Another war, or the West is the West...
Military Topic in Western Cinema of the Cold War Era

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Abstract. The article reveals the key stereotypes of cold war media texts on the example of the analysis of Western European films on the topic of the Second World War.

Keywords: media text, film, cold war, Western Europe, USSR, film criticism.

The epoch of the "cold war" significantly affected the cinema of the West and the USSR, giving rise to hundreds of films with confrontational topics (Fedorov, 2015). They were mostly spyware. However, the cinematic "cold war" including the films about the "hot wars", for example, the Second World War. That is why both Western and Soviet cinematographers in general quite rarely turned to plots related to showing the role of allies (Soviet and Western) in the fight against Nazism. Western films about the Stalingrad battle or Soviet films about the French pilots of the Normandy-Neman were the exception rather than the rule...

The rule was different: in hundreds of Soviet films it was told about the war on the Eastern Front and about the partisan movement in the Soviet territory occupied by the Nazis, and in hundreds of Western - about the Western European, North African and Asiatic fronts and about the underground workers in the occupied territory of France...

However, in this case, the Western cold war cinema show the audience that the war on the Western front was significantly different from the war on the Eastern front. Why? Because, according to the Western concept of the "cold war", the Western Front was a war between representatives of the civilized Western world among themselves, and on the Eastern one - a war of representatives of the civilized Western world with the barbarians...

Yes, there were exceptions to this rule (one of the clearest examples is the *Old Gun* by Robert Enrico). But in general, the well-known thesis was observed: "The West is the West...".

Proceeding from this, the plots for Western films of the era of the "cold war" were selected appropriate, that is, the Nazi characters were depicted in situations of "maximum favor."

For example, in the *Fox of Paris* (*Der Fuchs von Paris*. West Germany-France, 1957) a brave Wehrmacht combat officer is shown. Behind the scenes, he fought heroically against the Russian barbarians on the Eastern Front, and in the frame (in occupied Paris) fell in love with a charming Frenchwoman associated with the resistance movement. Then he turned into a spy game and in the final was disappointed in the ideas of Nazism...

In *The Cat* (*La Chatte.* France, 1958), another intelligent Nazi officer, and again in occupied Paris, also fell in love with a charming Frenchwoman associated with the underground...

The authors of the *Green Devils Monte Cassino* (*Die grünen Teufel von Monte Cassino.* West Germany-France, 1957) show of "good Nazis" as good partners in the story of a noble German officer, which saves a collection of masterpieces of painting of the Italian monastery Monte Cassino before the Allies bombing (which happened on February 15, 1944)...

The creators of this film did everything to present the German occupying troops in Italy from the best side: the Nazis evacuated the local population in advance to create a fortified area, feed hungry Italian children, etc. Even the "Russian barbarians" German soldiers remember quite good-naturedly *("One woman sang "Kalinka" to me in Russia")*...

But the most vividly the concept of the "other war" manifested itself, in my opinion, in the detective story *The Night of the Generals* (UK-France, 1967). Here, in July 1944, the French police inspector (Philippe Noiret) in occupied Paris, in an almost friendly conversation, informs the Nazi major Grau (Omar Sharif) about the plot of German generals against Hitler and about the attempt on his life... But it turns out that the major doesn't worries. He needs to bring to light one of the Nazi generals suspected of the murder of a Polish prostitute that happened two years ago in occupied Warsaw in 1942...

- *Why do you need it?* - The French policeman reasonably asks. - *"After all, killing is their profession."*

- *On a large scale this is commendable, and on a small scale is a perversion!* - he gets a clear answer from his German colleague...

The bottom line is: "good Nazi" easily finds common ground with "good French policeman" in order to find a high-ranking killer prostitutes. The conspiracy of other "good Nazis" against Hitler becomes the background of this almost friendly cooperation...

Thus, the Western cold war cinema created a stable stereotype about "good Nazis" who, by the will of Hitler, were forced to fight not only Russian barbarians, but and, alas, with good French, Americans and Englishmen...

The structure of stereotypes of the "other war" in the Western cold war cinema

Historical period, place of action: any period from 1939 to 1945. Germany, France, Italy, Poland, USSR, other countries.

Representation of the image of reality: quasi-realistic.

Characters, their values, ideas, clothes, vocabulary, facial expressions, gestures: positive characters (American and British soldiers, anti-Nazi underground fighters, "good German officers, soldiers, nurses") carry ideas of humanism, and sometimes pacifism; negative characters ("bad German officers and soldiers") are carriers of anti-human Nazi militaristic ideas. Characters, as a rule, do not share social and material status. As a rule, only a few Nazis (like the criminal General from *The Night of the Generals*) are shown by cruel enemies, with imperious facial expressions and gesticulations, unpleasant voice timbres. "Good Nazis", in contrast, are endowed in Western cold war films about the "other war" with charming appearance, intelligence, good manners, intelligence and charming voice timbres.

A significant change in the lives of the characters: "bad Nazis" are going to realize their anti-human goals. the problem that has arisen: the lives of positive characters (including the "good Nazis") are threatened.

Search for solutions to the problem: fighting (in different types and ways) positive characters with negative ones.

Solving the problem: destroying / arresting negative characters (or their suicide).

Is it possible to assert that the stereotypes of the "other war" in Western cinema are forever gone? Alas, in my opinion, the answer can only be negative. The West is the West... The Western screen as a whole continues to use all the same stereotypes in the films of the 21st century. As for the image of Russia, now on the European and USA screens, it is in most cases a barbaric country with laws, customs and characters that are incomprehensible to the Western mentality...

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