screen makes a star out of a person almost automatically. The screen endows the characters with a degree of individuality that they themselves did not suspect, and the less the hero is a person, the more clichéd he is, the easier it is for him to become a star, since he is an ideal empty form of the audience's desires and expectations. Or, in other words, the more the hero is mechanized in obscenity, the more attractive he is, since he translates "obscene" into the category of a template. Art and television have a fundamentally different relationship with "obscene". Whereas for art it is expressed in sublimation, which alienates the subject from its own desire, for television the key one is desublimation, which returns the viewer to his own desire through stereotypical images, through the legalized obscene (Aronson, 2002: 121).

Moreover, O. Aronson was convinced that at the same time, both the critics of the show and its defenders are, oddly enough, at the same time. Only if the former react like hypocrites, seeing obscenity in the very act of peeping and not noticing that the modern screen industry has long been dealing with transformed forms of this type of obscenity, then the latter are clearly hypocritical, pretending that we have before us "life itself", becoming transparent, while it is obvious that "life itself" is narrowed to a well-defined framework. Within this framework, only what can be seen on the TV screen remains, but what is still not customary to look at in life. In this regard, it is not at all accidental that one of the most discussed topics is the demonstration of sexual intercourse... And in this obscenity, that transgressive moment of any reality show, which makes them all so popular, manifests itself: a collision with repressed desires that we ourselves do not want to admit to ourselves. Sexuality is just the space where this is most evident. But you can also talk about different forms of violence, humiliation, betrayal and much more (Aronson, 2002: 118-119).

D. Golyenko-Wolfson (1969-2023) believed that the modern TV show no longer replaces (and does not crush) reality, abolishing its unpredictability. On the contrary, reality itself is assembled following the clichés and stereotypes of the TV show (Golyenko-Wolfson, 2002: 109). At the same time, the character of reality show, having appeared "sire, naked and transparent" in front of not conspiratorial and spy cameras, but frank cameras, gradually takes possession of

the cunning levers of medial control and begins to command the collective attractions directed towards him... As a result external symbolic force – be it a syndrome of bourgeois taste or a publicized symptomatology of social well-being – receives again and again the prerogatives of manipulative interference in the molding of reality show, turning it into a glossy banner of liberal-humanistic ideology (Golynko-Wolfson, 2002: 123-124).

A similar reality show *Behind the Glass*, but a much larger project *House / House-2*, aroused even greater interest among the mass audience.

The reality show *House* aired on the TNT channel from July 1 to November 1, 2003. It was replaced on May 11, 2004 by the *House-2* project, which is still on today.

Culturologist V. Zvereva believed that the multiplication of information sources in addition to the main goal – the best sales of products built around *House-2* – confirms the reality constructed in the show, makes its heroes the characters of a large multimedia story. This technique works well: the program is watched, argued about, which means it is attractive to advertisers. In the system of Russian television, the unspoiled audience is taught to love what is on offer... Statements about each hero contain certain generalizations that bring them under a certain recognizable type, so the game in a combination of pairs acquires the features of a more universal building of relations between the bearers of certain psychological, social, cultural characteristics. This function is usually performed by television films, and works of mass literature, novels for girls and boys. Here it is the same with real people with whom young viewers can relate, who are happy to indulge in "miscalculating the options" of relationships (Zvereva, 2007: 106-107).

Examining the long history of *House-2* broadcasts, V. Zvereva came to the conclusion that this reality show attracts viewers by the fact that it allows you to build a comfortable space commensurate with its real time... You get used to the heroes; they – like acquaintances and friends – come to the house for several years in a row at the same time. Viewers endow screen characters with their own meanings, see in them their own reflections or their opposites, potential friends, partners or rivals, invest dreams, fears, desires in them, complete the future scenarios of a happy or unhappy life. The format of a youth reality show contains great potential for presenting to the audience the views and patterns that society considers important for itself (Zvereva, 2007: 111).

Sociologist V. Kolotaev is convinced that *House-2* represents a private and, perhaps, the ultimate (if not to say transcendental) case of rebellion against the dictatorship of the mediating system of authorship, the figure of the creator, director, any censoring authority, endowed with the right to determine what the canonical the order of values and with what ideal the subject of culture should be identified. In *House-2* the viewer comes to the screen and demonstrates himself for himself, eliminating intermediaries in the form of teachers and authorities. The focus of the audience's attention is "simple" boys and girls with their inner world, ideas and, most often, meager cultural baggage (Kolotaev, 2009: 125).

V. Kolotaev emphasized that *House-2* is declared as a reality show, but the viewer is not presented with a completely pure reality. Scene sequences are edited, there are staged shots, the material is carefully edited, selected. Many situations are created artificially. The format forbids participants to talk about politics, books and movies, and discuss social problems. This narrows the already narrow range of topics for conversation. The participants play with life, reproducing, sometimes exaggeratedly, what they consider to be reality, and turn out to be closer to the "truth of life" than chronicles or documentaries. In *House-2* the so-called "simple person", always acting as a consumer of the spectacle, gets a chance to become the creator of the spectacle that reflects his world. The show really shows reality. In it, as in a mirror, an individual who can neither live nor play is reflected, in his usual state, which he considers the norm. The conversations of the youth of *House-2* are boring, rude and primitive. Phrases are full of utter clichés, nonsense and vulgarity. And it's scary. It is frightening, for example, that relationship builders do not realize at what primitive level of life and interests they are. This is a level of rough archaism with a pronounced intra-group hierarchy, in which there are "old men" in the position of army "grandfathers" and newcomers in the role of "spirits". Relations between men and women are subject to strict patriarchal norms (Kolotaev, 2009: 125-126).

V. Kolotaev drew disappointing conclusions from all this: "The phenomenal success of the show, which has been comfortably existing in the media space for many years, is ensured mainly by the fact that the project developers successfully use the basic need of the indie house-2 type

for their own purposes, the desire to be recognized. ... The fact of the existence and popularity of the project is a diagnosis of the disastrous state of society. This is a signal that something needs to be done not so much with the picture as with reality” (Kolotaev, 2009: 128-129).

The critic M. Davydova reminded the readers of the *Cinema Art* journal that at the beginning of the 21st century Russian spectators looked *Behind the glass* for the first time and were stunned. There, like fish in an aquarium, their compatriots swam: they ate, drank, joked, felt sad, indulged in the needs of a low life, made love... “Some of my sensitive compatriots complained in connection with this something like this: oh, how miserable and uncultured they (“glazers”) are, and why should I, so gentle, look at them! Is that the point? Would it really be easier if corresponding members of the Academy of Sciences were suddenly behind the glass? Here everything is much worse. ... Now television exhibitionism and television voyeurism have become the norm. They were made the norm. And this is just one step toward replacing all other norms, because TV shows are, for the most part, designed to provoke the basest instincts of citizens. And on both sides of the screen. ... This ethical neutrality of TV corrupts minds and hearts worse than any pornography... After all, the monstrous vicious circle, when the supply of filth generates its demand, and the growing demand generates even greater, that is even more rating, filth, is worse than any censorship” (Davydova, 2005: 93-94).

Talk show phenomenon

Culturologist V. Zvereva wrote that the interest of the mass television audience in talk shows is not accidental: these programs have their own strengths and potentialities. The viewer, facing various difficulties, is given to understand that his situation is not unique, that he is not alone: there are still people who are concerned about close questions, and those who are ready to share their life experience with them. It is the talk show that allows you to simulate situations, experience them together, enlisting the support of a virtual team, and pronounce acceptable lines of behavior, which makes up for the current lack of authoritative judgments and instructions. Such programs are important for the construction of sociocultural ideas, since they discuss the norms and priorities of a particular community, distinguish between “good” and “bad” judgments and actions. At the same time, they offer a range of assessments, from which a person can choose those that are closer to his views. Talk shows reflect viewers' interest in someone else's life experiences. ... Talk shows are always focused not only on communication, but also on therapy. It is assumed that each program will offer some, albeit intermediate, solution to the problem. Potentially, such programs can serve as a liberation from common cultural fears and prejudices. Finally, like other television programs, talk shows should also entertain the audience by keeping them at the screens (Zvereva, 2005: 73).

On the other hand, as V. Zvereva correctly noted, the number of “strange people” in the talk show is impressive. These are heroes who do not follow accepted patterns or who are ready for a public demonstration of their unsightly sides, who commit immoral acts and admit it... Exceptions can problematize the norm, expand its boundaries. At the same time, they confirm a rule that is only temporarily called into question. Viewers are invited to alternately feel like members of either a liberal community, open to new lifestyles and ideas, or a narrow group of true value keepers. The opinion of the audience in the final usually tends to the golden mean (Zvereva, 2005: 79).

Musicologist and culturologist T. Cherednichenko (1955-2003), through content analysis, came to the conclusion that the filling of studios in household talk shows is divided into three categories: soloists-exhibitionists, discussing, advising and simply present extras, leading stars and stars or the experts... We do not remember the frank talk show characters. They seem to all have the same face. We remember the leaders who do not confess at all... Individuals turn out to be those who do not turn outward, but provoke the self-turning of others. Individuals who believe in their uniqueness drown in mass indistinguishability, but at their expense, psychological manipulators gain weight in separateness. In turn, market prominence will expose them as well, so that human separateness simply has no one to define itself on. Individualism without the individual is the formula for current fame (Cherednichenko, 2002: 54, 58).

At the same time, according to T. Cherednichenko, in television talk shows renting personal existence to the spectacle does not just expand the scope of striptease. And even not so much expands as rethinks. Indeed, in a strip show, normally developed bodies are shown. On the contrary, talk shows talk mostly about behavioral excesses. Their norm is inferiority. Thus, the striptease, which began with the aestheticization of the bodily norm, continued with the

savoring of spiritual deformity... If ugliness is not perceived as an exception, the impunity of a person and, accordingly, his ontological innocence is recognized by the totem. If the deviant behavior is no worse than usual, then the attitudes of shame are inactive. Thus, there is nothing to fear and no one to reproach. Everything is equally correct... A new generation of free people, presented by confessional television, – innocent (not innocent, namely innocent – not recognized as guilty) shameless. And besides, not original personalities, but manipulated puppets. So, a devalued society – individualism without individuality – innocent shameless... TV somehow does not give another model of society (Cherednichenko, 2002: 59).

Advertising phenomenon

In one of her articles in the *Cinema Art* journal, V. Zvereva emphasized that rhetorical rules are more important than substantive ones in building the world of advertising. At the same time, as a rule, it presents a picture of a liberal society, where there are ideal conditions for free choice and self-realization through consumption. This is an improved image of "myself", a space in which, according to the creators of advertising, I would like to live. The world of advertising is built as an invariably positive, stable world, in which differences and tolerance for the "other" are cultivated, where instant, conflict-free solutions to problems are possible, and life itself is open and disposed towards the individual... Freedom as a value is realized in advertising mainly in the sphere of everyday life, home improvement. Therefore, she appears in the choice of clothes, food, cosmetics, entertainment, and is endowed with a special status. Here, the values of the middle class are affirmed – the main custodian, producer and consumer of the modern lifestyle: a prosperous family, harmony in relationships with oneself, the opposite sex, children, parents, friends, work colleagues. All this can and should be realized through the acquisition of new products. The achievement model operates here: buy and overcome the next milestone, buy and improve yourself and your life (Zvereva, 2004: 8).

For all that, the advertising world, of course, is regulated: addressing the target groups, such messages often place people in the framework of conditional social roles. So, if a woman in advertising is seen as a "mother" or "wife", then this role instructs her to take care of children, her husband, comfort in the house, cleanliness of the kitchen, satiety of the cat. If she is a "modern woman", then her task is to "keep up" and "cope with situations", which helps her with a variety of goods – from chewing gum and deodorant to a credit card and mobile phone. If she is presented as "just a woman", then she is required to tirelessly improve her appearance and monitor her health. In the same way, a "man" works intensively, rests in a company, thinks about the well-being of the family, social prestige, his health, attractiveness. "Small child", as a rule, it acts as an object of care and a "witness" to the naturalness and naturalness of products. "Grandmothers and grandfathers" guarantee the continuity of tradition, the transfer of experience from generation to generation, connection with the non-urban world (Zvereva, 2004: 8).

Culturologist O. Timofeeva reasonably believed that modern advertising, which is more primitive in artistic (than feature films) terms, paradoxically managed to advance much further in the use of dream work. In particular, television advertising – an unprecedented case of total mass hallucination – offers the viewer a dream reality and uses the principles of cinematic storytelling for this. Thus, advertising characters are able to undergo a lot of transformations, placed in a completely different and arbitrarily changing space-time through montage (a tiny chewing lozenge rapidly rises into the sky and explodes in a colorful fountain in which one can distinguish individual, too bright, fruits). Elements of this narrative can be highly hypertrophied and appear with no apparent connection to the main storyline (usually abstract symbols, logos of this or that company, or a sprawling picture of a product, as well as distinctly spoken aloud proper names) (Timofeeva, 2004: 25).

Based on the results of sociological research, O. Timofeeva came to the conclusion that to the question about the attitude to advertising, many tend to answer that they do not pay any attention to it and in a situation of daily intervention, as it were, let it pass them by, they simply do not take it seriously, they treat to it as an inevitable and almost imperceptible background. Or they pass through themselves, as if through a sieve, sifting out unnecessary information. However, it is precisely this ability of human perception to filter out unnecessary information that makes it defenseless against the influence of advertising as a stream of images. At first glance, this thesis seems paradoxical. But, looking more closely, we will find that such screening occurs against the background of some "clouding of consciousness". The defense mechanism

that it puts up against the shock of “truths” and images falling on a person, resembles a stupor. A clear consciousness, as it were, freezes, goes blind, dissipates, becomes absolutely permeable to external influences, maximally open... Therefore, the shocking details of commercials are often not remembered. The aggression of advertising, its inconsistency and inappropriateness in large quantities allow us to break down the resistance of healthy reflection and analysis. The commercial is a collective hallucination that we indulge in daily, many times a day. If advertising is a kind of dream, then everything should be understood in a completely opposite way. It is not advertising that exploits human feelings, but it is a person who exploits advertising in his own way, projecting his materialized sensuality onto it (Timofeeva, 2004: 27).

O. Timofeeva was convinced that advertising feels for us, instead of us and at the same time together with us. Or in other words: we feel advertising. This is a new sense organ that arose as a result of a natural mutation in the process of becoming a human viewer. Advertising objectifies the experience. Advertising is the same objective illusion, provided for everyone, but we enjoy it one by one. Our individual experience is molded into a single pattern, and it doesn't matter if it's a collective fantasy or not. The point is only that the individual itself as such is an illusion dreamed of by the collective unconscious, which is such a dream that – let's repeat this again – is watching us. The whole advertising world in its screaming absurdity is such a dream that our collective unconscious sees about us as individuals with consciousness (Timofeeva, 2004: 28).

Problems of Russian cinema: a sociological perspective

Analyzing the main trends in Russian cinema created in the 21st century, film critics and researchers A. Artyukh and D. Komm rightly noted that, thanks to state support, more than a hundred films of various genres began to be shot annually, aimed at both family and youth audiences. It would seem that such a rapid development of the industry should have been accompanied by a variety of author's ideological matrices. But exactly the opposite happens – the films of the so-called Russian mainstream are extremely similar to each other. It seems that someone has laid a general ideological scheme in the heads of their authors. For example, among films about a young hero you will not find films about angry youth, captured by the idea of freedom – neither existential, nor even sexual. There is a stream of fairy tales, infantile stories about the possibility of a miracle, which alone can shake up an inert, homeless life. It is as if the films try to suggest that it would be good to find a magic helper who can fulfill our deepest desires: to lead to a secure future, to more money, or to solve the problem with the figure that prevents career growth (Artyukh, 2008: 53).

At the same time, the difference between this kind of “management culture” and the usual bourgeois “gloss” is that it is aimed at young people. The ideal manager is always young and cheerful. Hence the predilection for fabulousness – after all, for a fairy tale, time and distance do not matter. But not all fairy tales are exploited, but only one: about Cinderella (Komm, 2008: 54). At the same time, management culture is the result of the formation of bourgeois values in Russia. This is not a subculture, not a marginalization of the mainstream culture. It conquers all spheres of life, plows up the minds of not only young, but also mature people. It is encouraged by the government, which is trying to bind society into a single system of action. It is presented as a successful life project. Cinema in this situation becomes not so much an instrument of ideology, as it was in Soviet times, when ideology was descended from above, as one of the effective technologies for planning (management) of life based on a flexible system of prohibitions and coercion, i.e. on biopolitical censorship (Artyukh, 2008: 55).

In this context, Krasnov wrote that although the space of domestic cinema is not necessarily subject to the rules of state ideology, it certainly depends on the current state of affairs and viewer demand. In this regard, commercial Russian cinema is hardly provocative or at all offensive; it is free of potential profanations and poignant social themes. And yet we have to admit that even these “soft” works are unexpectedly subject to contradictory, or rather, even paradoxical interpretations. The illusory pluralism in the interpretation of works of art is in fact dualistic, as is their function: works are either a product of consumption or an instrument of political propaganda. Perhaps we can stop at the frame of this metanarrative, because in an ideological sense, commercial films in the Russian industry are also dualistic: they are all politicized or “consumerist” to some degree (Krasnov, 2018: 83-84).

Politics and media

In the 21st century, the general editorial vector of the *Cinema Art* journal swung quite

sharply (especially after the Ukrainian events of 2014) towards the opposition to the authorities. One of the clearest evidence of this is the publication of an extremely politicized, pro-maidan article by D. Desyaterik (Desyaterik, 2014: 38-49) and similar texts.

Literary critic and TV presenter A. Arkhangelsky was convinced that the politicization of society, as well as the artistic environment, is inevitable in the new conditions. The artist will have to decide on the attitude to the basic concepts: freedom, state, power... Today, the artist has to decide for himself the question of freedom in conditions much less comfortable than five and ten years ago. But without resolving this issue, Russian culture will not move anywhere further (Arkhangelsky, 2014: 61).

Regarding the Ukrainian events of 2014 and their reflection in the Russian media, sociologist D. Dondurey wrote that the ways of formatting the semantic space on TV were: 1) control over the agenda (the topic of Ukraine has become absolutely dominant on any information platforms of the Russian Federation with a radical increase in the scale of the event being presented (the amount of time allotted for this, the size and detail of the plots, their genre diversity); 2) an almost identical circle of speakers of political television talk shows (the same 15-20 people moved from channel to channel, becoming national speakers on any detail of Ukrainian events, emphasizing their moral and ideological rejection due to the illegitimacy, nationalism and anti-Russian vector of the Kyiv authorities); 3) unambiguous interpretation of what is happening, relying on the emotional use of imperial archetypes and ignoring the economic and political-sanctions consequences of Russia's intervention in Ukraine (Dondurey, 2014: 29-31).

Of course, one can argue with the last statement of D. Dondurey, since in addition to a fairly stable group of experts defending a pro-Russian position in the conditions of the Ukrainian crisis, Ukrainian and Western journalists, experts regularly appeared on the leading channels of Russian television, expressing completely opposite political views.

Sociologist A. Borodina studied the ratings of the Ukrainian topic on Russian TV (Borodina, 2014: 107-111) and drew the attention of the journal's readers to the fact that in March 2014 news releases of state-owned TV channels for the first time in several years became the most popular programs both in Moscow and in the country as a whole (up to 25 % of the national TV audience). At the same time, such a hype around information formats was associated exclusively with the events in Ukraine and, above all (Borodina, 2014: 107).

In 2016, sociologist K. Bogoslovskaya published an article analyzing the results of group discussions with Russian TV viewers (the study was conducted in the spring of 2015, nine focus groups were held in three cities, three each in Moscow, Yaroslavl, Irkutsk, men and women aged 18-65 participated in the study) with the aim clarifying the mass perception of Russian-Ukrainian events (Bogoslovskaya, 2016: 59).

The conducted sociological analysis allowed K. Bogoslovskaya to come to the conclusion that the trust of Russian viewers in television messages is caused by their desire to return:

- from the disunity of recent years, when every man is for himself, to unity, to the values of kindness and mutual assistance;

- from individual success, which, with some effort, makes it possible to earn money for a car-apartment-cottage, but gives little to the soul, to that "general" that continues the work of fathers and grandfathers;

- from the feeling of "second-class" Russia to its primacy, to the increase of its wealth; it is based on a deep sense of Russian geographical scale and immensity (Bogoslovskaya, 2016: 66).

At the same time, K. Bogoslovskaya emphasized that her research over the past ten to fifteen years has shown a huge demand from the population for national ideals, an integral ideology and patriotism (Bogoslovskaya, 2016: 68).

As for the assessment of the mass Russian audience of Ukrainian events, focus group surveys showed that there was a great similarity with the political position expressed on Russian federal channels (Bogoslovskaya, 2016: 66-67).

K. Bogoslovskaya was sure that in Russia the success of television influence on the majority of the population is explained by the fact that viewers experience a feeling of insecurity and they have a feeling that they have been "attacked" by an alien ideology. Hence follows the desire to hide in a "powerful state" (Bogoslovskaya, 2016: 68).

Assessing the same political events in the socio-cultural context, A. Arkhangelsky wrote that after the events on the Maidan, "the Russian system of propaganda through the media in a

short time created a kind of third reality. To get into it, you don't even need to turn on your imagination: just turn on the TV, "although "the advent of the Internet and, as a result, social networks... seemed to forever solve the problem of scarcity and accessibility of information" (Arkhangelsky, 2016: 113).

Unfortunately, further in his article, A. Arkhangelsky presented this media "third reality" in an extremely simplified, if not primitive way, as a "hermetic, self-sufficient, stable quasi-system of ideas" (Arkhangelsky, 2016: 114).

A. Arkhangelsky believed that the media "third reality" turned out to be so attractive to the majority of the population, as it returns the mass audience "to a comfortable (infantile) state", when in order to have a "whole" and, most importantly, a simplified picture of the world, a person ready to sacrifice reality. Official propaganda offers a world in which there is no need to bear individual responsibility, to establish difficult contact with the world, but, on the contrary, to put up barriers to explain everything. A person entrusts personal freedom to the state – in return, receiving the illusion of his absolute rightness (Arkhangelsky, 2016: 115-116).

In our opinion, in this case, A. Arkhangelsky used the manipulative technique of the "default figure" tested for centuries, pulling Russia out of the global political context and attributing the phenomenon of the "third reality" exclusively to Russian media, while modern mass media have no boundaries, and the necessary power A "third reality" is easily created in any country on our planet, including such "strongholds of democracy" so beloved by liberals as the United States and the European Union. The subsequent confrontational political events that unfolded in 2022 once again clearly proved this (although there was a huge amount of evidence for this both in the 20th century and in the first two decades of the 21st century).

Phenomenon of the Internet and Cyberspace

In connection with the massive arrival of the Internet in Russia in the 21st century, the *Cinema Art* journal began to regularly publish theoretical articles on this phenomenon.

Back in 2002, D. Golyenko-Wolfson (1969-2023) was concerned that the authoritarian dominance of telecommunications undermines and invisibly abolishes the garbage factor, the factor of an insurmountable superficial barrier that hinders and hinders communicative exchange... The communicative space, cluttered with compressed information garbage, its strata and deposits, turns into dump of garbage informational enzymes... The ultra-fast movement of information stocks along communicative trajectories disables, loosens the mechanisms of filtering, selecting and screening out garbage. As a result, unrejected masses of information rush about and collide in the communicative field, leveling each other, losing the indicators of a coherent, full-fledged system of knowledge. Settling, condensation of waste recyclables, residual "trinkets" and "rattles" of information, useless "antiques" transform the modern communicative space into a blurred zone of absolute indistinguishability, whose vague outlines and constantly vibrating contours can be designated with a pun "trash-civilization" tag. Modern trash civilization involves both the glorification of garbage as an unaccountable environment for bioenergetic freedom, and its denigration, its presentation in the form of a vitally dangerous, negative matter (Golyenko-Wolfson, 2002: 87-88).

Ten years later, D. Golyenko-Wolfson turned to another acute Internet topic: demotivation and memes, proving that demotivators are combined into thematic groups depending on their ideological and content orientation: social, environmental, political, lyrical and directly humorous... Demotivators and other Internet memes, due to their linguistic nature, are extremely tied to the local socio-political context in which they are produced... Internet memes are no longer amusing cartoons or caricatured responses to reality. They claim to acquire a new role strategy, namely, to become a means not only of documenting, but also of eradicating social problems and shortcomings... Today, Internet memes and political demotivators express new ethical attitudes and aesthetic trends that shape the "art of protest" and its socio-political trajectories. Internet memes allow the masses of users (united by common protest impulses) to stand up for the assertion of their own political truth on the basis of grassroots democracy and network interaction, as well as indulge in grassroots (and sometimes avant-garde) artistic practices for the sake of comprehensive social reform (Golyenko-Wolfson, 2012: 92 -93, 97).

At the same time, despite all the "garbage" and "demotivational" problems, the Internet in the 21st century has already covered about five billion people on the planet and continues to increase its audience every year.

Meanwhile, V. Bokser reasonably noted that in the 21st century, the intensive

development of the Internet, including social networks, gave rise to an unfounded conviction that in the omnipotence and invincibility of Facebook and Twitter, and network technologies themselves were presented as an irreversible and universal antidote against the control of social processes and socially significant information by authoritarian and semi-authoritarian regimes. There was a conviction that in the fight for minds such an outdated brainwashing tool as television is hopelessly inferior to the Internet and social networks. Let fake pictures “for grandmothers” be shown on the box, but genuine witnesses with smartphones will most likely be at the scene of any events. The true picture will immediately spread across Facebook, and the entire Internet audience will know how it really was. And having learned, he will draw appropriate, progressive conclusions. All that remains is to be patient (not long at all!) when the TV audience remains in the clear minority (Bokser, 2015: 74).

One of such premature and idealized approaches to the role of media (including the Internet) in society can be found in the article by A. Kachkaeva, who in 2013 argued that when tablet computers fall into the hands of billions of children on Earth, working with them will gradually completely change approach to understanding the world. Thus, digital technologies not only contribute to the development of self-learning, but also help to form the skill of multitasking, stimulate self-expression, and transform the very principles of human behavior in the modern world... .. It is already obvious to everyone that networks have a new power. They are able to connect two worlds, two traditional and new forms of communication, although this connection relies on the already established practice of interaction and complementarity of the two models of communication. But the main thing that is worth keeping in mind is that it is social media – new communication channels – that are gradually becoming the main drivers of change (Kachkaeva, 2013: 94-95).

However, V. Bokser made very convincing arguments that the above "optimistic" theses are nothing more than a collection of myths:

Myth one: the Internet and social networks contribute to the promotion of pro-modernization values and accelerate the processes of globalization. In fact, the entire history of mankind teaches that any achievement of progress is used for anti-modernization purposes as successfully as it is for modernization.

Myth two: The Internet as such, and especially social networks, are effective tools for consolidating public opinion. They contribute to the integration of views through the unimpeded and instant dissemination of truthful, uncensored information. [Although in fact] the purpose of networks is not so much to promote the integration/consolidation of the views of a significant part of the society, but to be able to differentiate on similar grounds with the subsequent "gluing" of relatively homogeneous virtual communities.

Myth three: The Internet and social networks provide unlimited freedom to choose sources of information, which means that citizens will be inclined to take advantage of this advantage and their choice will be more rational and unbiased. In fact, this corny contradicts the laws of marketing, psychophysiological patterns of perception and information theory (Bokser, 2015: 74-75).

Thus, television in the 21st century (especially in Russian conditions) as a whole retains its influence on the mass audience (and on the synchronization of public opinion), including through the broadcast of its programs on the Internet.

A theoretical article by film critic E. Maisel was devoted to one of the notable phenomena of the Internet of the 21st century – LiveJournal (LJ).

E. Maisel began his analysis of this phenomenon with the paradoxical thesis that LiveJournal in the era of its rise almost resembled communist space. Indeed, based on the definition of communism as a socio-economic formation based on public ownership of the means of production, without division into social classes, without money and implementing the principle “from each according to his ability to each according to his needs”, it is hard not to notice that LiveJournal was just such a place. A place that its inhabitants jointly and voluntarily built, without receiving any other dividends for this, except for the pleasure of the results of their work and the opportunity to use them in the future. With one, we repeat, a tiny exception - all this wealth (texts, images, archives, communication links, etc.) remained, nevertheless, in private ownership. This was noted in the User Agreement that each user signed when registering (Maisel, 2009: 137).

As in other social networks, in LiveJournal a completely new, unique type of Russian

person was born and grew up – a “blogger”... Is a unit of the information (and “post-information”) society, the recipient and transmitter (distributor) of “actual information”, he the very receiver who is at the same time a transmitter... The mobilization component is also respected — since a popular blogger is in no way inferior to a public leader in terms of his ability to mobilize his audience (thereby brilliantly illustrating the deep crisis of the institution of representative democracy in the society of the spectacle) (Maisel, 2009: 141). But further, the more the ideal signs of an ideal media are realized in LiveJournal (bloggers are decentralized, uncontrolled, mobile, etc.), the more obvious is the dominance of affect over meaning in it, and with it the rightness of Baudrillard, long before any Internet, insisted that the media were destroying rather than developing communication (Maisel, 2009: 142).

Although in the end, LiveJournal soon gave way as a result of stiff competition to other social networks, similar trends can be noted in any of them, and the initial optimistic and idealistic interpretations of social networks proved illusory, and the social networks themselves have largely turned into spaces of harsh political confrontation, fakes and network garbage.

In 2021, E. Maisel turned to an even more vibrant and influential Internet phenomenon: YouTube. Here, E. Maisel, in our opinion, quite reasonably noted that over the past quarter century the Internet has changed too, and quite a lot. From a space of scientists, geeks and freelance artists, from an environment full of creativity, hope and enthusiasm to assert the independence of cyberspace from state control... The Internet has gradually transformed into a sphere managed by managers, into a global – regulated, commercialized and mostly translucent – extension of the offline... Like Facebook, YouTube, once a fashion startup for the university public, has become the actual embodiment of this new, police (legal) commercial model of the Internet, which has gone from primary anarchism to a society of control, and now from a society of control to an increasingly confident biopolitics, personalizing news, advertisements and films for each user. Having started out as a youth platform for publishing and promoting music videos and home videos, today YouTube is not just one of the most intense centers of global digitization, but also a media outlet that competes with television with confidence (Maisel, 2021: 27).

One cannot but agree with E. Maisel when he writes that on YouTube the famous passivity of the moviegoer, the scopophile and the voyeur, the pervert, immobilized in a darkened cinema hall, has also undergone corrections. In the YouTube cinema, we can stop watching at any moment, rewind the movie, play it any number of times at any minute, finally, we can download the video file and subject it to our own manipulations and use in order to produce our own movie. From a spectator, we turn almost into a co-author, into a VJ, the degree of our inevitable active involvement is much higher than in a traditional film screening (Maisel, 2021: 29).

At the same time, it seems premature to us to believe (as film critics S. Taroshchina, 2020: 13-21 and K. Tarakhanov, 2018: 313, for example, believe) that by the beginning of the 2020s, the Internet had finally defeated television, since there together a lot of money goes with advertising, and there Internet platforms produce the most talked about films, including “new documentaries”. In fact, television in Russia has so far lost popularity only among a relatively small segment of the advanced (mainly youth) audience, and in general it still surpasses the Internet in its influence.

At the same time, with all the advantages and disadvantages of the Internet, one can agree with the opinion of film critic and culturologist K. Razlogov (1946-2021) that adherents of mass communications and information high-speed roads make the world space even more multifaceted, creating a technological basis for the formation of cultural communities of the most diverse types: from continental and national to regional, socio-demographic, sexual and translocal (Razlogov, 2006: 60).

Film critic and researcher A. Artyukh devoted one of her theoretical studies to the problem of cyberspace, emphasizing that the idea of cyberspace destroys the dichotomy of cybernetic technology and the human sphere, since each computer exists in consensus with the nervous system of its user. Cyberspace is both pictures on a screen and a nervous system directly connected to a computer network; this is a sign of the total triumph of technology: deeply intimate, thanks to biotechnological implants, existing not outside, but inside the body and brain... The transuniversal existence of cyberspace expands, liberates consciousness like drugs. It provides the possibility of multivillage, hyper-dimensions, an enchanting look at things from different points of view (Artyukh, 2002: 53).

Further, A. Artyukh, in our opinion, quite reasonably wrote that limiting the fantastic idea of cyberspace with the concept of a “global information network”, users are trying to master the newly discovered “unknown lands” using the most advanced principles of colonial policy. The computer screen turns into a kind of mirror reflection of the society of late capitalism with its new digital economy, net-politics... For users, cyberspace is not a world of dreams, but a place for creating fandoms and a mirror of the society that masters it... The user position is an alternative to the romantic myth of the information age, the myth of freedom of information, which owes much to the first hackers, who were called collective dreamers of a universal computer utopia... The shamanic position is based on fundamentally different laws. Shamanism is alien to the idea of the limits of knowledge; it was the belief in its infinity that contributed to the search for knowledge in divine revelations, ecstatic visions, and dreams. The idea of cyberspace as an electronic hallucination organically fit into the mysterious spheres, possibly hiding secret knowledge (Artyukh, 2003: 91-92).

In this context, A. Artyukh wrote that the cinematography of technomisticism responds precisely to digital esotericism. Here the directors work using motifs and matrices of various mythologies, constructing a certain universal mythical image of the modern high-tech world. This construction is accompanied by a search for ways to update the mythopoetic language, as well as a new edition of the concept of "mystical experience", which is now interpreted as a kind of technological experience. The 1960s and 1970s were also accompanied by an explosion of mystical cinema in Europe and the United States, but modern film technology focuses on other ways of visionary based on new technologies. Unlike the previous generation of cinematic mystics, who sought the possibility of reality through occult methods and rituals based on the triad soul-nature-cosmos, modern technomysts build their visionary experience on another triad: psycho-bio-techno, which fits into the posthumanist or cyborgian paradigm (Artyukh, 2003: 94).

Conclusion. The authors of sociological articles in *Cinema Art* journal have managed to identify the main trends characteristic of the 21st century through a thorough analysis of the film process:

- the system of state support for film production in Russia began to have a negative impact on the situation with film distribution: the Ministry of Culture's financing of only the end result – film production – was reduced to a control and regulatory process, to the implementation of an economic function in the interests of a narrow circle of film producers, who make money from (almost) gratuitous state financial support in the film production process; producers do not care at all about the artistic quality or the distribution fate of the films;

- the Russian media's reliance on sensationalism, scandals, crime, vulgarity, etc. (in the pursuit of audience ratings) is palpable;

- a content analysis of stories from highly-rated media formats allows us to identify the following system of content attitudes for the perception of media texts: the danger and aggressiveness of the surrounding world; the need to live for today; the sphere of a person's private life becomes a material that can arouse enormous interest in the mass audience, etc;

- at the same time, the demand of a significant part of the mass audience for the producers of media texts is different: show us society in such a way that we would like to live in it;

- Russia (almost) does not have an artistically trained audience, so entertainment media texts predominate;

- the media not only inform, educate, and entertain; the media are a powerful tool for shaping millions of people's tastes, social samples, patterns, feelings, attitudes, ideology, and so on, and ultimately, national consciousness;

- the majority of Russian television viewers today make up approximately two-thirds of the urban population and unite older, less educated groups (this is the most numerous and permanent audience, dependent on television in terms of information, values, ideology) and relatively younger contingents, peripheral in the volume and nature of resources, in the type of orientations. They are characterized by a relatively low level of education, a small amount of their own financial resources, because of the dependence on more accessible and cheaper television;

- against this background there is an increase in the volume and projects of television series production, including Russian online platforms; this production is largely subject to the following stereotypes: characters' feelings are presented in close-up, without half-tones; key

scenes contain suspense; the intrigue is tense and based on fairy-folklore stories; socio-cultural and historical, patriotic significance of the theme;

- Russian viewers' trust in these kinds of media texts is caused by their desire to return: from the disunity of recent years to unity, to the values of kindness and mutual assistance; from individual success to that "common" that continues the work of fathers and grandfathers; from the feeling of Russia's "second-rate" to its paramountcy, to the multiplication of its wealth;

- against this background, the Internet has significantly transformed the media: a substantial segment of the youth audience has formed, which (almost) has no contact with television, but is in the field of social networks and other products of modern information technology; the most active representatives of this audience become the authors of media texts, many of which, being very successful, attract advertisers.

Conclusion. In the years 2001-2017, the circulation of *Cinema Art* was not mentioned in the imprint of the journal. According to data found on the Internet, the circulation of the journal in 2001-2017 was around two to three thousand copies, which is lower than even in the 1930s and 1940s. Since 2018, the journal's circulation initially remained at about the same level, but by the end of 2022 it had fallen to one thousand copies.

At the beginning of the 21st century, the editors of *Cinema Art* apparently realized that the attempts to turn it into a socio-political journal, made at the end of the era of "perestroika" and in the 1990s, did not bring the expected dividends. As a result, the magazine returned to the format of a cinematic publication. Hence the increase in the number of theoretical articles on cinema, which in the 21st century averaged eighteen a year.

Daniil Dondurey (1947-2017), who directed *Cinema Art* until 2017, maintained the journal's course towards a sociological understanding of the media process, while attracting leading authors in the field. The film critic Anton Dolin, who replaced him in the second half of 2017, on the one hand re-emphasized political accents and also strengthened passages in the journal texts that opposed the authorities, and on the other hand began to pay much more attention to the genres of mass culture in film.

Our analysis of the concepts of film studies (in the context of the socio-cultural, historical, political situation, etc.) in the journal *Cinema Art* in the 21st century has shown that the theoretical works on cinematic topics in this period can be divided into the following types.

- Articles and discussions devoted to the analysis of the theoretical heritage of the classics and the history of Soviet cinema (A. Fomenko, N. Izvolov, N. Kleiman, O. Kovalov, E. Maisel, E. Margolit, A. Medvedev, N. Sputnitskaya, V. Shmyrov, A. Shpagin, A. Shcherbenok and others);

- articles attempting to understand the film process at a theoretical level (O. Aronson, D. Golyenko-Wolfson, E. Maisel, L. Manovich, etc.).

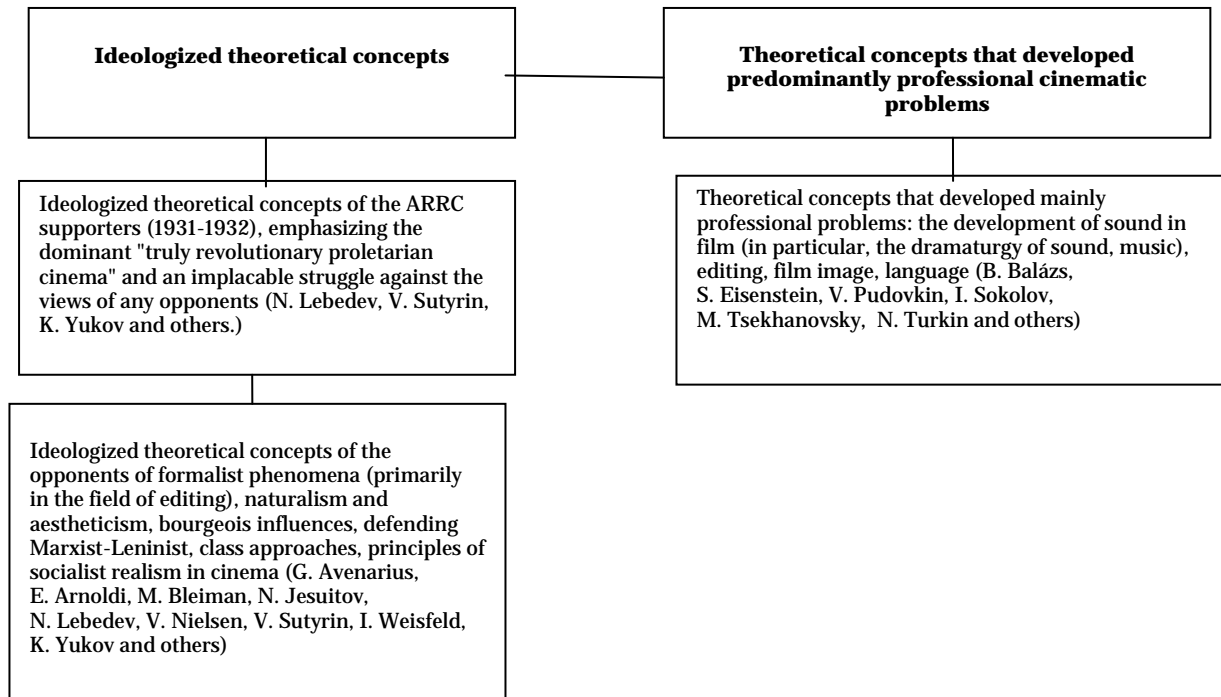
- articles devoted to the sociological and cultural problems of cinema, television and film distribution (O. Berezin, K. Bogoslovskaya, D. Dondurey, D. Golyenko-Wolfson, E. Maisel, I. Poluekhtova, K. Razlogov, V. Zvereva, etc.); at the same time, the analysis of the phenomenon of the Internet and virtual reality has become a new theoretical trend of the journal.

- theoretical articles on foreign cinema (A. Artyukh, D. Komm, N. Tsyrukun, etc.).

In general, *Cinema Art* in the 21st century, as in the 1990s, offered new interpretations of the history of Soviet and world cinema and tried to find theoretical approaches to the current film process.

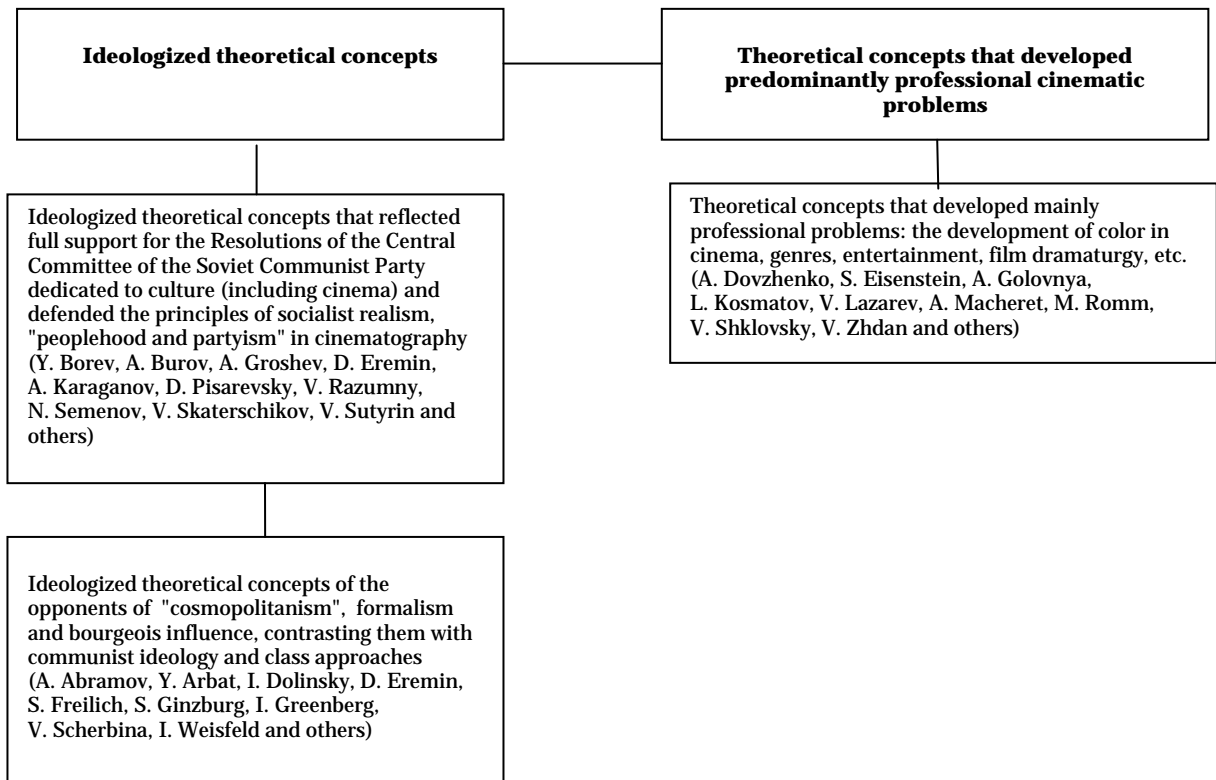
Synthesized graphically presented basic theoretical models of film studies concepts in the *Cinema Art* journal (1931-2021)

Main models of theoretical concepts in Soviet film studies presented in the pages of the *Cinema Art* journal (1931-1941)



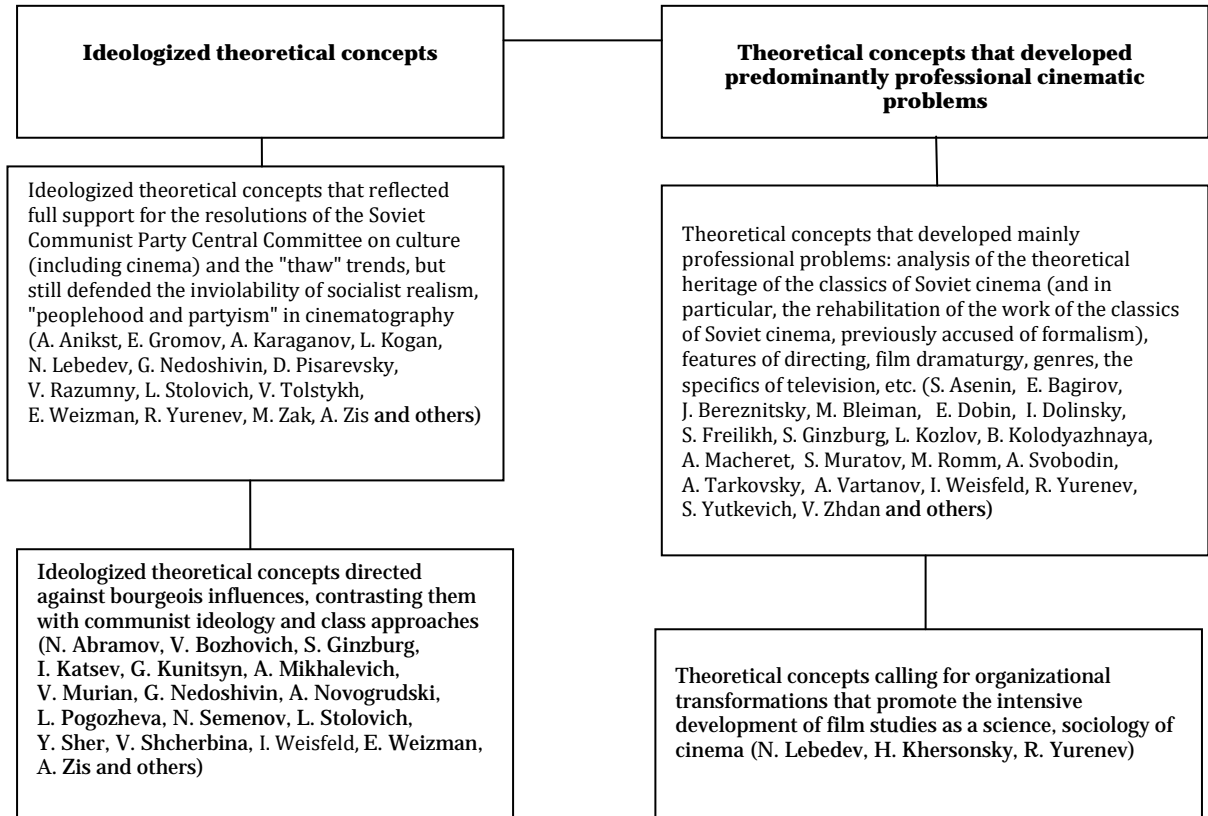
It should be noted here that while the principal film theorists in the 1920s USSR were the filmmakers L. Kuleshov, D. Vertov, and S. Eisenstein (remember that the *Cinema Art* journal goes back to 1931), in the 1930s Kuleshov and Vertov were accused of formalism and were virtually unable to publish articles in this journal. As for S. Eisenstein, he was also accused of formalism and subjected to persecution because of the film *Bezhin Lug*, so he managed to publish his important articles in the *Cinema Art* journal practically only after his official rehabilitation in connection with the release of his film *Alexander Nevsky* (1938). Thus, in the 1930s the *Cinema Art* journal was dominated by the highly ideologized theoretical articles of the aforementioned authors.

Main models of theoretical concepts in Soviet film studies presented in the pages of the *Cinema Art* journal (1945-1955)



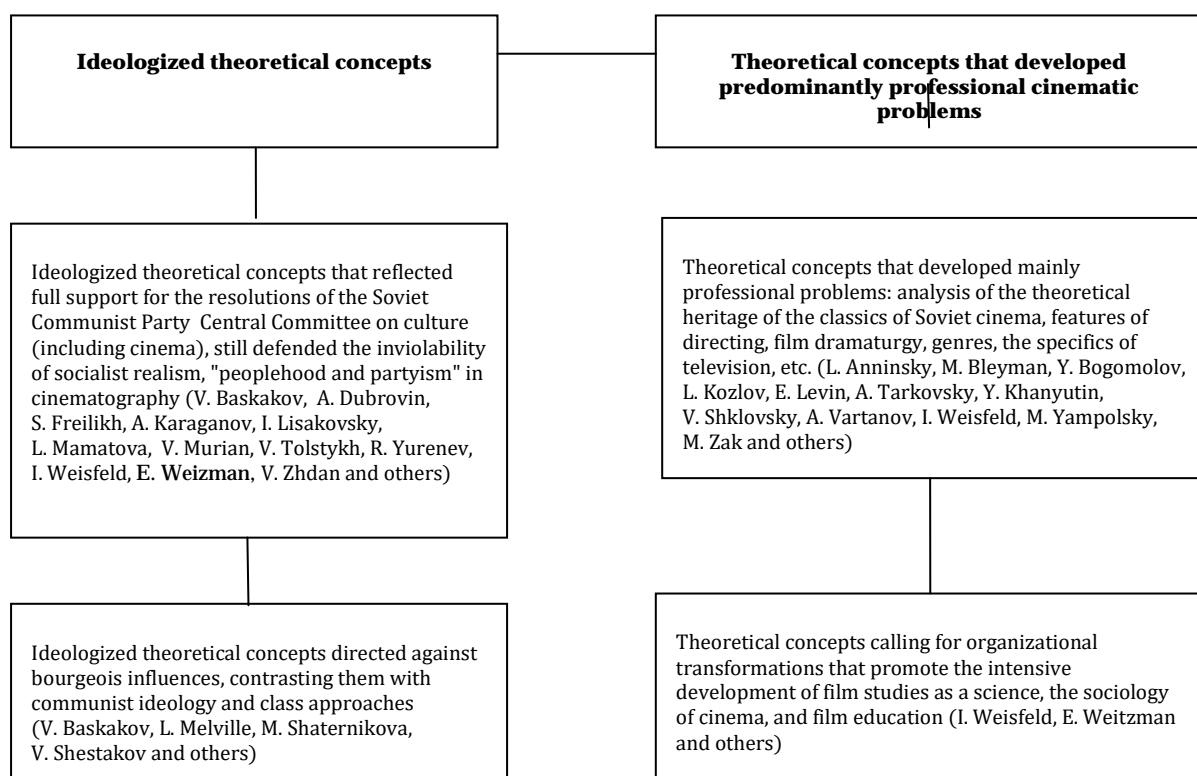
This period in the *Cinema Art* journal is marked, perhaps, by the maximum dominance of highly ideological theoretical articles.

Main models of theoretical concepts in Soviet film studies presented in the pages of the *Cinema Art* journal (1956-1968): "thaw period"



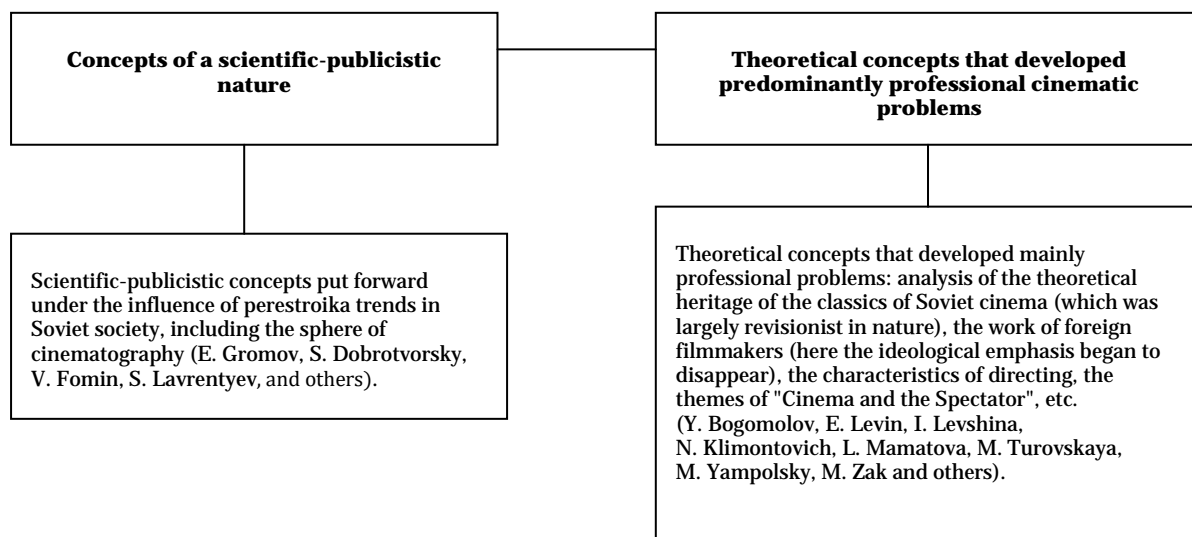
During the Thaw, the *Cinema Art* journal changed the vector of theoretical concepts to a large extent, and in particular, allowed itself the theoretical rehabilitation of the work of the classics of Soviet cinema, previously accused of formalism. Overall, with significant concessions to censorship, the journal tried to assert the right to professional analysis of the film process.

Main models of theoretical concepts in Soviet film studies presented in the pages of the *Cinema Art* journal (1969-1985): "stagnation period"



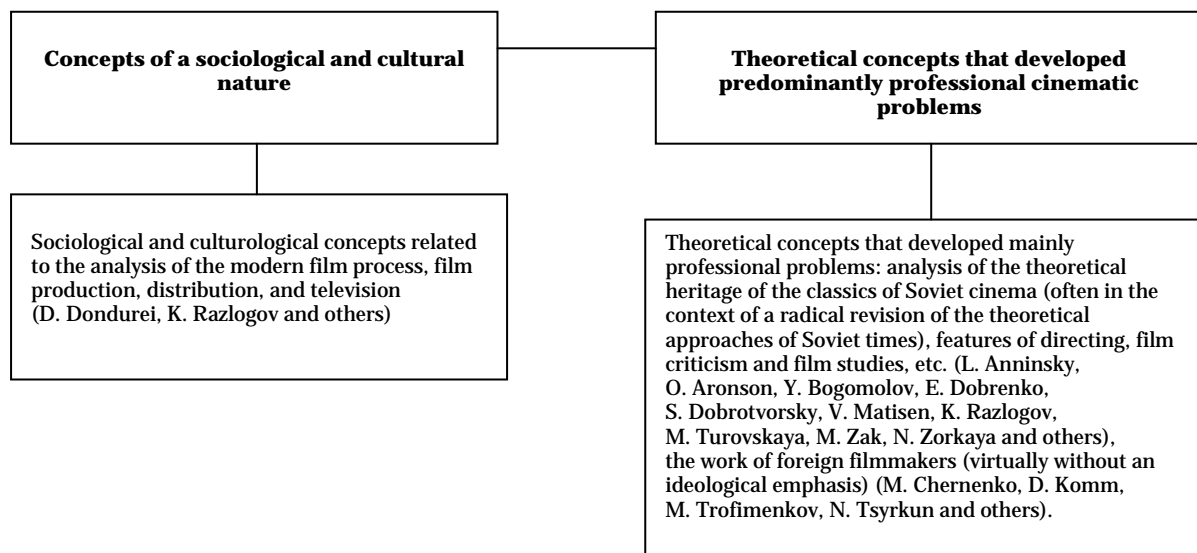
On the whole, the *Cinema Art* journal in 1969-1985 was, as during the Thaw period, within the typical model of a Soviet journal for humanities that, despite considerable concessions to censorship and power, attempted to keep at least half of its total text capable of artistic analysis of the film process (unfortunately, this did not allow even the least amount of criticism of the flaws in the works of the most "bosses" influential Soviet screen artists of the time). The journal was unable to maintain the thaw that was still strong even in the late 1960s and found itself largely in the ideological rut of Leonid Brezhnev's peak, although, paying tribute to Soviet propaganda, the journal was able to afford "in some narrow plazas" to publish meaningful discussions and important theoretical works.

Main models of theoretical concepts in Soviet film studies presented in the pages of the *Cinema Art* journal (1986-1991): "perestroika period"



On the whole, between 1986 and 1991 the *Cinema Art* journal stepped back significantly from the former ideological stereotypes of Soviet film studies and took up a position of a radical review of the history of Soviet and world cinematography and (in general) an objective evaluation of contemporary cinematography.

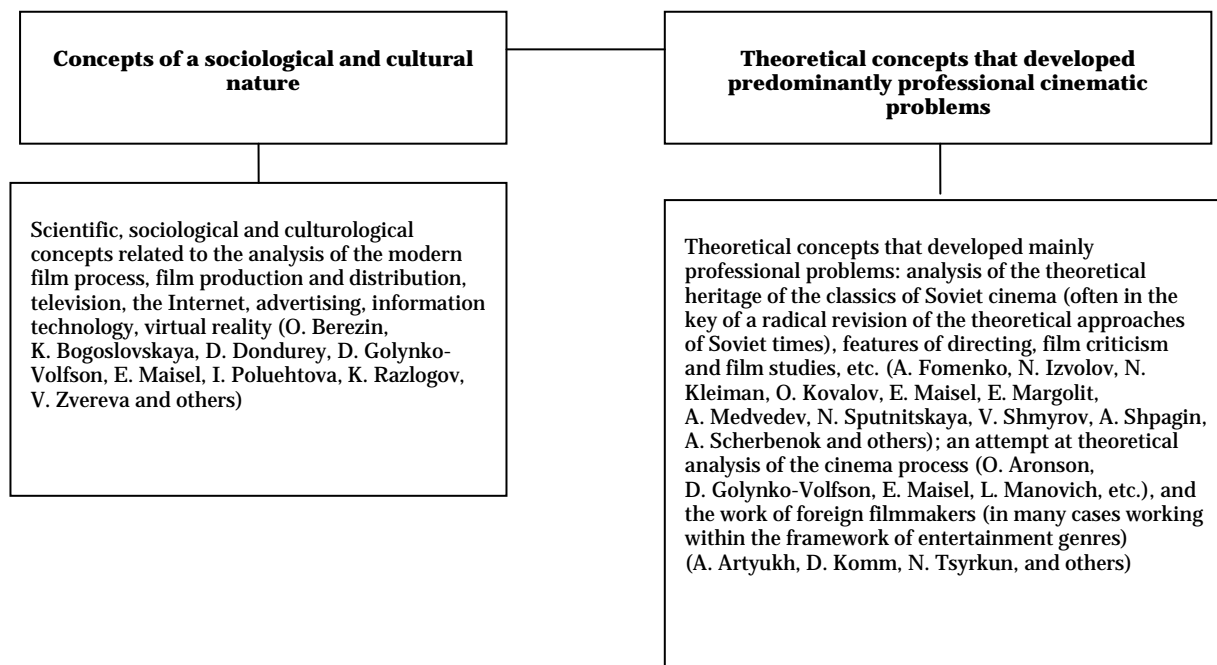
The main models of theoretical concepts in Soviet film studies presented in the pages of the *Cinema Art* journal in the first post-Soviet years (1992-2000)



Throughout the 1990s, the content of the *Cinema Art* depended heavily on political and economic events in the world and in Russia, and theoretical articles about cinema often occupied a very modest place on the journal's pages. The journal also witnessed a generational change among film critics and historians with the older generation appearing quite rarely (and some of them, formerly representative of the "state point of view," disappearing altogether), while the "middle generation" (who began their careers, mostly in the 1980s) was well represented and varied.

On the whole, the *Cinema Art* journal in the 1990s, just as in the Perestroika period, radically re-evaluated the history of Soviet and world cinematography and tried to objectively analyze the development of the current film process.

The Main models of theoretical concepts in Soviet film studies presented in the pages of the *Cinema Art* journal in the 21st century (2001-2021)



In the 21st century, the editors of the *Cinema Art* journal apparently realized that the attempts to turn it into a social and political journal, made at the end of the "perestroika" era and in the 1990s, had not yielded the expected dividends. As a result, the journal reverted to the format of a cinematic publication. Hence the increase in the number of theoretical articles on film, which reached an average of eighteen per year in the twenty-first century.

Daniil Dondurei (1947-2017), who headed the *Cinema Art* until 2017, maintained the journal's focus on sociological insights into the media process, attracting leading authors in the field. Anton Dolin, who replaced him in the second half of 2017, has, on the one hand, re-emphasized political emphases and strengthened opposition to the authorities in the journal's texts, and, on the other hand, has paid much more attention to mass culture genres in the cinema.

On the whole, in the 21st century, as in the 1990s, the *Cinema Art* journal offered new interpretations of the history of Soviet and world cinema and tried to find theoretical approaches to the current cinema process.

In particular, the authors of the *Cinema Art* journal through a thorough analysis of the film process managed to identify the main trends characteristic of the period of the XXI century:

- the system of state support for film production in Russia began to have a negative impact on the film distribution process: the Ministry of Culture's financing of only the end result, film production, was reduced to a control and regulatory process, and the economic function was performed in the interests of a narrow circle of film producers who received (almost) unsubsidized state financial support; producers had absolutely no concern for either artistic quality or distribution court
- the Russian media's reliance on sensationalism, scandals, crime, vulgarity, etc. (in the pursuit of audience ratings) is palpable;
- the content analysis of the stories of highly-rated media formats allows us to identify the following system of content attitudes on the perception of media texts: the danger and aggressiveness of the surrounding world; the need to live for today; the sphere of a person's private life becomes a material capable of arousing enormous interest in the mass audience, etc;

- at the same time, the demand of a significant part of the mass audience for the producers of media texts is different: show us society in such a way that we would like to live in it;
- Russia (almost) does not produce an artistically trained audience, which is why entertainment media texts predominate;
- the media not only inform, educate, and entertain; the media are a powerful tool for shaping millions of people's tastes, social samples, patterns, feelings, attitudes, ideology, and so on, and ultimately, national consciousness;
- the majority of Russian television viewers today make up approximately two-thirds of the urban population and unite older, less educated groups (this is the most numerous and permanent audience, dependent on television in terms of information, values, ideology) and relatively younger contingents, peripheral in the volume and nature of resources, in the type of orientations. They are characterized by a relatively low level of education, a small amount of their own financial resources, because of the dependence on more accessible and cheaper television;
- against this background there is an increase in the volume and projects of television series production, including Russian online platforms; this production is largely subject to the following stereotypes: characters' feelings are presented in close-up, without half-tones; key scenes contain suspense; the intrigue is intense and based on fairy tale folklore stories; the socio-cultural and historical, patriotic significance of the theme
- the trust of Russian viewers in these kinds of media texts is caused by their desire to return: from the disunity of recent years to unity, to the values of kindness and mutual assistance; from individual success to the "common" that continues the work of fathers and grandfathers; from the feeling of "second-rate" Russia to its primacy, to the multiplication of its riches;
- against this background, the Internet has significantly transformed the media: a substantial segment of the youth audience has formed, which (almost) has no contact with television, but is in the field of social networks and other products of modern information technology; the most active representatives of this audience become the authors of media texts, many of which, being very successful, attract advertisers.

P.S. And a few more words about this project. Working on the study of theoretical concepts of film studies in the pages of the *Cinema Art* journal, I have repeatedly returned in my memoirs to my personal conversations about movies with many film theorists, whose concepts have been analyzed in this monograph.

I happened to be acquainted with L. Anninsky, V. Baskakov, V. Demin, S. Freilikh, E. Gromov, L. Kozlov, N. Parsadanov, K. Razlogov, V. Razumny, I. Weisfeld, R. Yurenev, M. Zak, N. Zorkaya, and other prominent researchers in the field of cinema art. This greatly helped our team to shape the overall concept of the project.

Alexander Fedorov, the head of the project "The Evolution of Theoretical Film Concepts in the *Cinema Art* journal (1931-2021)", funded by the Russian Science Foundation (RSF, project number 22-28-00317).

Appendixes

Appendix. The main dates and events related to the historical, political, economic, ideological, socio-cultural and cinematic context in which the publication of the journal *Cinema Art* was carried out in 1931-1941

1931

The continuation of collectivization and the fight against the so-called "kulaks" (the active phase of which began as early as 1929), accompanied by a severe summer drought, which led to a significant decrease in the gross grain harvest (694.8 million centners in 1931 against 835.4 million centners in 1930).

January: as a result of the merger of the journals *Cinema and Life* (editor: J. Rudoy) and *Cinema and Culture* (editor: P. Blyakhin), the former political worker, journalist and organizer of film production V. Sutyurin (1902-1985) was appointed the editor of the journal *Proletarian Cinema*. Since the release of the first issue of this journal, the *Cinema Art* has been counting its history.

June 1: Premiere of the first sound film – *Start in Life* (directed by N. Ekk), which enjoyed great success with the audience.

S. Orelovich (1902-1937), a former Chekist and later organizer of film production, was appointed director of *Sovkino/Mosfilm*.

September: *The Society of Friends of Soviet Cinema and Photography* (until June 1930 it was called the *Society of Friends of Soviet Cinema*) was reorganized into the *Society for Proletarian Cinema and Photo*, the number of members of which reached 110 thousand.

Publication of an anti-Trotskyist article by I. Stalin in the journal *Proletarian Revolution*: Stalin I. (1931). On some questions of the history of Bolshevism. *Proletarian Revolution*. 6(113).

1932

February: dissolution of the central council of the society *For Proletarian Cinema and Photo*.

April 23: Resolution of the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks "On the restructuring of literary and artistic organizations", 23.04.1932.

April: publication of an article sharply criticizing the Society *For Proletarian Cinema and Photo* (S. Evgenov. (1932). Get the Society *For Proletarian Cinema and Photo* out of the impasse, rebuild work from top to bottom. *Proletarskoe photo*. 4: 11-15).

July 14: Resolution of the All-Russian Central Executive Committee on the liquidation of the Society *For Proletarian Cinema and Photo*.

October: one of the former political leaders of the USSR – L. Kamenev (1883-1936) – was expelled from the party for non-information in connection with the case of the "Union of Marxist-Leninists" and sent into exile in Minusinsk.

December: Beginning of mass famine in the USSR caused by collectivization and crop failures.

1933

January 12: The joint plenum of the Central Committee and the Central Control Commission of the All-Union Communist Party of Bolsheviks decided to purge the party and stop admission to it in 1933 and on the "anti-party group" of the former People's Commissar for Supply of the RSFSR N. Eismont (1901-1935), former People's Commissar of Internal Affairs of the RSFSR V. Tolmacheva (1887-1937) and others. At the Joint Plenum of the Central Committee and Central Control Commission of the All-Union Communist Party of Bolsheviks I. Stalin announced the liquidation of the "kulaks" and the victory of socialist relations in the countryside.

January-March: continuation of mass famine in the USSR caused by collectivization and crop failures.

January: *Proletarian Cinema* journal is renamed into *Soviet Cinema* (this renaming was most likely due to the fact that the authorities headed for the unity of "the entire Soviet people", without the former ideological emphasis on the dictatorship of the proletariat).

February 11: Resolution of the Council of People's Commissars of the USSR "On the organization of the Main Directorate of the Film and Photo Industry under the Council of People's Commissars of the USSR". B. Shumyatsky (1886-1938) was appointed head of the Main Directorate of the Film and Photo Industry.

November: former party functionary, responsible Secretary of the Board of the *Association of Revolutionary Cinematographers*, editor of the journal *Cinema Front*, head of the scenario workshop *Sovkino*, deputy chairman of the board of the *Society of Friends of Soviet Cinematography*, member of the bureau of the film section of the Russian Association of Proletarian Writers, deputy executive editor of the newspaper *Cinema K. Yukov* (1902-1938) was appointed editor of the journal *Soviet Cinema*.

December: L. Kamenev (1883-1936) was again reinstated in the Communist party and appointed director of the scientific publishing house *Academia*.

December 26: theater and film director L. Kurbas (1887-1937) was arrested in the case of the "Ukrainian military organization".

1934

January 26 — February 10: XVII Congress of the All-Union Communist Party of Bolsheviks.

July 10: Decree of the Council of People's Commissars of the USSR "On the Formation of the All-Union People's Commissariat for Internal Affairs of the USSR".

July 10: G. Yagoda (1891-1938) was appointed People's Commissar of Internal Affairs of the USSR.

August 17 — September 1: First All-Union Congress of Soviet Writers.

October 9: Establishment of a trade union of film and photo workers.

December 1: First Secretary of the Leningrad Regional Committee of the All-Union Communist Party of Bolsheviks, member of the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks, Secretary of the Central Committee of the All-Union Communist Party of Bolsheviks S. Kirov (1886-1934) was shot dead by a former Komsomol and party functionary L. Nikolaev (1904-1934).

December 1: Resolution of the Presidium of the Central Executive Committee of the USSR "On Amendments to the Current Criminal Procedure Codes of the Union Republics", which gave the right "to the investigating authorities to conduct cases accused of preparing or committing terrorist acts in an expedited manner. The judiciary should not delay the execution of sentences".

December: former political leaders of the USSR G. Zinoviev (1883-1936) and L. Kamenev (1883-1936) were arrested, expelled from the Communist Party and convicted in the Moscow Center case.

December: B. Babitsky (1901-1938) was appointed director of *Mosfilm*, where he worked until his arrest and execution in 1937.

1935

January 8-13: First All-Union Conference of Creative Workers of Soviet Cinematography, where a decision was made to dissolve the Association of Revolutionary Cinematographers.

February 21 — March 1: International Film Festival in Moscow.

May-July: B. Shumyatsky (1886-1938), head of the Main Directorate of the Film and Photo Industry, and a group of filmmakers accompanying him make a foreign business trip to Europe and the USA in order to adopt the best practices of Western sound film industry.

December 16: The Central Committee of the All-Union Communist Party of Bolsheviks established the All-Union Committee for the Arts.

1936

January 1936: the journal *Soviet Cinema* was renamed *Cinema Art* (there is a version that this renaming was due to the fact that the authorities wanted to emphasize that from now on cinema should not become entertainment, not even a means of political agitation and propaganda, but the Art of socialist realism in the service of the entire Soviet people).

January 28: An editorial in the newspaper *Pravda* (titled "Muddle Instead of Music") sharply criticized D. Shostakovich's (1906-1975) opera *Lady Macbeth of the Mtsensk District*.

June: liquidation of the *Mezhrabpomfilm* studio (*Soyuzdetfilm* was founded on its basis).

July 4: Resolution of the Central Committee of the All-Union Communist Party of Bolsheviks "On pedagogical perversions in the system of the People's Commissariat of Education".

August 19-24: Trial of the "Anti-Soviet United Trotskyist-Zinoviev Center". The main defendants: August 24: G. Zinoviev (1883-1936) and L. Kamenev (1883-1936), sentenced on August 24 to an exceptional measure of punishment.

August 25: G. Zinoviev (1883-1936) and L. Kamenev (1883-1936) were shot.

September 26: Party functionary N. Yezhov (1895-1940) is appointed People's Commissar of Internal Affairs of the USSR.

November 25 — December 5: The Congress of Soviets of the USSR, at which (December 5) a new Constitution of the USSR was adopted, according to which the Supreme Soviet of the USSR became the supreme body of state power in the USSR.

Former Chairman of the All-Union Committee for Radio and Broadcasting P. Kerzhentsev (1881-1940) was appointed head of the All-Union Committee for the Arts, where he worked until 1938.

1937

January 23-30: Trial of the "Parallel Anti-Soviet Trotskyist Center", where the Military Collegium of the Supreme Court of the USSR convicted former prominent party and government figures: N. Muralov (1877-1937), G. Pyatakov (1890-1937), K. Radek (1885-1939), L. Serebryakov (1888-1937), G. Sokolnikov (1888-1939) and others.

February 27: arrest of prominent party and government figures: N. Bukharin (1888-1938) and A. Rykov (1881-1938).

March 28: arrest of the former People's Commissar of Internal Affairs G. Yagoda (1891-1938).

April 8: L. Katsnelson (1895-1938), former first deputy director of *Lenfilm* for production and technical issues, was arrested on charges of counter-revolutionary activities.

May 27: B. Babitsky (1901-1938) dismissed from the post of director of *Mosfilm*.

June: former party functionary S. Sokolovskaya (1894-1938) was appointed director of the *Mosfilm* film studio.

June: N. Semenov (1902-1982), who worked in this position until December 1937, was appointed editor of the journal *Cinema Art*.

June 11: Trial in the "Case of the Anti-Soviet Trotskyist Military Organization" against former prominent military leaders of the Red Army. Defendants: A. Kork (1887-1937), V. Primakov (1897-1937), V. Putna (1893-1937), M. Tukhachevsky (1893-1937), B. Feldman (1890-1937), I. Uborevich (1896-1937), R. Eideman (1895-1937), I. Yakir (1896-1937). All of them were shot on the night of June 12.

July 10: arrest on charges of espionage and sabotage of the former director of the *Lenfilm* A. Piotrovsky (1898-1937).

July 17: S. Orelovich (1902-1937), former director of the *Mosfilm* studio, was shot.

July 18: the execution of the theater and film actor N. Canan (1892-1937), who played in the films *Khaz-Push*, *Two Nights*, etc.

July 30: Order "On the operation to repress former kulaks, criminals and other anti-Soviet elements" was issued.

August 3: A. Slivkin (1886-1938), deputy director of *Mosfilm*, was arrested.

September 3: the execution of the writer and screenwriter N. Borisov (1899-1937), the author of the scripts for the films *Ukraine*, *Hero of the Match* and others.

September 10: the execution of the screenwriter, playwright and poet S. Tretyakov (1892-1937), the author of the scripts for the films *Eliso*, *The Salt of Svanetia*, etc.

September 19: the execution of film actress Y. Mirato (1898-1937), who played in the films *Mysterious World*, *Moon Beauty*, *Princess Larisa*, *Shut up, sadness ... be quiet...*, *Not born for money*, etc.

September 23: the execution of the director and cameraman of documentary cinema I. Valentey (1895-1937).

September 27: the execution of the theater and film actor N. Nademsky (1892-1937), who played roles in the films *Benya Krik*, *Berries of Love*, *Zvenigora*, *Arsenal*, *Earth*, *Ivan*, *Deputy*

of the *Baltic*, *Prometheus*, etc.

September 28: the execution of screenwriter V. Zazubrin (1895-1937) (*Red Gas*, *Cabin on Baikal*).

October 8: Arrested and further convicted by the Military Collegium of the Supreme Court of the USSR for "espionage" the operator of the films *Merry Fellows* (1934) and *Circus* (1936) V. Nielsen (1906-1938).

October 9: theater and film director L. Kurbas (1887-1937) (director of the films *Vendetta*, *Arsenals*, etc.) was sentenced to execution.

October 12: arrest (on charges of espionage and participation in a counter-revolutionary organization) of the director of the *Mosfilm* studio S. Sokolovskaya (1894-1938).

October 15: the execution of the theater and film actress P. Tanailidi (1891-1937), who starred in the films *Ismet* and *Almas*.

October 29: The newspaper *Soviet Art* publishes a devastating article entitled "Clean up the *Mosfilm* studio" (*Soviet Art*. 1937. 50(396): 6).

October 29: the execution of the writer and screenwriter A. Volny (1902-1937), the author of the scripts for the films *Sunny Campaign*, *New Motherland*, etc.

October 31: the execution of the film director F. Lopatinsky (1899-1937), who directed the films *Duel*, *Karmelyuk*, etc.

November 3: the execution of the theater and film director L. Kurbas (1887-1937).

November 14: the execution of the writer and screenwriter D. Buzko (1890-1937), the author of the scripts for the films *The Forest Beast* (1925), *Taras Shevchenko* (1926) and others.

November 15: The former director of the *Sovkino* factory (since 1934 — *Lenfilm*) A. Piotrovsky (1898-1937) was sentenced to death, the sentence was carried out on November 21, 1937.

December 16: actor D. Konsovsky (1907-1938), who starred in the films *House of the Dead*, *Deserter*, *Traitor to the Motherland*, and others, was arrested.

December 22: arrest (on charges of participation in a terrorist counter-revolutionary Trotskyist organization at *Mosfilm*) of the former director of *Mosfilm* B. Babitsky (1901-1938).

November 24: the execution of the writer and screenwriter N. Oleinikov (1898-1937) (author of the scripts for the comedies *Wake Lenchka*, *Lenchka and Grapes*, etc.); poet and screenwriter V. Erlich (1902-1937) (co-author of the script for the film *Volochaev Days*).

November 29: Director and screenwriter D. Maryan (1892-1937), who directed the films *Life in the Hands*, *Dreamers* and *In the Far East*, was shot.

December 2: shooting of cameraman N. Yudin (1895-1937), who made the films *Dreamers*, *State of Siege*, and others.

December 3: the shooting of cameraman N. Efremov (1893-1937), who made the films *Whims of Love*, *The Devil*, *Swedish Match*, *Dangerous Age*, *Secret of the Tall Lady* and many others.

December 8: the execution of screenwriter G. Shkrupiy (1903-1937), the author of the scripts for the films *Blue Packet* and *Spartacus*.

December 15: the execution of screenwriter, writer and journalist A. Zorich (1899-1937), the author of the scripts for the films *Don Diego and Pelageya*, *Love*, *The girl is in a hurry to meet*.

December 20: shooting of film director N. Dirin (1891-1937), director of the films *My Son*, *Why Is It So?*, *Merry War*, and cameraman P. Chupyatov (1883-1937), who made the films *On the Far Shore*, *Forest Side*, etc.

December 23: arrested and further convicted Z. Darevsky (1901-1938) from *Mosfilm* Studio.

December 30: Execution of screenwriter, journalist, editor-in-chief of the magazines *Journalist* and *Screen* A. Kurs (1892-1937), scriptwriter of the films *Your Friend*, *Great Comforter*, etc.

(1937): film actor P. Pirogov (1904-1937), who starred in the films *Peasants*, *For the Soviet Motherland*, and others, was shot; director and screenwriter P. Svorkov (1891-1937), who staged the films *Gold Bottom*, *End of the Cranes*, etc.; director and actor S. Khodzhaev (1892-1937) (film *Before Dawn*).

1938

January-September: *Cinema Art* journal is published without the name of the responsible editor. Only the editorial board appears in the imprint of this period (without listing any names).

January 5: actor D. Konsovsky (1907-1938) sentenced to death.

January 7: B. Shumyatsky (1886-1938) was removed from the post of head of the Main Directorate of Cinematography by decision of the Politburo of the Central Committee of the All-Union Communist Party of Bolsheviks.

January 7: S. Dukelsky (1892-1960) was appointed head of the Main Directorate of Cinematography of the Committee for the Arts.

January 9: *Pravda* newspaper publishes an article entitled "What hinders the development of Soviet cinema" (G. Ermolaev (1938). What hinders the development of Soviet cinema. *Pravda*. 9.01.1938. 9(7334): 4).

January 12: the execution of the actor S. Shagaid (1896-1938), who played in the films *Aerocity*, *Rich Bride*, etc.

January 18: arrest (on charges of counter-revolutionary activities and espionage) of the former head of the Main Directorate of Cinematography B. Shumyatsky (1886-1938).

January 20: the execution of the cameraman of the films *Merry Fellows* (1934) and *Circus* (1936) V. Nielsen (1906-1938).

January 29: the execution of the cameraman K. Bauer (1880-1938), who made the films *Idols*, *Song of Triumphant Love*, etc.

February 3: former editor of the *Soviet Cinema* and *Cinema Art* K. Yukov (1902-1938) and Deputy Chairman of the All-Union Committee for Arts under the Council of People's Commissars of the USSR J. Chuzhin (1898-1938) were arrested on charges of participating in a counter-revolutionary organization and sentenced to death.

February 15: actor D. Konsovsky (1907-1938) died shortly before the appointed date of execution.

February 19: screenwriter and journalist I. Chubar (1897-1938) was shot.

February 28: the execution of film actor B. Schmidtsdorf (1908-1938), who played in the films *Royal Sailors*, *Ai-Gul*, *Wrestlers*.

March 4: the execution of cameraman D. Kalyuzhny (1899-1938), who made the films *Downpour*, *Karmelyuk*, and others.

March 2-13: Trial of the anti-Soviet "bloc of Rights and Trotskyists" in the Military Collegium of the Supreme Court of the USSR. The main defendants: former prominent party and government figures: N. Bukharin (1888-1938), A. Rykov (1881-1938), N. Krestinsky (1883-1938), H. Rakovsky (1873-1941), former People's Commissar of Internal Affairs G. Yagoda (1891-1938) and others.

March 10: The former director of *Mosfilm*, B. Babitsky (1901-1938), was sentenced by the Military Collegium of the Supreme Court on charges of participating in a counter-revolutionary terrorist organization to "the death penalty" and shot on the same day. One of the former leaders of *Mezhrabpomfilm*, Y. Zaitsev, was also shot.

March 10: Z. Darevsky (1901-1938), former director of *Mosfilm's* feature film studio No. 2, was shot.

March 15: execution of the former deputy director of *Mosfilm* A. Slivkin (1886-1938).

March 15: execution of former prominent Soviet party and government figures: N. Bukharin (1888-1938), A. Rykov (1881-1938), N. Krestinsky (1883-1938), G. Yagoda (1891-1938) and others.

March 23: Resolution of the Council of People's Commissars of the USSR "On improving the organization of the production of motion pictures".

March 23: Resolution of the Council of People's Commissars of the USSR "On the Formation of the Committee for Cinematography under the Council of People's Commissars of the USSR".

April 18: the execution of the cameraman F. Zandberg (1907-1938), who made the films *Do I Love You?*, *Moonstone*, etc.

April 21: execution of the former first deputy Head of the Main Directorate of the Film and Photo Industry under the Council of People's Commissars of the USSR J. Chuzhin (1898-1938), chairman of the All-Union Committee for Arts under the Council of People's Commissars of the

USSR, V. Stepanov (1895-1938), director and cameraman of documentary films.

May 8: the execution of the film director, screenwriter and artist B. Shpis (1903-1938), who directed the films *The Avenger*, *Engineer Gough*, and others.

May 18: the execution of the actor V. Portnov (1896-1938), who starred in the films *House in the Snowdrifts*, *Fragment of the Empire*, *Peasants*, etc.; the execution of the former first deputy director of *Lenfilm* for production and technical issues L. Katsnelson (1895-1938).

May 31: the execution of the actor and employee of the *Soyuzdetfilm* studio I. Kapralov (1891-1938), who starred in the films *Locksmith and Chancellor*, *Diplomatic Courier's Bag*, *Two Mothers*, and others.

June 3: Execution of documentary and popular science film director D. De Marchi (1902-1938).

July 29: the execution of the former head of the Main Directorate of Cinematography B. Shumyatsky (1886-1938).

August 22: L. Beria is appointed First Deputy People's Commissar of Internal Affairs of the USSR N. I. Yezhov.

August 26: the execution of the former director of *Mosfilm* S. Sokolovskaya (1894-1938).

August 28: the execution of film actress G. Egorova-Dolenko (1898-1938), who played in the films *Grunya Kornakova*, *Dawns of Paris*, etc.

September 3: shooting of documentary filmmaker A. Tamm (1897-1938).

September 6: shooting of the documentary filmmaker A. Dalmatov (1873-1938).

October 10: the execution of theater and film actor P. Borisov (1890-1938), who played roles in the films *Star of Olympia*, *Stella Maris*, and others.

October 22: shooting of documentary and animation filmmaker G. Knoke (1898-1938).

October 30: shooting of documentary filmmaker V. Bulla (1883-1938).

October: journalist A. Mitlin (1902-1941) was appointed editor of the journal *Cinema Art*.

November 7: the execution of the former responsible editor of the *Soviet Cinema* and *Cinema Art* K. Yukov (1902-1938).

November 14: Resolution of the Central Committee of the All-Union Communist Party of Bolsheviks "On the organization of party propaganda in connection with the release of the Short Course in the History of the All-Union Communist Party of Bolsheviks".

November 25: L. Beria is appointed People's Commissar of Internal Affairs of the USSR.

November: the execution of the actor and director A.-M. Sharif-Zade (1892-1938), who directed the films *In the Name of God* and *The Game of Love*, etc.

1939

February 9: the execution of film actor A. Safoshin (1895-1939), who played in the films *Prisoners of the Sea*, *Alena's Love*, *Girl from Kamchatka*, etc.

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

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

June: Head of the Main Directorate of Cinematography of the Committee for Arts S. Dukelsky (1892-1960) was appointed People's Commissar of the USSR Navy.

June: former party functionary I. Bolshakov (1902-1980) was appointed chairman of the Committee for Cinematography under the Council of People's Commissars of the USSR.

August 23: The "Non-Aggression Pact between Germany and the Soviet Union" is concluded.

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, populated mainly by the Ukrainian population.

September 18: joint Soviet-German communiqué stating 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 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.

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

1940

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 *Picture of Dorian Gray*, *Strong Man* (where he also acted as an actor), the performer of one of the roles in the film *White Eagle*.

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

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

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.

1941

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

July: Temporary cessation (due to the outbreak of war) of the publication of the *Cinema Art* journal.

September 1: the death of editor of the *Cinema Art* A. Mitlin (1902-1941) as a result of being wounded by a fragment of a German bomb.

Appendix. Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematographic context in which the *Cinema Art* journal was published in 1945-1955

1945

May 2: the capture of Berlin by Soviet troops.

May 7: the Act of Germany's surrender is signed.

May 9: end of the Great Patriotic War.

June 5: the signing of the Declaration on the assumption of supreme power in Germany by the governments of the USSR, the United States, Britain and France.

June 24: Victory Parade in Moscow on Red Square.

June 26: The charter of the United Nations is signed.

August 6: American atomic bombing of Hiroshima.

August 8: the USSR announces its entry into the war with Japan.

August 9: American atomic bombing of Nagasaki.

August 15: Emperor Hirohito of Japan announces Japan's surrender.

August 20: the USSR establishes the Special Committee on the Use of Atomic Energy under the leadership of L. Beria.

September 18: The U.S. Army Joint Chiefs of Staff adopted Directive 1496/2, Fundamentals of Military Policy Formation, which identified the USSR as the principal adversary.

October 24: The UN Charter came into force.

October: resumption after a four-year hiatus (July 1941 to September 1945) of the publication of the *Cinema Art* journal.

December 14: The U.S. Joint Military Planning Committee issues Directive No. 432/D, concluding that the only effective weapon against the USSR is atomic bombing. It was proposed that in the event of a conflict to drop 196 atomic bombs on 20 cities of the USSR.

December 29: L. Beria was relieved of his position as People's Commissar of Internal Affairs.

1946

March 5: Fulton speech by Winston Churchill at Westminster College.

March 19: L. Beria is appointed deputy chairman of the Council of Ministers of the USSR.

March 20: Resolution of the Presidium of the Supreme Soviet of the USSR on the creation of the USSR Ministry of Cinematography. I. Bolshakov is appointed Minister of Cinematography of the USSR.

March 26: The beginning of regular broadcasting of the BBC in Russian.

August 14: Resolution of the Central Committee of the Communist Party "On the magazines *The Star* and *Leningrad*".

August 26: Resolution of the Central Committee of the Communist Party "On the repertoire of dramatic theaters and measures to improve it".

September 10: Resolution of the Central Committee of the Communist Party "On the film *Great Life*".

September 14: Resolution of the Resolution of the Central Committee of the Communist Party "On the issue and use of foreign literature".

October 14-15: All-Union meeting of workers of artistic cinematography.

December 16: Decree of the USSR Council of Ministers # 2711 of December 16, 1946 "On serious shortcomings in film production organization and facts of squandering and embezzlement of public funds at film studios".

1947

February 17: Creation of the Russian edition of the *Voice of America* in the United States, broadcasting to the USSR.

March 12: U.S. President H. Truman's nomination of the task of containing the advance of communism in Europe.

March 28: Resolution of the Central Committee of the Communist Party "On Courts of Honor in USSR Ministries and Central Departments": it was supposed to establish a special

body in each department – a "court of honor" to consider "anti-patriotic, anti-state and anti-social deeds and actions committed by leading, operative and scientific employees of USSR ministries and central departments, if these deeds and actions are not subject to criminal punishment".

October 20: Hearings begin in the U.S. of the Commission of Inquiry into Un-American Activities on the subject of Communist infiltration in Hollywood.

1948

January: speech by a member of the Politburo of the Central Committee of the Communist Party A. Zhdanov at a meeting of Soviet musicians.

February 10: Resolution of the Central Committee of the Communist Party "On the opera *Great Friendship* by V. Muradeli.

June 21: The USSR began a blockade of West Berlin.

June 28: anti-Hugoslavia statement Kominform.

August 31: death of a member of A. Zhdanov (1896-1948).

November 20: secret decision of the bureau of the USSR Council of Ministers about the dissolution of the Jewish Anti-Fascist Committee.

1949

January 29: Publication of the editorial "On one anti-patriotic group of theater critics" in the newspaper *Pravda*.

February 15: Resolution of the Central Committee of the Communist Party "On the anti-party actions of the Central Committee member of the All-Union Communist Party (Bolsheviks), comrade Kuznetsov A.A. and candidates for the Central Committee of the All-Union Communist Party (Bolsheviks), comrades Rodionov M.I. and Popkov P.S.". The beginning of the "Leningrad case".

March 1: The Plan of Action for strengthening anti-American propaganda in the near future was developed in the Central Committee of the All-Union Communist Party.

March 3: Publication in the *Pravda* newspaper of an article by the Minister of Cinematography, I. Bolshakov, "To smash bourgeois cosmopolitanism in cinema art".

March 5: N. Voznesensky was removed from the post of Chairman of the State Planning Committee of the USSR.

April 4: The signing of the NATO North Atlantic Pact.

April 24: The USSR begins jamming the BBC's Russian-language radio broadcasts.

May 11: The end of the USSR's blockade of West Berlin.

June 9: Resolution of the Central Committee of the Communist Party "On the release of foreign films from the trophy fund".

August 29: The USSR conducted the first tests of a nuclear bomb.

September 28: The official break-up of relations between the USSR and Yugoslavia.

December 21: The USSR celebrated the 70th birthday of Stalin.

1950

February: U.S. Senator J. McCarthy announces that he has a list of 205 Communists working for the U.S. government. The peak of the anti-communist era of "McCarthyism".

June 20: publication of Stalin's article "Marxism and Questions of Linguistics. Regarding Marxism in Linguistics" (*Pravda*. 20.06.1950).

June 25: the outbreak of war in Korea.

1951

June 23: USSR proposed at a UN meeting that talks begin on an armistice in the Korean War.

1952

April 7: publication in the *Pravda* newspaper of an editorial entitled "To overcome the backlog of dramaturgy" (*Pravda*. 7.04.1952).

August 28: Publication in the *Pravda* newspaper of an editorial "To a new rise of Soviet film art" (*Pravda*. 28.08.1952).

September 4: Publication in the *Literature Paper* of an editorial titled "More Good Films!" (*Literature Paper*, 107 (2980): 1. 4.09.1952).

October 5-14: XIX Congress of the Soviet Communist Party.

1953

January 13: in the Soviet Union the arrests on the "medical case" began.

March 1: the radio station *Liberation from Bolshevism* (*Liberation*) began broadcasting, which became *Radio Liberty* in May 1959.

March 5: death of I. Stalin (1878-1953).

March 5: a joint meeting of the Plenum of the Central Committee of Communist Party, the USSR Council of Ministers and the Presidium of the USSR Supreme Soviet: L. Beria is appointed first deputy chairman of the USSR Council of Ministers and Minister of Internal Affairs.

March 14: the Plenum of the Central Committee of Communist Party elected the Secretariat of the Central Committee (N. Khrushchev, S. Ignatiev, P. Pospelov, M. Suslov, N. Shatalin).

March 15: the USSR Supreme Soviet approved G. Malenkov as the Chairman of the USSR Council of Ministers.

March 15: Liquidation of the USSR Ministry of Cinematography (in accordance with the law "On reorganization of the USSR ministries"): the management of cinematography was transferred to the USSR Ministry of Culture. P. Ponomarenko (1902-1984), a party functionary, was appointed USSR minister of culture.

March 27: An amnesty was declared in the USSR, during which about a million prisoners (mostly convicted in criminal cases) were released.

April 3: the "doctors' case" is stopped.

May 3: The *Deutsche Welle* radio station starts operating.

June 19: The Rosenbergs, accused of spying for the Soviet Union, are executed in the United States.

June 26: the arrest of L. Beria, Minister of Internal Affairs of the USSR, first deputy head of the USSR government and member of the Presidium of the Central Committee of Communist Party.

July 2-7: the Plenum of the Central Committee of Communist Party on the case of L. Beria.

July 23: the end of the war in Korea.

August 5-8: Session of the Supreme Soviet of the USSR, where Chairman of the USSR Council of Ministers G. Malenkov announced a new economic course, providing for the priority development of light and food industry, production of consumer goods, budget cuts in military programs.

August 29: The Soviet Union conducted tests of the hydrogen bomb.

3-7 September: The Plenum of the Central Committee of Communist Party on Agriculture: it was proposed to reduce the agricultural tax by 2.5 times, to increase the size of the household plots of collective farmers, the development of the collective farm market. N. Khrushchev was elected first secretary of the Central Committee of Communist Party.

September 21: The USSR Council of Ministers and the Central Committee of Communist Party issued Resolutions "On Measures for Further Development of Cattle Breeding in the Country and Reduction of the Norms of Compulsory Delivery of Cattle Breeding Products to the State by Collective Farmers, Workers and Employees", "On Measures for Further Improvement of the Operation of Machine-Tractor Stations", "On Measures for Increasing the Production and Storing of Potatoes and Vegetables on Collective and State Farms in 1953-1955".

December 23: The execution of the former Minister of Internal Affairs of the USSR, first deputy prime minister of the USSR, a member of the Presidium of the Central Committee of Communist Party L. Beria (1899-1953).

1954

January 25: Resolution of Central Committee of Communist Party "On serious shortcomings in the work of the party and state apparatus".

February 23 – March 2: The Plenum of the Central Committee of Communist Party. The Central Committee of Communist Party resolution "On a further increase in grain

production in the country, and the development of virgin and fallow lands," on March 2.

March 9: Director of the Institute of Philosophy of the Academy of Sciences of the USSR G. Alexandrov (1908-1961) appointed Minister of Culture of the USSR.

March 27: Resolution of the Council of Ministers of the USSR and the Central Committee of Communist Party "On the increase in grain production in 1954-1955 by the development of virgin and fallow lands".

December 15-26: Second All-Union Congress of Soviet Writers.

End of the war in Indochina which had lasted since 1945.

1955

25-31 January: The Plenum of the Central Committee of Communist Party. Resolution "On Comrade G.M. Malenkov," which relieved him of his duties as Chairman of the Council of Ministers of the USSR.

February 8: the appointment of N. Bulganin to the post of Chairman of the Council of Ministers of the USSR.

March 21: Minister of Culture of the USSR G. Alexandrov (1908-1961) is dismissed in connection with a sex scandal. G. Alexandrov was sent into "exile" to Minsk, where he was appointed head of the sector of dialectical and historical materialism at the Institute of Philosophy and Law of the Belorussian Academy of Sciences.

March 21: N. Mikhailov (1906-1982) was appointed Minister of Culture, holding that post until May 4, 1960.

May 14: Signing of the military pact of the Warsaw Pact, which included the Eastern European countries (except Yugoslavia).

May 27: Khrushchev's speech in Belgrade, which served to restore interstate relations between the USSR and Yugoslavia.

July 18-23: negotiations on the détente of international tensions between Khrushchev and US President D. Eisenhower in Geneva.

September 9-13: establishment of diplomatic relations between the USSR and the Federal Republic of Germany.

September 20: signing of the Treaty between the USSR and the GDR, defining the status of Soviet troops in the GDR.

Appendix. Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematographic context in which the *Cinema Art* journal was published in 1956–1968

1956

February, 14–25: 20th Congress of the Soviet Communist Party. N. Khrushchev's speech denouncing Stalin's cult of personality.

April 17: dissolution of the Kominform.

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

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

October 30 – December 22: The Suez Crisis in Egypt.

1957

January 12: the first issue of the renewed *Soviet Screen* magazine was signed for publication; the circulation of this fortnight was then 200 thousands copies.

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

May 13: N. Khrushchev's speech at a meeting with Soviet writers.

May 19: speech by N. Khrushchev at a reception of Soviet writers, painters, sculptors and composers.

18–21 June: a meeting of the Presidium of the Soviet Communist Party Central Committee, where V. Molotov and G. Malenkov, dissatisfied with the policy of de-Stalinization, made a failed attempt to deprive N. Khrushchev.

June 28–29: the first plenum of the Organizing Bureau of the USSR Union of Cinematographers (chairman – I. Pyrev), Moscow.

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

August 21: Test of the first Soviet intercontinental ballistic missile capable of reaching U.S. territory.

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

December 12–18: the first conference of filmmakers of socialist countries (Prague).

1958

February 28 – March 4: conference of workers of the Soviet cinematography.

May 18: the film of M. Kalatozov (1903–1973) and S. Urusevsky (1908–1974) *Cranes are Flying* awarded the main prize of the Cannes Film Festival, the Palme d'Or.

May 28: Resolution of the CPSU Central Committee "On correcting errors in the assessment of the operas" Great Friendship ", " Bogdan Khmelnytsky "and" From the Heart ".

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

October 4: Resolution of the Soviet Communist Party "On the note of the Propaganda Department of the Soviet Communist Party Central Committee in the Union republics On the shortcomings of scientific and atheistic propaganda" of October 4, 1958, which obliged Communist party, Komsomol and public organizations to launch an attack on "religious vestiges" in the USSR.

October 23: Awarding the Nobel Prize in Literature to Boris Pasternak: "For significant achievements in contemporary lyrical poetry and for the continuation of the traditions of the great Russian epic novel" (*Doctor Zhivago*).

October 23: Resolution of the Presidium of the Soviet Communist Party Central Committee "On the defamatory novel by B. Pasternak".

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 after "nationwide discussion in the press" to exclude B. Pasternak (1890–1960) from the Union of Soviet Writers, deprive him of his citizenship and deport him from the USSR.

October 27: a joint meeting of the Presidium of the Union of Soviet Writers, the Bureau of the organizing committee of the Russian Socialistic Federative Republic Union of Writers and

the Presidium of the Moscow branch of the Russian Socialistic Federative Republic Union of Writers decides to expel B. Pasternak from the Union of Writers of the USSR (this decision was supported by V. Ajaev (1915–1968), S. Antonov (1915–1995), N. Chukovsky (1904–1965), 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), and other writers).

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

October 31: All-Moscow meeting of writers, chaired by S. Smirnov, at which against the novel by B. Pasternak's *Doctor Zhivago* and the awarding of the Nobel Prize to him were made by: 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), S. Smirnov (1915–1976), V. Soloukhin (1924–1997), A. Sofronov (1911–1990), etc.

December 2–12: second conference of filmmakers of socialist countries (Romania).

1959

January 1: pro-Communist revolutionaries come to power in Cuba.

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

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

July 24 – September 4, 1959: holding an American exhibition in Moscow.

August 3–17: Moscow International Film Festival. Main Prize: *The Fate of Man* (USSR, directed by S. Bondarchuk).

September 15–27: talks between N. Khrushchev and D. Eisenhower in the United States.

1960

February 16–19: The Plenum of the Organizing Committee of the Union of Soviet Cinematographers.

May 1: In the skies of the USSR shot down an American spy plane.

May 4: N. Mikhailov (1906–1982) was released from the post of Minister of Culture of the USSR. E. Furtseva (1910–1974) was appointed Minister of Culture of the USSR.

May 14–25: All-Union film festival, Minsk.

May 18–23: The Third Congress of Soviet Writers.

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

July: withdrawal of Soviet specialists, working in China on a program of international cooperation in connection with the deterioration of relations between the USSR and the China.

August 17: the plenum of the Organizing Committee of the Union of Soviet Cinematography Workers, at which I. Pyrev (1901–1968) was deprived of his status as chairman of the Organizing Committee. He was succeeded by the director L. Kulidzhanov (1924–2002).

November 15–20: The Third International Conference of Cinematographers of Socialist Countries (Bulgaria).

1961

February 24: "Resolution of the Council of Ministers of the USSR on measures to increase the material interest of film professionals and studios in the production of films of a high ideological and artistic level".

April 8: N. Khrushchev sent a note of protest to U.S. President J. Kennedy against the landing of the anti-Castro landing in Cuba.

April 12: The USSR launched the world's first human spacecraft into Earth orbit (cosmonaut Yuri Gagarin).

July 9–23: Moscow International Film Festival. Top prizes: *Naked Island* (Japan, directed by K. Shindo) and *Clear Sky* (USSR, directed by G. Chukhrai).

August 13: Beginning of construction of the Berlin Wall.

October 17–31: the 22nd Congress of the Soviet Communist Party, which approved the

slogan that by 1980 the USSR would have a base of Communism and approved the second wave of de-Stalinization (in particular, the removal of Stalin's body from the Mausoleum followed – October 31).

1962

February 6–9: Plenum of the organizing committee of the Union of Soviet Cinematography Workers.

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

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

October 14 – November 20: The United States announces a naval blockade of Cuba after Soviet missiles are installed. The politically tense Caribbean crisis begins, forcing the USSR to remove missiles from Cuba in exchange for a U.S. promise to give up its occupation of Liberty Island.

November: The publication (approved by N. Khrushchev) of A. Solzhenitsyn's (1918–2008) novel "One Day in the Life of Ivan Denisovich" in the magazine *Novy Mir/New World* (№11, 1962), the first direct reflection of the Stalinist camps.

December 1: N. Khrushchev's visit to an exhibition of avant-garde artists of the "New Reality" studio in Moscow, which served as the beginning of the Soviet Communist party and government campaign against formalism and abstractionism.

December 17: N. Khrushchev meets with the creative intelligentsia at the Communist Party Central Committee Reception House (Moscow), where he again speaks out against abstractionism and other "bourgeois influences".

1963

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

March 7–8: Meeting of N. Khrushchev with the Soviet creative intelligentsia.

March 23: Decree of the Presidium of the USSR Supreme Soviet "On establishment of the State Committee on Cinematography of the USSR Council of Ministers". A. Romanov (1908–1998) is appointed the chairman of this Committee.

June 19: The USSR temporarily suspended the jamming of *Voice of America*, *BBC* and *Deutsche Welle* programs in Russian on USSR territory.

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

June 20: The conclusion of the treaty between the USSR and the United States on the establishment of a "hot" telephone line between Moscow and Washington.

June 21: Resolution of the Plenum of the Soviet Communist Party Central Committee "On the next tasks of the ideological work of the Party".

June 25: F. Ermash (1923–2002) approved the head of the film section of the ideological department of the Soviet Communist Party Central Committee.

July 7–21: The Moscow International Film Festival. Grand prize: "8½" (Italy-France, directed by F. Fellini).

November 24: The assassination of U.S. President J. Kennedy (1917-1963) in Dallas.

1964

May 14: The Resolution of the Central Committee of the Soviet Communist Party "On the work of the *Mosfilm* studio" is published.

August 2: The USA starts the war in Vietnam.

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

October 14: The Plenum of the Soviet Communist Party Central Committee relieved N. Khrushchev (1894–1971) of his position as First Secretary of the Soviet Communist Party Central Committee and removed him from the Presidium of the Central Committee. Leonid Brezhnev (1906–1982) was elected First Secretary of the Soviet Communist Party Central Committee on the same day.

October 15: Decree of the Presidium of the Supreme Soviet of the USSR: N. Khrushchev

relieving of his position as head of the USSR government.

1965

January: The first issue of the illustrated advertising monthly *Cinema Viewer's Companion* was published, its circulation initially was 50 thousands copies.

April 5: The USSR supplied North Vietnam with missiles.

July 5–20: The Moscow International Film Festival. Main prizes: *War and Peace* (USSR, directed by S. Bondarchuk) and *Twenty Hours* (Hungary, directed by Z. Fábri).

October 9: The State Committee on Cinematography of the USSR Council of Ministers was renamed the Committee on Cinematography under the USSR Council of Ministers.

November 23–26: The 1st Congress of Cinematographers of the USSR. Film director L. Kulidzhanov (1924-2002) becomes the head of the USSR Union of Cinematographers.

December 10: Awarding of the Nobel Prize for Literature to M. Sholokhov (1905–1984) for his novel *The Quiet Don*.

1966

March 29 – April 8, 1966: XXIII Congress of the Soviet Communist Party.

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

June 20–July 1: French President De Gaulle's visit to Moscow.

October 6: France withdrew from the military organization of NATO.

The films *Andrei Rublev* (directed by A. Tarkovsky) and *A Bad Anecdote* (directed by A. Alov and V. Naumov) are banned from distribution.

1967

April 21: Resolution 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) distributes his open letter to the IV Congress of the Union of Soviet Writers, scheduled for the end of May, in which he opposes censorship and confiscation of his archive.

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

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

July 5–20: The Moscow International Film Festival. Grand prizes: *The Journalist* (USSR, directed by S. Gerasimov) and *Father* (Hungary, directed by I. Szabó).

1968

January 4: A. Dubček (1921-1992) becomes the first secretary of the Central Committee of the Communist Party of Czechoslovakia, initiating reforms aimed at liberalization and democratization of the country.

April: The leadership of the Communist Party of Czechoslovakia begins a program of reforms, including "ideological pluralism" and "socialism with a human face".

April 9–10: Plenum of the Soviet Communist Party Central Committee. Report of L. Brezhnev. The Soviet Communist Party Central Committee Resolution "On current problems of the international situation and the struggle of the Soviet Communist Party for the unity of the world communist movement".

May: the mass unrest in France, the reason for which was the dismissal of the director of Paris Cinémathèque. The unrest involved, in particular, young people of anarchist, Trotskyist, Maoist and other left-wing political orientations.

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

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

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

August 21: Soviet invasion of Czechoslovakia.

The films *Commissar* (directed by A. Askoldov), *Intervention* (directed by G. Poloka), and the film almanac *The Beginning of the Unknown Age* are banned from distribution.

Appendix. Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematic context in which *Cinema Art* journal was published in 1969-1985

1969

January 7: Resolution of the Soviet Communist Party Central Committee Secretariat "On increasing the responsibility of the heads of the press, radio, television, cinematography, cultural and art institutions for the ideological and political level of the published materials and repertoire".

January 16: In Prague, one student performs self-immolation as a protest against the introduction of the Warsaw Pact troops into Czechoslovakia.

January 20: R. Nixon (1913-1994), who won the elections, officially replaced L. Johnson (1908-1973) as president of the USA.

January 22: In Moscow, a junior lieutenant V. Ilyin made an unsuccessful attempt on the General Secretary of the Soviet Communist Party Central Committee Leonid Brezhnev (1906-1982).

March 2-15: Soviet-Chinese border armed conflict on Damansky Island.

April 15: The American Academy of Motion Picture Arts awards an Oscar to the Soviet film *War and Peace* (directed by S. Bondarchuk) as the best foreign film of the year.

April 17: A. Dubček (1921-1992) is removed as first secretary of the Communist Party of Czechoslovakia. G. Husák (1913-1991) is elected as the new first secretary.

April 28: the resignation of President Charles de Gaulle (1890-1970) of France.

April 28: A. Dubček is elected president of the Czechoslovak National Assembly.

May: The film *Andrei Rublev* (directed by A. Tarkovsky) is awarded the FIPRESCI Prize at the Cannes International Film Festival.

May: *The Communist* journal (#9, 1969) published an article against the film "The Sixth of July" (screenwriter M. Shatrov, director J. Karasik).

June 15: Georges Pompidou (1911-1974) is elected president of France.

July 7-22: Moscow International Film Festival. Gold prizes: *Let's wait until Monday* (USSR, directed by S. Rostotsky), *Lucia* (Cuba, directed by U. Solas), *Serafino* (Italy-France, directed by P. Germi).

July 20-21: The landing of U.S. astronauts on the moon.

August: The USSR celebrated the fiftieth anniversary of Soviet cinematography.

September 25-26: Plenum of the Central Committee of the Communist Party of Czechoslovakia removes A. Dubček supporters from state posts, cancels a number of decisions taken in July-August 1968 by the Czechoslovak leadership and the Extraordinary XIV Congress of the Communist Party of Czechoslovakia.

October 15: A. Dubček is deprived of his position as Chairman of the Czechoslovak National Assembly.

November 4: A. Solzhenitsyn is expelled from the USSR Union of Writers.

November 17: after an inspection by the People's Control Committee, V. Surin (1906-1994), director of the *Mosfilm* studio, is relieved of his post. N. Sizov (1916-1996) was appointed the new director of *Mosfilm*.

November 24: The USSR and the United States ratified the Treaty on the Non-Proliferation of Nuclear Weapons.

1970

March 19: Open letter by Academician A. Sakharov (1921-1989) demanding democratization of the USSR.

March 28: *Ogonyok* magazine publishes an article by the historian N. Savinchenko and A. Shirokov "On the film *The Sixth of July*", which finally dashed the hope of awarding the Lenin Prize for this movie.

April 22: USSR solemnly celebrated the centenary of the birth of V. Lenin (1870-1924).

May 12-22: All-Union Film Festival (Minsk).

October 8: writer A. Solzhenitsyn (1918-2008) is declared the Nobel Prize winner for literature.

October 15: Aeroflot plane hijacking from the USSR to Turkey (hijackers and murderers of

flight attendant N. Kurchenko: father and son Brazinskas).

October 24: S. Allende (1908-1973) is elected president of Chile.

December 13: Increase in prices of meat and other food products initiated unrest and the resignation of the country's leadership in Poland.

December 17: The culmination of workers' protests in Poland.

1971

March 30 - April 9: XXIV Congress of the Soviet Communist Party.

May 11-13: II Congress of Soviet Cinematographers.

June 29 - July 2: The Fifth Congress of Soviet Writers.

July 20-August 3: Moscow International Film Festival. Golden prizes: *The White Bird with a Black Mark* (USSR, directed by Y. Ilyenko), *The Confession of the Commissioner of Police to the Prosecutor of the Republic* (Italy, director D. Damiani), *Live Today, Die Tomorrow* (Japan, director K. Shindo).

1972

January 21: Resolution of the Central Committee of the Soviet Communist Party "On literary and artistic criticism".

February 22-29: All-Union Film Festival (Tbilisi).

August 2: The Soviet Communist Party Central Committee decree "On measures for further development of the Soviet cinematography".

August 4: Decree of the Presidium of the Supreme Council of the USSR on reorganization of the Cinematography Committee of the USSR Council of Ministers (USSR Cinematography Committee) into the Union-Republic State Cinematography Committee of the USSR Council of Ministers (USSR Goskino).

December 30: The USSR celebrated its fiftieth anniversary.

1973

April: All-Union Film Festival (Alma-Ata).

June 18-25: Leonid Brezhnev's visit to the USA, signing a number of agreements.

May 27: The USSR joined the World (Geneva) Copyright Convention.

July 3: Opening of the Conference on Security and Cooperation in Europe (Helsinki).

July 10-23: IFF in Moscow. Gold prizes: *That Sweet Word – Freedom!* (USSR, director V. Žalakevičius), *Love* (Bulgaria, director L. Staikov), *Oklahoma Crude* (USA, director S. Kramer).

August 29: The publication in the newspaper *Pravda* open letter of Soviet scientists, condemning the anti-Soviet actions and speeches of Academician A. Sakharov (1921-1989). The letter was signed by academicians: N. Basov (1922-2001), N. Belov (1891-1982), N. Bogolyubov (1909-1992), A. Braunstein (1902-1986), P. Cherenkov (1904-1990), N. Dubinin (1907-1998), V. Engelhardt (1894-1984), P. Fedoseev (1908-1990), I. Frank (1908-1990), A. Frumkin (1895-1976), B. Kedrov (1903-1985), M. Keldysh (1911-1978), Y. Khariton (1904-1996), M. Khrapchenko (1904-1986), V. Kotelnikov (1908-2005), G. Kurdyumov (1902-1996), A. Logunov (1926-2015), M. Markov (1908-1994), A. Nesmeyanov (1899-1980), A. Obukhov (1918-1989), Y. Ovchinnikov (1934-1988), A. Oparin (1894-1980), B. Paton (1918-2020), B. Petrov (1913-1980), P. Pospelov (1898-1979), A. Prokhorov (1916-2002), O. Reutov (1920-1998), A. Rumyantsev (1905-1993), L. Sedov (1907-1999), N. Semenov (1896-1986), D. Skobeltsyn (1892-1990), S. Sobolev (1908-1989), V. Spitsyn (1902-1988), V. Timakov (1905-1977), A. Tikhonov (1906-1993), V. Tuchkevich (1904-1997), A. Vinogradov (1895-1975), S. Vonsovsky (1910-1998), B. Wool (1903-1985), N. Zhavoronkov (1907-1990),

August 31: The publication in the *Pravda* newspaper of an open letter from Soviet writers condemning the anti-Soviet actions and speeches of Academician A. Sakharov (1921-1989) and writer A. Solzhenitsyn (1918-2008). The letter was signed by: C. Aitmatov (1928-2008), Y. Bondarev (1924-2020), A. Chakovsky (1913-1994), K. Fedin (1892-1977), R. Gamzatov (1923-2003), O. Gonchar (1918-1995), N. Gribachev (1910-1992), V. Kataev (1897-1986), V. Kozhevnikov (1909-1984), G. Markov (1911-1991), S. Mikhalkov (1913-2009), S. Narovchatov (1919-1981), B. Polevoy (1908-1981), A. Salynsky (1920-1993), S. Sartakov (1908-2005), K. Simonov (1915-1979), S. Smirnov (1915-1976), A. Sofronov (1911-1990), M. Stelmakh (1912-1983), A. Surkov (1899-1983), N. Tikhonov (1896-1979), M. Sholokhov (1905-1984), S.

Shchipachev (1899-1980), S. Zalygin (1913-2000) and other famous Soviet writers.

September 3: the publication in the newspaper *Pravda* an open letter of Soviet composers, condemning the anti-Soviet actions and speeches of Academician Sakharov (1921-1989). The letter was signed by: A. Eshpai (1925-2015), D. Kabalevsky (1904-1987), K. Karaev (1918-1982), A. Khachaturian (1903-1978), T. Khrennikov (1913-2007), G. Sviridov (1915-1998), S. Tulikov (1914-2004), D. Shostakovich (1906-1975), R. Shchedrin and other famous Soviet composers.

September 5: The publication in the newspaper *Pravda* of an open letter of Soviet filmmakers, condemning the anti-Soviet actions and speeches of Academician A. Sakharov (1921-1989). The letter was signed by G. Alexandrov (1903-1983), A. Alov (1923-1983), V. Artmane (1929-2008), S. Bondarchuk (1920-1994), R. Carmen (1906-1978), L. Chursina, S. Gerasimov (1906-1985), E. Dzigan (1898-1981), S. Dolidze (1903-1983), M. Donskoy (1901-1981), A. Karaganov (1915-2007), I. Kheifits (1905-1995), D. Khrabrovitsky (1923-1980), L. Kulidzhanov (1924-2002), T. Levchuk (1912-1998), E. Matveev (1922-2003), A. Medvedkin (1900-1989), V. Monakhov (1922-1983), V. Naumov (1927-2021), Y. Ozerov (1921-2001), Y. Raisman (1903-1994), G. Roshal (1898-1983), V. Tikhonov (1928-2009), V. Sanayev (1912-1996), S. Yutkevich (1904-1985), Žalakevičius (1930-1996), A. Zarkhi (1908-1997), A. Zguridi (1904-1998).

September 10: Temporarily stopping the jamming of *BBC*, *DW* and *Voice of America* broadcasts on Soviet territory.

September 11: A military coup in Chile. President S. Allende (1908-1973) commits suicide. The military led by General A. Pinochet (1915-2006) seized power.

December 29: Resolution of the Central Committee of the Communist Party of the Soviet Union "On Measures for Further Development of the Soviet Cinematography".

December: The first volume of A. Solzhenitsyn's anti-Soviet/anti-communist book *Gulag Archipelago* is published in Paris.

1974

January 4: Resolution of the Secretariat of the Soviet Communist Party Central Committee "On the exposure of the anti-Soviet campaign of bourgeois propaganda in connection with the publication of A. Solzhenitsyn's book *Gulag Archipelago*."

February 13: writer A. Solzhenitsyn was deported from the USSR.

April 12-19: All-Union Film Festival (Baku).

May 19: V. Giscard d'Estaing (1926-2020) is elected president of France.

July 3: U.S. President Richard Nixon's visit to the USSR. The treaty limiting underground nuclear tests is signed.

July 15-19: the docking of the *Soyuz* and *Apollo* spacecraft.

August 9: As a result of the *Watergate* scandal, President R. Nixon (1913-1994) resigns. Vice-President Gerald Ford (1913-2006) becomes president of the United States.

October 24: Soviet Minister of Culture E. Furtseva (1910-1974) commits suicide.

November 23-24: U.S. President G. Ford's visit to the USSR.

1975

January 15: the USSR withdrew from a trade treaty with the U.S., protesting the statements of the U.S. Congress on the subject of Jewish emigration.

April 18-25: All-Union Film Festival (Kishinev).

April 30: The end of the Vietnam War.

May 9: The USSR celebrated the thirtieth anniversary of the victory over Nazi Germany.

July 10-23: Moscow International Film Festival. Gold prizes: *Dersu Uzala* (USSR-Japan, directed by A. Kurosawa), *Promised Land* (Poland, directed by A. Wajda), *We So Loved Each Other* (Italy, directed by E. Scola).

August 1: the USSR together with 35 other countries signs the Final Act of the Conference on Security and Cooperation in Europe in Helsinki.

October 9: One of the most active Russian dissidents, Academician A. Sakharov (1921-1989) was awarded the Nobel Peace Prize.

1976

February 24 - March 5: the XXV Congress of the Soviet Communist Party.

April 18-25: All-Union film festival (Frunze).
May 11-13: III Congress of Cinematographers of the USSR.
May 28: The USSR and the USA sign a treaty on the prohibition of underground nuclear explosions for peaceful purposes with a yield of more than 150 kilotons.
21-25 June: The Sixth Congress of Soviet Writers.
October 12: Decree of the Soviet Communist Party Central Committee "On work with creative young people".

1977

January 20: U.S. President J. Carter took office.
May 19-26: All-Union Film Festival (Riga).
July 7-21: Moscow International Film Festival. Golden prizes: *Mimino* (USSR, directed by G. Danelia), *The Fifth Seal* (Hungary, directed by Z. Fábri), *Weekend* (Spain, directed by J.-A. Bardem).
October 4: Opening of the Belgrade Conference to oversee implementation of decisions of the Conference on Security and Cooperation in Europe.
October 7: The Supreme Soviet of the USSR adopts the Constitution (Basic Law) of the USSR.
November 7: The sixtieth anniversary of the 1917 Revolution is solemnly celebrated in the USSR.

1978

April 17: coup d'etat in Afghanistan, supported by the USSR.
May 5-13: All-Union Film Festival (Yerevan).
July 5: By decree of the USSR Supreme Soviet the State Committee on Cinematography (Goskino USSR) was transformed to the State Committee on Cinematography (Goskino USSR).

1979

May 6: Resolution of the Soviet Communist Party Central Committee "On further improvement of ideological, political and educational work".
May 11-20: All-Union film festival (Ashkhabad).
June 18: The USSR and the United States concluded a treaty on limiting strategic offensive arms.
August 14-28: Moscow International Film Festival. Gold prizes: *Christ Stopped at Eboli* (Italy-France, directed by F. Rosi), *Seven Days in January* (Spain-France, directed by J.-A. Bardem), *Amator* (Poland, directed by K. Kieslowski).
August: the USSR celebrated the 60th anniversary of Soviet cinematography.
September 16: The second coup d'etat in Afghanistan, again supported by the USSR.
December 16-17: Soviet troops enter Afghanistan.

1980

January 3: U.S. President J. Carter postpones ratification of the U.S.-Soviet Strategic Arms Limitation Treaty (START II) due to Soviet troops' entry into Afghanistan.
January 4: U.S. President J. Carter announces that he is curtailing ties with the USSR and intends to boycott the 1980 Olympics in Moscow.
January 22: Academician A. Sakharov is exiled to Gorky. By the decree of the Presidium of the Supreme Soviet of the USSR he was deprived of the title of thrice Hero of Socialist Labor and by the decree of the USSR Council of Ministers – of the title of laureate of the Stalin (1953) and Lenin (1956) prizes.
April 8-15: All-Union Film Festival (Dushanbe).
April 22: The USSR solemnly celebrated 110 years since the birth of V. Lenin (1870-1924).
July 19 - August 3: the XXII Summer Olympic Games in Moscow.
July 25: death of actor and bard V. Vysotsky (1938-1980).
August 14: strike in Poland at the Gdansk Shipyard, start of the Solidarity mass movement and mass strikes.
August 20: The resumption of jamming of *BBC*, *DW* and *Voice of America* broadcasts on Soviet territory.

November: World oil prices reach their highest peak in the Soviet era (\$41 per barrel).

1981

January 20: R. Reagan (1911-2004) takes office as president of the United States.

February 23-March 3: The 26th Congress of the Soviet Communist Party.

March 27: Poland's largest national warning strike in history, involving about 13 million people.

March 27: The USSR declares the Polish *Solidarity* trade union a counterrevolutionary organization.

March 31: The American Academy of Motion Picture Arts awards the Oscar for Best Foreign Film of the Year to the Soviet film *Moscow Doesn't Believe in Tears* (directed by V. Menshov).

April 24: U.S. President R. Reagan lifted the embargo on grain shipments to the USSR.

May 13: Political film directed by A. Wajda, *Man of Iron*, which supported the *Solidarity* movement, received the Palme d'Or at the Cannes International Film Festival.

May: All-Union Film Festival (Vilnius).

May 19-21, 1981: IV Congress of Filmmakers of the USSR.

May 21: After winning the elections, François Mitterrand (1916-1996) takes office as President of France.

June 30 - July 3: The Seventh Congress of Soviet Writers.

July 7-21: Moscow International Film Festival. Gold prizes: *Tehran 43* (USSR-France-Switzerland, directed by A. Alov, V. Naumov), *The Squeezed Man* (Brazil, directed by J.B. di Andrade), *The Wasted Field* (Vietnam, directed by N. Hong Shen).

October 27: Resolution of the Soviet Communist Party "On Improving the Production and Screening of Films for Children and Teenagers".

November 20: The USSR signed contracts for the supply of natural gas from Siberia to Western European countries.

December 13: Chairman of the Polish Council of Ministers W. Jaruzelski (1923-2014) declared martial law in Poland. Beginning of mass arrests and restrictions of civil and trade union rights in Poland.

December 29: U.S. President R. Reagan's statement concerning the inadmissibility of Soviet interference in Poland and the announcement of new U.S. sanctions against the USSR.

1982

January 20: Resolution of the Council of Ministers of the Russian Soviet Socialist Federative Republic "On Improving the Production and Screening of Films for Children and Teenagers".

January 23: The signing of the contract between the USSR and France for the supply of Siberian gas.

April 12-22: All-Union film festival (Tallinn).

July 23: Resolution of the Plenum of the Soviet Communist Party Central Committee "On the creative links of literary and art magazines with the practice of communist construction".

November 10: Death of L. Brezhnev (1906-1982), general secretary of the Soviet Communist Party Central Committee, Chairman of the Presidium of the USSR Supreme Soviet.

November 12: Y. Andropov (1914-1984) elected for the post of general secretary of the Soviet Communist Party Central Committee.

November 13: U.S. President R. Reagan repeals the sanctions he imposed in connection with the events in Poland.

December 30: The USSR solemnly celebrated its sixtieth birthday.

1983

May 17-26: All-Union Film Festival (Leningrad).

June: Resolution of the Plenum of the Soviet Communist Party Central Committee "Topical Issues of Ideological, Mass-Political Work of the Party".

July 4-6: a visit to the USSR by Chancellor G. Kohl (1930-2017).

July 20: the Polish government announced the end of martial law and an amnesty for political prisoners.

July 7-21: Moscow International Festival. Gold prizes: *Vassa* (USSR, directed by G. Panfilov), *Amok* (Morocco-Guinea-Senegal, directed by S. Ben Barca), *Alcino and the Condor* (Nicaragua-Cuba-Mexico-Costa Rico, directed by M. Littin).

August 20: U.S. President R. Reagan imposed a ban on shipments of pipeline construction equipment to the USSR.

September 1: a South Korean passenger plane is shot down by a Soviet fighter jet.

November 18: a Soviet plane is seized in Georgia with the purpose of hijacking it abroad. Among those who unsuccessfully tried to hijack the plane was the young actor G. Kobakhidze (1962-1984, shot 3.10.1984), son of the famous Soviet director M. Kobakhidze (1939-2019), who directed the films *Wedding* and *Umbrella*. Shortly before that G. Kobakhidze had played one of the roles in Abuladze's yet-to-be-released film *Repentance* (the episodes with his participation were removed from the final version of the film and the role was given to another actor).

November 24: Y. Andropov issued a statement against the deployment of *Pershing-2* missiles in Europe and cancelled the moratorium on the deployment of intermediate-range nuclear missiles.

1984

January 17: A conference on disarmament in Europe opened in Stockholm.

February 9: death of Y. Andropov (1914-1984), General Secretary of the Soviet Communist Party Central Committee.

February 13: K. Chernenko (1911-1985) becomes General Secretary of the Soviet Communist Party Central Committee.

April 19: Resolution of the Soviet Communist Party Central Committee and the USSR Council of Ministers "On measures for further improvement of the ideological and artistic level of films and strengthening of the material and technical basis of the cinematography".

May 8: The USSR's statement on the boycott of the Olympic Games in Los Angeles.

May 7-16: All-Union Film Festival (Kiev).

June 21-23: French President François Mitterrand visits the USSR.

June 29: the USSR protested against the U.S. military program "Star Wars".

July 10: at a press conference in Milan, filmmaker A. Tarkovsky (1932-1986) announces that he has decided to remain in the West. Also present at this press conference was theater director Y. Lyubimov (1917-2014), who was soon stripped of his Soviet citizenship and also remained in the West.

December 15-21: visit of Politburo of Soviet Communist Party Central Committee member M. Gorbachev to Great Britain, his meeting with Prime Minister M. Thatcher (1925-2013).

1985

March 10: death of K. Chernenko (1911-1985), General Secretary of the Soviet Communist Party Central Committee, Chairman of the Presidium of the USSR Supreme Soviet.

March 11: the Plenum of the Soviet Communist Party Central Committee elected M. Gorbachev (1931-2022) as General Secretary of the Soviet Communist Party Central Committee.

March 12: the resumption of the negotiations on arms limitation in Geneva.

April 20: M. Gorbachev put forward the slogan of "acceleration" (raising industry and the welfare of the population in the foreseeable short term, including at the expense of the cooperative movement).

May 9: The USSR celebrated the fortieth anniversary of the victory over Nazi Germany.

May 16: Decree of the Presidium of the Supreme Soviet of the USSR "On Intensifying the Fight against Drunkenness", beginning of the anti-alcohol campaign, which raised the price of alcohol by 45 % and reduced its production (including the destruction of vineyards), intensified samovanivir (which in turn led to a shortage of sugar); simultaneously began increasing the life span of the USSR population and there was a slight decrease in crimes committed under the influence of alcohol.

May 13-20: All-Union film festival (Minsk).

June 28-July 12: Moscow International Film Festival. Golden prizes: *Come and See* (USSR, directed by E. Klimov), *A Soldier's Story* (USA, directed by N. Jewison), *The End of Nine* (Greece, directed by H. Chopahas).

July 14: In Schengen (Luxembourg), seven Western European countries sign the Schengen Agreement.

July 30: M. Gorbachev announces a unilateral moratorium on nuclear explosions by the USSR.

19-21 November: U.S. President R. Reagan and General Secretary of the Soviet Communist Party M. Gorbachev met in Geneva.
December: B. Yeltsin (1931-2007) is appointed First Secretary of the Moscow City Committee of the Communist Party.

Appendix. Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematic context in which the *Cinema Art* journal was published in 1986–1991

1986

February 25 – March 6, 1986: the XXVII Congress of the Soviet Communist Party.

April 21–28: All-Union Film Festival (Alma-Ata).

April: the accident at the Chernobyl Nuclear Power Plant.

May 13–15, 1986: Fifth USSR Congress of Cinematographers.

June 24–28: The Eighth Congress of Soviet Writers.

June: M. Gorbachev (1931-2022) announces the beginning of "perestroika".

June: the threefold drop in world oil prices (from \$ 29 per barrel in the previous year to \$10), which sharply increased the economic crisis in the USSR.

July 7–10: French President François Mitterrand visits the USSR.

October 11–12: M. Gorbachev and R. Reagan meet in Reykjavik.

November 4: opening of the Conference on Security and Cooperation in Europe in Vienna.

November 19: The law "On Individual Labor Activity" is adopted in the USSR.

December: return of Academician Sakharov from exile to Moscow.

1987

January 13: The USSR Council of Ministers passes a Resolution "On the Order of Establishing and Operating Joint Ventures with the Participation of Soviet Organizations and Firms from Capitalist and Developing Countries".

January 27–28: The "perestroika" Plenum of the Soviet Communist Party Central Committee, which resolved to develop cooperatives and alternative elections.

February 5: the Resolution of the Council of Ministers of the USSR "On the creation of cooperatives for the production of consumer goods".

March 28 – April 1: British Prime Minister M. Thatcher's visit to the USSR.

May 1: The "Law on Individual Labor Activity" came into force in the USSR.

May: All-Union Film Festival (Tbilisi).

May 23: The USSR cancels the jamming of most Western radio stations on its territory.

May 28: An 18-year-old amateur pilot M. Rust flies an illegal flight from Hamburg (via Helsinki) to Moscow (he lands on Red Square).

July 6–17: Moscow International Film Festival. Gold prize: *The Interview* (Italy, directed by F. Fellini).

October 22: J. Brodsky is awarded the Nobel Prize for literature.

November 7: The USSR solemnly celebrated the 70th anniversary of the establishment of Soviet power.

December 1–10: M. Gorbachev's visit to Washington. The signing of the treaty on the elimination of intermediate-range nuclear missiles.

M. Gorbachev (1931-2022) is declared Man of the Year in the West.

World oil prices in general remain low, which leads to a further decline in the USSR economy and the standard of living of its population.

1988

March 8: The Ovechkin family makes an unsuccessful attempt to seize and hijack a passenger plane from the USSR to the West.

March 13: the newspaper *Soviet Russia* publishes a letter by N. Andreeva "I cannot compromise my principles", in which she actually spoke out against "perestroika".

May 15: the beginning of withdrawal of Soviet troops from Afghanistan.

All-Union Film Festival (Baku).

May 29 – June 2: M. Gorbachev and R. Reagan meet in Moscow.

May: B. Pasternak's novel *Doctor Zhivago* is published in the USSR for the first time.

October 24–27: a visit to the USSR by Chancellor of the Federal Republic of Germany Kohl.

November 25–26: French President François Mitterrand visits the USSR.

November 30: the USSR cancels the jamming of *Radio Free Europe* on its territory.

December 6–8: M. Gorbachev's visit to New York (UN). His statement about the reduction of Soviet armed forces and the beginning of the withdrawal of Soviet troops from Eastern Europe.

World oil prices in general remain low, leading to a further decline in the USSR economy and the standard of living of its population, the desire of its most active part to emigrate to the West, now permitted.

1989

January 20: J. Bush Sr. becomes president of the United States.

February 15: Completion of the withdrawal of Soviet troops from Afghanistan.

March 26: the first in the history of the USSR alternative elections of delegates to the Congress of People's Deputies of the USSR.

April 9: Soviet troops in Tbilisi use force to disperse a rally, at which people demanded independence of Georgia.

April 18: The Supreme Soviet of the Lithuanian SSR proclaims the state sovereignty of the republic.

May 23: Decree on the restoration of Soviet citizenship for director Y. Lyubimov.

May 25 – June 9: I Congress of People's Deputies of the USSR. M. Gorbachev is elected President of the Supreme Soviet of the USSR.

June 4: In Beijing dispersed a student demonstration in Tiananmen Square.

June 4: In parliamentary elections in Poland *Solidarity* won.

July 7-18: Moscow International Film Festival. Golden George: *The Soap Thieves* (Italy, directed by M. Nichetti).

July 28: The Supreme Soviet of the Latvian Soviet Socialist Republic proclaimed the state sovereignty of this republic.

July: *New World/Novyi Mir* magazine publishes A. Solzhenitsyn's book "Gulag Archipelago" for the first time in the USSR.

November 9: The beginning of destroying the Berlin Wall.

November 10: The overthrow of T. Zhivkov in Bulgaria.

November 24: Victory of the Velvet Revolution in Czechoslovakia.

November 26: Victory of the anticommunist opposition in the Hungarian elections.

December 12–24: II Congress of People's Deputies of the USSR. The congress condemned the Molotov-Ribbentrop Pact (1939), as well as Soviet troops in Afghanistan and the use of military force in Tbilisi on 9.04.1989.

December 14: death of Academician A. Sakharov.

December: the victory of anti-communist forces in Romania.

Numerous meetings of M. Gorbachev with Western leaders (including US President Bush) and his statements about further disarmament.

Mass unrest in a number of Union republics.

World oil prices generally remain low, leading to a further decline in the USSR economy and the standard of living of its population.

1990

January 30: The USSR agrees to the unification of Germany.

February 27–28: The founding congress of the Union of Cinematographers of Russia.

March 25: In order to stop Lithuania's secession from the USSR, the Soviets send troops to Vilnius.

May 29: B. Yeltsin is elected Chairman of the Supreme Soviet of the Russian Soviet Socialist Federative Republic.

June 12: The Declaration of State Sovereignty of the Russian Soviet Socialist Federative Republic is adopted. The priority of the Russian laws over the all-Union legislation was introduced.

July 2–13, 1990: The last XXVIII Congress of the Soviet communist Party. During the Congress B. Yeltsin demonstratively announces his withdrawal from the Soviet communist Party.

July 14–16: The USSR gives its consent for a united Germany to join NATO.

September 12: The signing of the treaty to unite Germany.

September 18: The newspaper *Komsomolskaya Pravda* published an article by A. Solzhenitsyn, "How Should We Improve Russia?"

M. Gorbachev's numerous meetings with Western leaders.

M. Gorbachev is awarded the Nobel Peace Prize.

Mass unrest in a number of republics.

Union republics one by one declared their sovereignty.

World oil prices in general remain low, which leads to a further decline in the economy of the USSR and the living standards of its population.

Resolution of the USSR Council of Ministers "On the Restructuring of Creative, Organizational and Economic Activities in the Soviet Cinematography".

1991

January 16–19: the war in Kuwait between the U.S. and Iraq.

May 20: The Supreme Soviet of the USSR adopted the Law "On the order of exit from the Union of Soviet Socialist Republics and entry into the Union of Soviet Socialist Republics of the USSR citizens", which allowed the free departure of the USSR citizens abroad.

June 12: B. Yeltsin is elected President of the Russian Soviet Socialist Federative Republic.

A. Rutskoy is elected vice president.

July 1: Liquidation of the military bloc of the Warsaw Pact countries.

July, 8–19: Moscow International Film Festival. Golden George: *The Ferry Dog, Running by the Sea* (USSR-Germany, directed by K. Gevorkian).

August 19–22: failed coup attempt in the USSR.

August 24: M. Gorbachev resigned as General Secretary of the Soviet communist Party Central Committee and called on the Soviet communist Party Central Committee to announce the self-dissolution of the party.

Mass riots in a number of Soviet republics. A number of republics of the USSR declared their independence.

December 8: The actual dissolution of the USSR as a result of the "Belovezh Agreements" between the Republic of Belarus, the Russian Federation and Ukraine as the founder states of the USSR, the signatories of the Treaty of the USSR (1922).

December 25: voluntary resignation of M. Gorbachev (1931-2022) as President of the USSR, the transition of power to B. Yeltsin (1931-2007).

December 26: the official dissolution of the USSR.

World oil prices remain low, which leads to a further decline in the USSR economy and the living standards of its population.

Appendix. Key dates and events relevant to the historical, political, economic, ideological, sociocultural, and cinematic context in which *Cinema Art* journal was published in 1992-2000

1992

January 2: the beginning of economic reform in Russia. Abolition of state regulation of prices in Russia, which caused hyperinflation of the ruble and a sharp increase in the flow of emigration of Russians to the West.

January 29: Russian President B. Yeltsin issued the decree "On Freedom of Trade".

January 31 – February 1: the meeting in the Presidents J. Bush and B. Yeltsin.

February 7: The Maastricht Treaty is signed, on the basis of which the European Union is formed on the basis of the European Community.

February 14: Declaration of the CIS Heads of State on the principles of cooperation.

April 6–22: The VI Congress of People's Deputies.

Festival "Kinotavr"-1992. Grand Prix: *Sleepless Sun* (Georgia), directed by T. Babliani, *Smile*, directed by S. Popov.

June 17: the visit to the U.S. of Russian President B. Yeltsin, the signing of the agreement "On mutual understanding" between Russia and the United States.

August: the U.S. adopts the "Freedom Support Act: Freedom for Russia and Emerging Eurasian Democracies and Open Markets", creating a framework for economic aid to Russia's crisis-weakened economy.

November 3: B. Clinton wins the U.S. presidential election.

December 1–14: Seventh Congress of People's Deputies.

1993

January 20: B. Clinton becomes president of the United States.

April 3–4: The meeting of B. Yeltsin and B. Clinton in Canada.

Festival "Kinotavr"-1993. Grand Prix: *Anchor, Another Anchor!* directed by P. Todorovsky, *Island of the Dead*, directed by O. Kovalov.

July 1–12: Moscow International Film Festival. Golden George: *Moi Ivan, toi Abraham* (France–Belarus, directed by Y. Zoberman).

September 21: Boris Yeltsin's television address, outlining a decree on "phased constitutional reform" (on the dissolution of the Congress of People's Deputies and the Supreme Soviet of Russia and the appointment of elections to the State Duma, empowering the Federation Council to function as the upper house of the Federal Assembly). A TV appearance by R. Khasbulatov, the Chairman of the RF Supreme Soviet, assessing the president's actions as a coup d'etat. Extraordinary sessions of the Presidium and the chambers of the RF Supreme Soviet. Resolution of the Presidium of the Russian Federation Supreme Soviet on the termination of Yeltsin's powers. Assignment of the duties of the president to Vice President A. Rutskoi.

September 23: Beginning of the blockade of the building of the RF Supreme Soviet. Opening of the Congress of People's Deputies of Russia.

September 27: The building of the Congress of People's Deputies and the RF Supreme Soviet surrounded by troops on Yeltsin's order.

October 3–4: B. Yeltsin disperses the Russian Parliament (Supreme Soviet). American television station CNN broadcasts live coverage of the armed assault on the rebellious White House (Supreme Soviet building) in Moscow by Russian special forces units and tanks. Supporters of the rebel parliament attempt to seize the Ostankino television building.

December 12: The new Constitution of the Russian Federation is adopted by a majority vote. Elections to the Federation Council and the State Duma of the first convocation – the new legislative body of the Russian Federation – take place.

1994

January 11: The State Duma of the Russian Federation begins its work.

January 12–15: The visit of U.S. President B. Clinton to Russia.

January 14: Presidents of Russia, the United States and Ukraine signed in Moscow a trilateral statement on the procedure for transferring nuclear warheads from Ukrainian territory

to Russia, on compensation and security guarantees for Ukraine. Presidents Yeltsin and Clinton signed the Moscow Declaration on Mutual Non-Targeting of Strategic Nuclear Missiles, effective May 30, 1994.

February 1: The Schengen Agreement, signed by EU countries, entered into force and provides for the introduction of full freedom of movement of citizens between the member states of the European Union.

May 27: writer A. Solzhenitsyn (1918–2008) returned to Russia from the United States.

Festival "Kinotavr"–1994. Grand Prix: *Angel, Make Joy* (Russia-Turkmenistan), directed by U. Saparov.

June 22: Russia joined NATO's Partnership for Peace program.

September 1: withdrawal of Russian troops from Germany.

September 27–29: Russian President B. Yeltsin in the United States.

December 11–31: start of the first war in Chechnya.

1995

March 1: assassination of Russian TV anchor and journalist V. Listiev (1956–1995).

May 10: meeting of U.S. and Russian political leaders in Moscow, at which a number of statements were made, including the irreversibility of the nuclear arms reduction process.

June 16: a meeting between B. Yeltsin and B. Clinton in Canada.

June 14–19: Chechen terrorists take hostages in Budennovsk hospital.

Film Festival "Kinotavr"-1995. Grand Prix: *Peculiarities of National Hunting*, directed by A. Rogozhkin; *Passenger's Play*, directed by V. Abdrashitov.

July 17–28: Moscow International Film Festival. Gold George was not awarded. Silver George for directing: *The French Woman / Une femme française* (France – Great Britain – Germany), *Thanks for Every New Morning* (Czech Republic).

October 23: Meeting of B. Yeltsin and B. Clinton in the United States.

1996

April 21: meeting between B. Yeltsin and B. Clinton in Moscow.

Festival "Kinotavr"–1996. Grand Prix: *Prisoner of the Caucasus*, directed by S. Bodrov and *Summer People*, directed by S. Ursulyak.

June 16 – July 3: Presidential elections in Russia, at which B. Yeltsin defeated Communist leader G. Zyuganov in two rounds with great difficulty.

August 31: end of the first war in Chechnya, signing of a peace agreement, beginning of withdrawal of Russian troops from Chechnya.

December 31: Completion of the withdrawal of Russian troops from Chechnya.

1997

May 27: Russian President B. Yeltsin, the Secretary General of NATO and the heads of NATO nations and governments signed in Paris a "Founding Act on Mutual Relations, Cooperation and Security between NATO and the Russian Federation".

Festival "Kinotavr"–1997. The Grand prix: *Brother*, director A. Balabanov.

July 19–29: Moscow International Film Festival. Golden George: *Marvin's Room* (USA, directed by J. Zaks).

November 9–11: B. Yeltsin's visit to China, signing a number of cooperation agreements.

1998

May 17: a meeting between B. Yeltsin and B. Clinton in Birmingham.

Festival "Kinotavr"–1998. Grand Prix: *Time of the Dancer*, directed by V. Abdrashitov.

May 17: The meeting of B. Yeltsin and B. Clinton in Birmingham.

August 17: a sharp drop in the ruble exchange rate against world currencies, the default.

September 1–3: U.S. President B. Clinton's visit to Russia.

December 16–19: the United States launched air strikes against Iraq.

1999

March 24–June 10: U.S. and NATO military invasion of Yugoslavia.

Festival "Kinotavr"–1999. Grand Prix: *Blockpost*, directed by A. Rogozhkin, *Moloch*,

directed by A. Sokurov.

July 19–29: Moscow International Film Festival. Golden George: *Lust for Life* (Japan), directed by K. Shindo.

September 30: the beginning of the second war in Chechnya.

November 18: meeting between B. Yeltsin and B. Clinton in Istanbul.

December 31: B. Yeltsin resigns as President of Russia.

2000

March 26: V. Putin is elected President of Russia.

June 3–5: President B. Clinton's visit to Russia.

Festival "Kinotavr"–2000. Main prize: *Moonlight Daddy*, director. B. Khudoynazarov. Grand Prix: *His Wife's Diary*, directed by A. Uchitel.

July 19–29: Moscow International Film Festival. Golden George: *Life is a deadly sexually transmitted disease* (Poland–France), directed by K. Zanussi.

September 6: The meeting of Presidents V. Putin and B. Clinton in the United States. Joint Statement "Strategic Stability Partnership Initiative".

A gradual increase in world energy prices led to the beginning of Russia's economic growth, which lasted until August 2008.

Appendix. The main dates and events related to the historical, political, economic, ideological, socio-cultural and cinematic context in which the publication of the *Cinema Art* journal was carried out in the 21st century.

2001

January 20: George W. Bush Jr. becomes President of the United States.

June 16: First meeting (Ljubljana) of US President George W. Bush and President of Russia V. Putin.

June 3-14: Festival Kinotavr-2001. Main prize: *Tender Age* (directed by S. Solovyov). Grand Prix: *Poisons, or the World History of Poisoning* (director K. Shakhnazarov).

June 21-30: Moscow International Film Festival in Moscow. The main prize "Golden George": *The Believer* (USA, director G. Bean).

July 16: Russian and Chinese Presidents signed an agreement on good neighborliness, friendship and cooperation.

September 11: Air attacks in New York and Washington.

October 7: The US starts the war in Afghanistan.

November: V. Putin's visit to the USA.

2002

May 23-26: visit of US President George W. Bush Jr. in Russia.

Establishment of the NATO-Russia Council.

June 5-14: Festival Kinotavr-2002. Main prize: *War* (directed by A. Balabanov). Grand Prix: *Lover* (directed by V. Todorovsky).

June 13: The US denounces the anti-ballistic missile treaty.

June 21-30: Moscow International Film Festival in Moscow. The main prize "Golden George": *Resurrection* (Italy-France, directors P. and V. Taviani).

October 23-26: Chechen terrorists take hostages in the House of Culture during the musical performance *Nord-Ost* in Moscow.

November: visit of US President George W. Bush Jr. in Russia.

2003

March 20: The US starts the war in Iraq.

May 31 - June 1: visit US President George W. Bush Jr. in Russia.

June 3-17: Festival Kinotavr-2003. Main prize: *Old Women* (directed by G. Sidorov). Grand Prix: *Chic* (directed by B. Khudoynazarov).

June 20-29: Moscow International Film Festival in Moscow. The main prize "Golden George": *Divine Fire* (Italy-Spain, director M. Hermoso).

September 26-27: meeting of George W. Bush Jr. and V. Putin in the USA.

2004

January 4: M. Saakashvili won the presidential elections in Georgia.

June 5-15: Festival Kinotavr-2004. Main prize: *Driver for Vera* (director P. Chukhrai). Grand Prix: *My stepbrother Frankenstein* (directed by V. Todorovsky).

July 18-27: Moscow International Film Festival in Moscow. The main prize "Golden George": *Ours* (Russia, director D. Meskhiev).

September 1-3: Chechen terrorists take hostages at a school in the city of Beslan.

November 13-16: Russian President V. Putin's first official visit to the United States.

November-December: the victory of the "Orange Revolution" in Ukraine.

2005

January 23: V. Yushchenko became the President of Ukraine.

February 24: Meeting of Presidents George W. Bush Jr. and V. Putin in Bratislava.

May 10: Russia-EU summit (Moscow).

June 2-12: Festival Kinotavr-2005. Main prize: *Poor Relatives* (director P. Lungin).

July 17-26: Moscow International Film Festival in Moscow. The main prize "Golden George": *Space as a presentiment* (Russia, director A. Uchitel).

July 7: Attacks on the London Underground.

August 8: Iran resumed its uranium enrichment program and pulled out of negotiations with the EU.

September 16: Meeting of Presidents George W. Bush Jr. and V. Putin in the USA.

2006

January 1-4: "gas crisis" between Russia and Ukraine.

January: Russian President V. Putin announced the end of the counterterrorist operation in Chechnya.

May 4: US Vice President R. Cheney in his speech accused Russia of using its natural resources as a foreign policy weapon of pressure, of human rights violations by Russia and of its destructive actions in the international arena.

June 4-12: Festival Kinotavr-2006. Grand Prize: *Playing the Victim* (directed by K. Serebrennikov).

June 23 - July 2: Moscow International Film Festival in Moscow. The main prize "Golden George": *About Sarah* (Sweden, director O. Karim).

July 14-17: G8 summit in St. Petersburg.

2007

Political conflict between the United States and Russia over the intention of the United States to deploy missile defense systems in Poland and the Czech Republic.

February 8: US Secretary of Defense said that the United States "should be prepared for a possible armed conflict with Russia".

February 10: Russian President V. Putin sharply criticized US foreign policy at the World Security Conference in Munich.

June 3-11: Festival Kinotavr-2007. Main prize: *Simple Things* (directed by A. Popogrebsky).

June 21-30: Moscow International Film Festival in Moscow. The main prize "Golden George": *Traveling with pets* (Russia, director V. Storozheva).

July 14: President of Russia V. Putin signed the Decree "On the Suspension by the Russian Federation of the Treaty on Conventional Arms in Europe".

2008

March 2: D. Medvedev is elected President of Russia.

April 5-6: meeting of George W. Bush Jr. and V. Putin in Sochi.

May 8: V. Putin is confirmed as prime minister of the Russian government.

June 7-15: Festival Kinotavr-2008. Main prize: *Shultes* (director B. Bakuradze).

June 19-28: Moscow International Film Festival in Moscow. The main prize "Golden George": *Easier than simple* (Iran, director R. Mir Karimi).

July: World oil prices reach a new peak of over \$140 per barrel.

August 8-16: Armed conflict between Georgia and Russia over South Ossetia and Abkhazia.

August 26: Russian President D. Medvedev signed a decree recognizing the independence of Abkhazia and South Ossetia.

December 18-20: The seventh congress of Russian filmmakers, at which an attempt was made (in the absence of the necessary quorum) to remove the director N. Mikhalkov from the post of Chairman of the Union of Cinematographers and elect director M. Khutsiev (1925-2019) to this position.

August-December: with the fall in world oil prices (first to \$100 per barrel, and then below) and the collapse of key US credit and banking consortiums, the worst global economic crisis since the 1930s begins, especially felt in the export-dependent oil to the Russian economy. World oil prices are falling sharply (4.6 times): from \$140 per barrel in July to \$30 per barrel in December.

August-December: a sharp depreciation of the ruble (by 30 %) against world currencies.

2009

January 20: B. Obama becomes President of the United States, the beginning of the "reset" of US-Russian relations.

January: another "gas crisis" between Russia and Ukraine.

March 30-31: The Extraordinary Congress of the Union of Cinematographers of Russia canceled the illegitimate (due to lack of quorum) election of M. Khutsiev and by a majority of votes again elected director N. Mikhalkov to the post of Chairman of the Union of Cinematographers of Russia.

May: The editorial staff of the *Cinema Art* journal received a letter signed by the chairman of the Union of Cinematographers N. Mikhalkov with an order to vacate the premises on the first floor of the house on Usievicha Street (Moscow), owned by the Union of Cinematographers of Russia. In August of the same year, the editorial office rented another office, also located in Moscow. The main reason for the eviction of the *Cinema Art* editorial office was the active participation of the editor-in-chief of the *Cinema Art* journal D. Dondurey (1947-2017) in an attempt to remove director and actor N. Mikhalkov from the post of Chairman of the Union of Cinematographers of Russia at the congress on December 18-20, 2008.

June 7-15: Festival Kinotavr-2009. Main prize: *Spinning Top* (directed by V. Sigarev).

June 19-28: Moscow International Film Festival in Moscow. The main prize "Golden George": *Petya on the way to the kingdom of heaven* (Russia, director N. Dostal).

June: World oil prices rise to \$70 per barrel.

July 1: In Russia, gambling establishments are allowed to operate only in special gambling zones.

July 6-7: US President B. Obama's first visit to Moscow, his meetings with Russian President D. Medvedev and Prime Minister V. Putin.

September: US President B. Obama announced the reversal of the US decision to deploy missile defense systems in Poland and the Czech Republic.

December 5: Fire at the *Lame Horse* nightclub in Perm (156 people died).

2010

February 7: Presidential elections in Ukraine were won by V. Yanukovich, who officially took office on February 25.

April 8: US President B. Obama and Russian President D. Medvedev signed in Prague an agreement on the limitation of nuclear weapons.

March 18: The Clay Institute of Mathematics announced the award of \$1 million to G. Perelman for proving the Poincaré conjecture.

April 8: Russian President D. Medvedev and US President B. Obama signed the Strategic Arms Reduction Treaty in Prague.

April 10: a plane crash near Smolensk, which killed the President of Poland L. Kaczynski and his wife, and several other Polish statesmen.

June 6-13: Festival Kinotavr-2010. Main prize: *Truce* (directed by S. Proskurina).

June 17–26: Moscow International Film Festival in Moscow. The main prize "Golden George": *Brother* (Venezuela, director M. Raskin).

August 31: US President B. Obama officially announced the end of the military operation in Iraq.

September 9: Ministry of Justice of The Russian Federation issued a certificate of state registration of the Regional Public Organization "Union of Cinematographers and Professional Cinematographic Organizations and Associations", which included less than two hundred filmmakers who disagree with the decisions of the Extraordinary Congress of the Union of Cinematographers of Russia dated March 31, 2009 and with the candidacy of N. Mikhalkov. The Film Union included directors A. German (1938-2013), Y. Gusman, B. Khlebnikov, N. Khomeriki, P. Lungin, V. Mansky, A. Mitta, G. Natanson (1921-2017), Y. Norshtein, A. Popogrebsky, A. Proshkin, E. Ryazanov (1927-2015), A. Smironova, A. Sokurov, V. Todorovsky, E. Tsymbal, A. Zeldovich, screenwriters Y. Arabov, A. Gelman, editor-in-chief of the *Cinema Art* journal D. Dondurey (1947-2017), writer, publicist and film critic D. Bykov, film critics and film experts L. Arkus, Y. Bogomolov (1937-2023), N. Kleiman, V. Matizen, N. Nusinova, L. Pavlyuchik, A. Plakhov, E. Stishova, K. Shcherbakov and others.

September 28: Moscow Mayor Y. Luzhkov dismissed "due to the loss of confidence of the President of the Russian Federation".

2011

January 25: The Russian State Duma finally ratifies the Start-3 treaty.

March 1: The law "On Police" comes into force in Russia.

April 16: A visa-free regime between Russia and Turkey comes into force.

June 4-11: Festival Kinotavr-2011. Main prize: *Indifference* (director O. Flyangolts).

June 23 - July 2: Moscow International Film Festival in Moscow. The main prize "Golden George": *Waves* (Spain, director A. Morais).

December 16: Protocol on Russia's accession to the World Trade Organization is signed.

O. Sentsov, co-owner of a computer club in Simferopol, made an amateur feature film *Gamer* at his own expense.

2012

March 4: V. Putin became the winner in the presidential elections in Russia.

May 7: V. Putin officially takes office as President of Russia.

May 8: D. Medvedev is approved for the post of Prime Minister of Russia.

June 3-10: Festival Kinotavr-2012. Main prize: *I'll be there* (director P. Ruminov).

June 21–30: Moscow International Film Festival in Moscow. The main prize "Golden George": *Junkhearts* (Great Britain, director T. Krishnan).

July 10: The State Duma of Russia ratified the treaty on Russia's accession to the World Trade Organization.

2013

January 20: B. Obama takes office for a second term as President of the United States.

June 2-9: Festival Kinotavr-2013. Main prize: *The Geographer Drank His Globe* (directed by A. Veledinsky).

June 20–29: Moscow International Film Festival in Moscow. The main prize "Golden George": *Particle* (Turkey, director E. Tepegoz).

August 1: The Anti-Piracy Law came into force in the Russian Federation.

2014

February 7-23: XXII Winter Olympic Games (Sochi).

February 18-21: "Maidan" conflict in the center of Kyiv (77 people died).

February 22: The Verkhovna Rada deprived the President of Ukraine V. Yanukovich of presidential power.

February 23: Interim duties of the President of Ukraine are assigned to A. Turchynov.

February 27: Russian special military operation begins in Crimea.

March 8-13: Kinosoyuz website publishes a letter in support of the new leadership of Ukraine and against the Russian special military operation in Crimea.

March 11-13: A letter from some famous Russian cultural figures in support of the policy of the Russian Federation in Crimea was published on the website of the Ministry of Culture of the Russian Federation.

March 11: The Crimean Parliament adopted a declaration of independence from Ukraine.

March 16: A referendum on the status of Crimea was held in the Republic of Crimea and Sevastopol. According to the official results of the referendum, 96.77 % of the voters of the Autonomous Republic of Crimea and 95.6 % of the voters of Sevastopol chose to include of Crimea to Russia.

March 17: Russian President V. Putin signed a decree recognizing the independence of Crimea.

March 18-21: the reunification of Crimea with Russia, Crimea became part of the Russian Federation on the rights of autonomy.

April 7: Proclamation of the Donetsk People's Republic, which declared itself independent on May 12.

April 27: Proclamation of the Lugansk People's Republic, which also declared itself independent.

April-December: armed clashes in the Donbass between the formations of the DPR and LPR and the Ukrainian army.

May 2: in Odessa, there were clashes between supporters and opponents of the Ukrainian

authorities, dozens of people died.

May 10: O. Sentsov, former co-owner of a computer club in Semferopol and amateur director, was detained in Crimea by the Russian Federal Security Service on suspicion of terrorism.

May 25: P. Poroshenko won the early presidential elections in Ukraine, officially taking office on June 7.

June 1-8: Festival Kinotavr-2014. Main prize: *Test* (directed by A. Kott).

June 19–28: Moscow International Film Festival in Moscow. The main prize "Golden George": *My man* (Japan, director K. Kumakiri).

September 5: The Minsk Agreements on Donbass are signed.

2015

February 11-12: A meeting of the presidents and representatives of the Foreign Ministries of Germany, Russia, Ukraine and France took place in Minsk. A Declaration on Donbass was adopted and steps were developed to implement the Minsk Agreement.

June 7-14: Festival Kinotavr-2015. Main prize: *About Love* (directed by A. Melikyan).

June 19–26: Moscow International Film Festival in Moscow. The main prize "Golden George": *Losers* (Bulgaria, director I. Hristov).

August 25: The North Caucasus District Military Court sentenced amateur director O. Sentsov on charges of terrorism to 20 years in prison in a strict regime colony.

September 30: Russia launches first airstrike against ISIS positions in Syria, launching Russia's special military operation in Syria.

November 16: Premiere of the first season of the series *Servant of the People* with comedian V. Zelensky, which later became part of his presidential election campaign in Ukraine.

January-December: continuation of the "frozen" conflict in Donbass.

2016

March 15: Russia begins withdrawing a military group from Syria.

June 6-13: Festival Kinotavr-2016. Main prize: *Good Boy* (directed by O. Karas).

23–30 June: Moscow International Film Festival in Moscow. The main prize "Golden George": *Daughter* (Iran, director R. Mirkarimi).

July 14: In Nice, during the celebration of Bastille Day, a terrorist in a heavy vehicle rammed a crowd of people, killing 85 people, about 200 were injured.

July 15-16: unsuccessful coup attempt in Turkey (about three hundred people died).

December 19: Berlin bombing: truck plows into crowd at Christmas market, killing 12, ISIS claims responsibility.

December 25: after taking off from Sochi airport, a TU-154 plane crashed, killing 92 people, including artists of the Song and Dance Ensemble of the Russian Army, well-known public figure E. Glinka, and others.

January-December: continuation of the "frozen" conflict in Donbass.

2017

January 20: D. Trump takes office as President of the United States.

May 7: E. Macron wins the presidential elections in France.

June 7-14: Festival Kinotavr-2017. Main prize: *Arrhythmia* (directed by B. Khlebnikov).

June 22–29: Moscow International Film Festival in Moscow. The main prize "Golden George": *Crested Ibis* (China, director Ts. Liang).

October 14-22: XIX World Festival of Youth and Students (Sochi).

October 23: premiere of the second season of the series *Servant of the People* with comedian V. Zelensky, which later became part of his presidential campaign in Ukraine.

January-December: continuation of the "frozen" conflict in Donbass.

2018

March 4: The incident with the poisoning of the former British spy S. Skripal and his daughter in Salisbury, which led to a political conflict between Russia and the UK.

March 18: V. Putin again won the presidential elections in Russia.

March 25: Fire at the *Winter Cherry* shopping center in Kemerovo, resulting in loss of

people life.

April 19-26: Moscow International Film Festival in Moscow. The main prize "Golden George": *The Tsar Bird* (Russia, director E. Novikov).

June 2-10: Festival Kinotavr-2018. Main prize: *Heart of the World* (directed by N. Maschaninova).

July 16: Meeting between Russian President V. Putin and US President D. Trump in Helsinki.

October 3: Russian President V. Putin signed the Federal Law on amendments to pension legislation, including raising the retirement age.

October 11: The Synod of the Patriarchate of Constantinople officially announced the start of granting autocephaly to the Orthodox Church in Ukraine, in particular, lifting the anathema imposed by the Russian Orthodox Church on the leaders of the canonically unrecognized "Kyiv Patriarchate" and the UAOC Filaret and Macarius, canceling the decision of 1696 on the accession of the Kyiv Metropolis to Moscow Patriarchate.

October 15: break of the Eucharistic communion of the Russian Orthodox Church with the Patriarchate of Constantinople.

October 17: massacre at the Kerch Polytechnic College; 21 people (including the student-killer) were killed, more than fifty were injured.

January-December: continuation of the "frozen" conflict in Donbass.

2019

January 1: The US decision to withdraw from UNESCO comes into effect.

January 4-6: schism of the Orthodox Church – Patriarch Bartholomew of Constantinople signed the tomos on autocephaly of the Orthodox Church of Ukraine, thereby legitimizing the granting of autocephaly to the Orthodox Church in Ukraine; this decision was not recognized and condemned by the Russian Orthodox Church and a number of other local Orthodox churches.

February 2: US suspends Intermediate-Range Nuclear Forces Treaty, Russia responds symmetrically.

March 27: premiere of the third season of the TV series *Servant of the People* with comedian V. Zelensky, which became part of his presidential election campaign in Ukraine.

April 18 - April 25: Moscow International Film Festival in Moscow. The main prize "Golden George": *Personal growth training* (Kazakhstan, director F. Sharipov).

June 9-16: Festival Kinotavr-2019. Main prize: *Bull* (director B. Akopov).

May 20: comedian V. Zelensky, who won P. Poroshenko, took office as President of Ukraine.

July 21: The *Servant of the People* party of President V. Zelensky won the early parliamentary elections in Ukraine.

August 2: The United States formally withdrew from the 1987 Intermediate-Range Nuclear Forces Treaty with the USSR.

September 7: Imprisoned amateur director O. Sentsov was released early from his place of detention as part of an exchange of detainees between Russia and Ukraine and left for Ukraine.

December 8: The SARS-CoV-2 coronavirus pandemic, which causes COVID-19, begins.

December 9: The summit of the Normandy Four (Germany, France, Russia and Ukraine) was held in Paris, following which the territories of the Donetsk and Lugansk regions, which are under the control of the self-proclaimed DPR and LPR, are extended the status of a "special region".

January-December: continuation of the "frozen" conflict in Donbass.

2020

January 8: Russian President V. Putin and Turkish President R. Erdogan opened the Turkish Stream gas pipeline.

January 15: The Russian government headed by D. Medvedev resigned.

January 21: A new government is formed in Russia headed by Prime Minister M. Mishustin.

January 31: The UK left the European Union (Brexit).

January 31: World Health Organization declares the coronavirus outbreak a public health

emergency of international concern.

February 29: The US and the Taliban sign a peace agreement to end the war in Afghanistan.

March 17: The European Union closes the external borders of the community for 30 days due to the coronavirus COVID-19.

March 18: Russia restricts entry for foreigners due to the COVID-19 pandemic.

May 25: African-American J. Floyd dies during arrest in Minneapolis, sparking massive protests against racism in the US and elsewhere.

July 1: Freight rail traffic on the Crimean bridge across the Kerch Strait was opened.

August 20: Russian oppositionist A. Navalny was hospitalized in the Omsk hospital with poisoning, from where he was later transferred to Germany for treatment.

September 11-18: Festival Kinotavr-2020. Main prize: *Scarecrow* (directed by D. Davydov).

September 27: Beginning of the armed conflict in Karabakh.

October 1–8: Moscow International Film Festival in Moscow. The main prize "Golden George": *Siege Diary* (Russia, director A. Zaitsev).

November 10: Armenia and Azerbaijan sign a ceasefire declaration. Armenia handed over territories in Nagorno-Karabakh to Azerbaijan.

January-December: continuation of the "frozen" conflict in Donbass.

2021

January 6: Trump's supporters seize the US Congress building in Washington to reject the official results of the 2020 presidential election and support Trump's demand for Vice President Michael Pence and Congress not to recognize Joe Biden's victory in the 2020 elections.

January 20: J. Biden officially takes office as President of the United States.

January 23: opposition actions in support of A. Navalny in several Russian cities.

January 29: Russian President V. Putin signs the law on the ratification of the agreement extending START-3 for five years.

February 2: the court in the case of "Yves Rocher" replaced the oppositionist A. Navalny with a suspended sentence for a real one lasting 3.5 years – in a penal colony.

April 10: A. Navalny's political videos, prepared by him with the help of Western media professionals in Germany, *I called my killer* (2020) and *Palace for Putin* (2021), received a special award from the White Elephant from group of Russian film critics.

April 22-29: Moscow International Film Festival in Moscow. The main prize "Golden George": *#asshole* (Romania, director A. Khutsulyak).

September 18-25: Festival Kinotavr-2021. Main prize: *The sea worries once* (director N. Khomeriki).

December 8: German Chancellor A. Merkel resigned. O. Scholz was appointed the new Federal Chancellor of Germany.

January-December: continuation of the "frozen" conflict in Donbass.

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