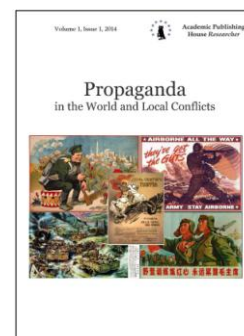


Copyright © 2015 by Academic Publishing House *Researcher*



Published in the Russian Federation
 Propaganda in the World and Local Conflicts
 Has been issued since 2014.
 ISSN 2500-1078, E-ISSN 2500-3712
 Vol. 3, Is. 1, pp. 32-52, 2015

DOI: 10.13187/pwlc.2015.3.32
www.ejournal47.com



UDC 378

Western World in the Russian Screen (1992–2015)

Alexander Fedorov^{a, *}

^a Anton Chekhov Taganrog Institute,
 branch of Rostov State University of Economics, Russian Federation

Abstract

Analysis of the transformation of the image of the West in the Russian screen (1992–2015), including the ideological, social analysis, stereotypes analysis of a character analysis of identification, iconographic, plot / narrative, representative analysis, classification of content models and modifications of the genre allows us to draw the following conclusions. Content analysis of Russian films created in the post-Soviet period 1992–2015's, allows to represent their basic narrative scheme as follows: pull the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, and others in the 1990s, this story is colored diagram showing the low level of life, deprivation of Russians); the joint struggle of the Russian and Western intelligence services, military, terrorism and crime (this theme is characteristic of Russian films of the 1990s); fight the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century). In contrast to the period of 1946–1991 years, Russian films on the western topic in 1992–2015 fueled not only confrontational subjects (military confrontation, spying, mafia, etc.), But also (especially in 1990) history of cooperation, Russia and the West mutual assistance. But on the whole post-Soviet Russian cinema inherited traditions of Russian relations with the West: in most feature films image of the West is interpreted as a way of "Alien", "Other", often hostile, alien to Russian civilization. In view of the above it would be overly optimistic to expect that evolved over the centuries stereotyped concept of Western World image on the Russian screens may change in the near future.

Keywords: hermeneutical analysis, Russia, West, USA, film, film studies.

1. Introduction

Post-communist era created a lot of cinematic myths:

The first myth: after the collapse of the Soviet Russian cinema has dramatically increased its interest in the Western theme.

In fact, the number of Russian films about the West and Western characters decreased: 12 Soviet film per year from 1946 to 1991 in the USSR, and about 10 per year from 1992 to 2015...

The second myth: Russian cinema completely switched to the creation of a positive image of the West after the collapse of the Soviet Union.

* Corresponding author

E-mail addresses: mediashkola@rambler.ru (A. Fedorov)

Even a cursory look at the filmography 1992-2015 easily refutes this thesis. After overcoming the initial euphoria of admiration for the Western way of life in the first half of the 1990s, Russian cinema of the XXI century in many ways returned to the confrontational model of the Soviet times. *The third myth*: West has always been associated with a hostile world in the Russian films in the post-Soviet period.

Yes, this kind of image of the West continues to be cultivated in a number of Russian films, but there are many examples of a different kind...

2. Materials and methods

The main materials for this article was the area: the books, articles and Russian films about Western World. The methods of theoretical research: classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis; and methods of empirical research: collecting information related to the research subjects. The effectiveness of such methods has been proven as the Western (R. Taylor, D. Youngblood, A. Lawton et al.), And Russian (N. Zorkaya, A. Kolesnikova, M. Turovskaya) researchers. I used also the method of hermeneutic analysis of the cultural context of media texts (Eco, 1976; Silverblatt, 2001).

3. Discussion

Serial mass culture has great influence upon the audience. Here the backbone properties of serials come into action: 1) long-term narration, 2) discontinuity of the narration, 3) special plot organization of the series which require certain identity of their structure and repetition of separate parts, 4) the presence of fabulous characters, permanent heroes (or the group of heroes) (Zorkaya, 1981: 59). Besides the creators of media texts of mass culture take into consideration the “emotional tone” of perception. Sameness, monotony of plot situations often leads the audience to stop the contact with the media text.

That’s why in the works of such professionals as Steven Spielberg the change of episodes which cause “shocking” and “soothing” reactions takes place, however with constant happy ending which causes positive “relaxation”. In other words, among popular media texts there are many of those which can be easily divided into parts (often interchangeable). Chiefly it is necessary that these parts were connected by well thought-out mechanism of “emotional drops” – the alternation of positive and negative emotions felt by the audience.

Many bestsellers and blockbusters are built up according to the similar “formula of success” including folklore, mythological basis, compensation of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes (for recent Russian film examples I can recall, for example, *Take Tarantino, Golden Section, Fort Ross*, cinema / TV version of *Spy Novel* by B. Akunin, which appeared on the screens called *The Spy*). Let’s add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

With more or less technical splendor of a media text of mass success like action movie we can single out the additional components of success: fights, skirmish, chases, beautiful women, disturbing music, the feelings of the characters which are bursting forth, minimized dialogues, maximized physical actions and other “dynamic” attributer which are rightly described by R. Corliss (Corliss, 1990: 8). Indeed, a contemporary media text (film/television/clip, internet, computer game) sets up higher claims for eyesight because we must watch every inch of the frame waiting for flash-like stunts and special effects. Together with their high-speed technical inventiveness, surface polish and sound cynicism, “dyna-films” are the ideal kind of art for the generation brought up by MTV, blinded by the light flashes of videoclips, accustomed to films with bloody scenes (Corliss, 1990: 8).

At that it’s worth mentioning that in many cases the creators of “mass” media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of

the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N. Berdyaev justly wrote that culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier (Berdyaev, 1990: 229).

At the same time all this is only a part of success of a mass culture media text, because its popularity depends on the hypnotic influence on perception. Instead of the primitive adapting to the tastes of "the broad masses", the "secret subconscious interest of the crowd" on the level of "irrational feat and intuitive irradiation" is divined (Bogomolov, 1989: 11).

Similar plots having fallen into a common "craftsman's" hands or, for instance, into Steven Spielberg's, gather different scales of audience. Masters of popular media culture have perfectly mastered the art of creation of multi-level works, calculated on people of different ages, intelligences and tastes. Thus appear certain half-stylizations and half-parodies alternately with "half-seriousness", with countless allusions to the films of the past years, direct quotations, references to folklore and mythology, and so on, and so forth.

For example for some viewers the *media text* of Spielberg's series about Indiana Jones will be equivalent to viewing the classic *The Thief of Bagdad*. For others which are more experienced in media culture it will be a fascinating and ironical journey into the realm of folklore and fairy-tale archetypes, cinematic associations, delicate parodies. Moreover one of the special features of the contemporary social situation besides standardization and unification is that popular media culture adapts the peculiar methods which are characteristic of "author's" works. This is another example of pluralism of popular media culture calculated on satisfaction of different demands of the audience.

In my opinion, this is not due to adequate perception by youth audience of post-modern standards, allusions and associations. Just a short duration of the clip, a quick change of plans installation, resilient, dynamic audiovisual rhythm is not allowed audience to miss even the most inexperienced in the media language. And this is also evident pluralism of popular media culture, designed to meet the differentiated audience requests.

The therapeutic effect, the phenomenon of compensation is also necessary for the mass success of a media text. It is natural that a person compensates the feelings and emotional experience missing in his real life. S. Freud wrote that culture must mobilize all its forces to restrict the original aggressive desires of man and inhibit their manifestations by means of creation of the necessary psychological reactions (Freud, 1990: 29).

In his action movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008) S. Spielberg collected a bouquet of virtually all usual Western stereotypes with respect to Russia and the Russians. Indeed, the beast-like Soviet soldiers in full combat gear and with corresponding combat equipment who somehow managed to get to the USA look mockingly grotesque on the screen. Wikipedia rightly points out the burlesque "errors": the commander of the Soviet landing troops Irina Spalko is acting by order of Stalin, though by the time the actions in the film take place (1957) he has already been dead for four years; the Soviet soldiers dressed in American military uniform, are armed with Chinese submachine guns; the Soviet soldiers are openly walking the American deserts and jungles in Soviet uniform, they drink vodka and dance "kalinka-malinka" to the accompaniment of balalaika.

Anyhow S. Spielberg turned *Indiana Jones and the Kingdom of the Crystal Skull* into a digest of stereotyped perception of the image of Russia and the Russians by the Western world of cinema...

Thus, among the distinctive features of the present socio-cultural situation in addition to the standardization and harmonization can be identified adaptation of a popular media culture specific language techniques inherent only in art house before. In this sense it is very important of clips' perception characteristic of mass audience. It would seem that there was a paradoxical situation: in video clips (music video) very often used the opening of the media avant-garde: the quaint, kaleidoscopic, ragged assembly, complex associative, solarization, the transformation of volumes, shapes, colors and light, "flashbacks", "rapid" and other special effects. But these clips have the mass audience for them.

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to

emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), “magical power” of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc.

4. Results

Total Russian socio-cultural, political and ideological context of the period of "reform era" 1992-2015 years:

- Economic reform, revival of private property, the "shock therapy"; a sharp division of society into the rich few and the masses of the population at risk of poverty;
- The decline of Russian industry;
- An attempted coup in the autumn of 1993;
- The war in Chechnya (1990s);
- Attempt to solve the economic problems with the help of loans from the West (1990s);
- The gradual revival of the economic potential of the country, primarily due to the revitalization of the oil and gas sector (the beginning of the XXI century);
- The military conflict in South Ossetia in August 2008;
- The economic crisis (since 2008);
- The crisis of Russian reforms abroad 2010s;
- The events in the Crimea and the war in the Ukraine in 2014.
- Western anti-Russian sanctions and Russian anti-Western sanctions (2014-2015).
- Russia's participation in the anti-terrorist war in Syria (2015-2015).

The collapse of the USSR, the beginning of radical economic reforms in Russia in 1992, a huge drop in the living standards of the population, a rise of a crimes and mass emigration...

Russian screen responded to this surge of the dark movies and films about good rich West.

A comedy of *On Deribasovskaya Good Weather, or on Brighton Beach Raining Again* (1992) was among the first Russian movies try to get away from the traditional anti-Americanism and anti-Western tendencies.

It is interesting to see how the American dream is reflected not only in the subjects, but also of the names of Russian films of the 1990s: *Alaska, Sir* (1992), *On Deribasovskaya Good Weather, or on Brighton Beach Raining Again* (1992), *Our American Borya* (1992), *American Grandfather* (1993), *Bride from Miami* (1993), *Colorado* (1993), *A Train to Brooklyn* (1994), *American Daughter* (1995).

However, despite all the charm of America, Russian filmmakers are still attracted both ever-burning light Parisian lights and the Italian beauty: *Bride from Paris* (1992), *Italian Contract* (1993), *Window into Paris* (1993), *Cloak of Casanova* (1993), *Roman "alla russo"* (1993), *French and Russian Love* (1994), *French Waltz* (1994), *Envy of the Gods* (2000)...

For example, in the melodrama *Envy of the Gods* (2000) Russian married woman falls in love with a French translator. But their passionate "last tango in Moscow" was in the time the cold war 1983...

In the comedy *Bride from Paris*, the young woman comes to Saint-Petersburg in order to find the material for her research paper, but falls in love with the young cute lawyer. The movie is simple, easy, not claiming for the deep thought irony. Petersburg's streets of the 1990's are shown as the place for endless meetings, actions of protest. The lawyer's neighbor looks like the cartoon strip hero, who has robbed and cheated his whole life, and now dreams to get away to France. The poor lawyer in his thirties, with tired eyes he watches the optimistic enthusiasm of his Paris guest, for whom all the Russian problems seem like some fun roller coaster: everything is new to her, everything is interesting - dumb faces of militia men, taking her to the police station, because she was so careless to walk without her identification card, the absence of cold and hot water, etc.

It's a pity, that the authors didn't (or couldn't because of finance) invite the French actress for the main part. Alexandra Zakharova performs the French sometimes funny, however, only the a little number of audience would believe she came from Paris. Known by the *Little Vera* (1988)

actor Andrei Sokolov plays the Russian lawyer-melancholic without special effort, maybe, having logically decided that he needn't work out on 100% for the comedy of such level. The standard patriotic final of the movie (having the chance live in France, the heroes, got married, decided to stay in Russia) doesn't make the rating of *Bride from Paris* higher.

Another film with French motives is psychological drama *To See Paris and Die*.

... The 1960's Moscow. Single mother (performed by T. Vassilieva) gives all her love and energy to her son – piano player. She tries hard that it was he who will go to the prestigious musical competition in Paris. Being afraid of the anti-Semitism, all these years she concealed from her son that his father is Jewish. But a new neighbor appears in their building, which learns her secret.

With all this, the plot sounds like the Mexican soap opera however, the director managed to fill it with many psychological details; lifestyle trifles, not making the special accent on retro style. However the main success of the movie is the highest of T. Vassilieva. The complicated bunch of feelings can be seen in her character. From the proudness for her outstanding son, to the fear, from love to hatred, from boldness to collapsing, from mocking irony to the defendless tenderness.

A "small man" trying to go against his fate. Love, ruined by the regime, suppressing the freedom of an individual. These themes not new to the Russian art but their version in the movie of Alexander Proshkin doesn't leave one indifferent. For a long time it was common for Russian critics to accuse cinema of absence of the professional, three-four star movies: like there's masterpieces of Tarkovsky or not professionalism. Movies like *To See Paris and Die* prove that the spectrum of the "gold middle" in Russia has widened a lot.

As I told, French motifs are very popular in Russia. "*To see Paris and die*" – the title of a A. Proshkin film – become the theme of a lot of Russian films. And the characters from Y. Mamin's comedy fantasy *The Window into Paris* can be instantaneously transported between St-Petersburg communal houses and the center of modern Paris. Y. Mamin plays up the essential difference between Slav and Western mentalities rather successfully.

One unlucky Frenchwoman, who finds herself almost naked in a dirty Petersburg yard, is absolutely unable to get used to situations that surround all Russians from childhood, while Russian citizens – having discovered a magical route to France – in several days begin to trade in the French stock market and steal whatever isn't fastened down. Against such a background, the figure of a failed musician, an aged romantic who just wants to get pleasure from the sudden gift of fate, seems funny and odd.

Maybe the best joke of the film, in which Mamin sounds the highest note of pitiless sarcasm, is the sequence about a restaurant musician who moved to France about ten years ago. Lazily offering cognac to a former friend, he abuses Frenchmen and their customs, sentimentally recalls Russia and almost cries while saying that he would give everything for an opportunity to return to St-Petersburg just for one minute. As a gag, his friend fulfils this wish (via the magical "open window"). But instead of the expected ecstasy, the emigrant – seeing an armored car in front of the St-Petersburg railway station – falls into despair.

The fact is that modern Russia is good only in sentimental dreams and in conversations before the cozy foreign fireplaces of restaurants with a view of the Seine, the Thames or the Hudson.

I can't say that Mamin's film is as funny as the early comedies of Leonid Gaidai. There are brilliant comedy scenes and pointedly devised details (in the principals office of a private college for young businessmen, hanging portraits of political leaders have been replaced by gigantic dollar symbols), but they are side by side with useless dialogue and events.

The finale of the film – driven by the slogan "We don't need French shores" – isn't, frankly speaking, new. There are, however, more successes in *The Window into Paris* than stereotypes.

The Prophecy is perhaps the most sorrowful film of E. Riazanov. It even has a gloomy outset: a famous writer learns from a Gypsy fortune-teller that only a day is left for him to live and he is to meet with an unexpected man.

In that mystical tone a young man with the same name and same temple scar appears in the writer's flat. Who is this mysterious double – phantom or guardian angel? The answer remains open throughout the film.

So the time of summing-up comes for the tired writer, shaken by life. He is well-to-do in Russian terms: he has an apartment in the center of Moscow, a car and video camera, and his books are published in Paris. But, characteristically for a man living in a country of endless admonitions, distress his look reveals the effect of freedom's absence. And it's not because of the

peculiarities of his biography (his father perished during the repressions, his mother is Jewish – which he couldn't mention for a long time – and his wife died in a car accident). The brand of unfreedom is stamped on practically everybody in Russia, except those under 20.

In that regard, the choice of actress for the leading female role was perfect: French star Irene Jacob. Though her character is just a modest cashier in a bank, she can be at once distinguished from the surrounding Russian fuss by her uncommon expression. She becomes a fairy princess and, probably, the writer's last love... for this princess is colored by the shade of nostalgia for unrealized dreams.

In contrast with Riazanov's previous works, there is little topical populism – although the conclusion is connected with one of the most widespread script devices in Russia today (escaping from Mafia pursuit, the hero tries to leave for Israel). Sensitive to his audiences' mood, Riazanov couldn't but feel that a mass interest in cinematic political investigations and revelations has almost disappeared, while the need for melodramatic love stories is great.

Actually, *The Prophecy* can't be called melodrama. There are comedy episodes (a visiting fanatic suggests that the writer burn himself in Red Square as protest against something – it's not important against something – it's not important against what, the main thing is to perform the action), and there are elements of a parable. I don't find such a genre alloy organic and convincing. This seems to be the director's attempt to get a second wind.

One way or another, but in the majority of Russian films end of XX - beginning of XXI century there were various situations related to emigration and / or marriage / love (happy and not so) Russian to foreigners or the former Soviet / Russian citizens who have received foreign citizenship . Sometimes it's a comedy (*Our American Borya*, 1992; *Bride from Paris*, 1992; *Bride from Miami*, 1993; *Mistress from Moscow*, 2001; *Secret Meeting*, 2001; *Light Kiss*, 2002; *Marry in 24 hours*, 2004; *Inhibited Reflexes*, 2004; *Kings Can Do Everything*, 2008; *Train Moscow-Russia*, 2014, and others), sometimes - melodramas (*The Road to Paradise*, 1993; *Colorado*, 1993; *Roman "alla russo"* (1993), *Russian Bride*, 1993; *You Are Only One*, 1993; *Cloak of Casanova*, 1993; *French and Russian Love*, 1994; *French Waltz*, 1994; *American Daughter*, 1995; *All will be Well*, 1995; *The Barber of Siberia*, 1998; *Envy of the Gods*, 2000; *The Frenchman*, 2003; *Paris love of Kostya Gumankov*, 2004; *Walking in Paris*, 2010; *The Spaniard*, 2011, etc.) or drama (*The golden Head on the Block*, 2004; *Yesenin*, 2005; *Peter. Summer. Love*, 2014; *Hero*, 2015, etc.).

For example, the writer and director A. Eyramdzhan has 12 film stories (mostly - comedies) is dedicated topics amorous adventures of Russians and ex-Russians who received an American passport.

In the 1990s, the image of the West in the Russian cinema was largely accentuated the positive, which is largely explained by the illusory conviction of many filmmakers and viewers that the Western world is almost close to the ideal, that there reigns a total democracy, and unlimited the possibility of success in life opened for any people. In contrast, life in Russia was dark and poor.

So the film of S. Bodrov's *White King, Red Queen* (1992) began as a biting comedy of temperaments. A small Russian trade-union delegation comes to a Swiss town for a conference and stays in a little hotel. This gives the director cause to show the charms of poor Russians who once in a blue moon can fall greedily upon the West. There are dinners with tinned fish in the room, the sale of vodka "for a song", wild joy upon the receipt of 20 or 30 dollars, an occasion for free refreshment, and so on. The heroine is a mature woman with sings of former beauty who dully begins a flirtation with an ex-TV commentator while their colleagues drink spirits from morning till evening. The situation of Russians who find themselves shameful beggars in prosperous Switzerland may be a little exaggerated; taking into account the almost comedic plot, however, it doesn't seem a falsity.

Further on, the comedy turns smoothly into melodrama: an elegantly dressed man appears in the hotel; 20 years ago he was a famous Russian chess player who moved to the West, and he has learned that his old love, by the whim of fate, is in Europe for several days... but, alas, one can't step in the same river twice, the previous love can't be renewed, and the Red Queen doesn't find enough strength to stay with the White King.

This sad story with a gay beginning, although not claiming the psychological depths of Bergman or Antonioni, is made with European mastery. Bodrov skillfully observes the laws of the melodramatic genre with its heightening of emotions and expectant pauses, while accenting the

differences in mentality, habits and image of his characters so as to make the film understandable and accessible to a European audience.

Several years later, A. Surikova in the comedy *I Want to the Jail* (1998), brought the situation of unbridled desire to join the Russian character Western values to the point of absurdity. Plunge into the criminal adventure unemployed Semyon decided to be in the comfortable Dutch prison...

The film was based on opposition to the usual stereotypes: foreigners' minds can not understand Russia, and, in general, they are inferior to any in the whole Russian Ivan the Fool; they do everything somehow half-heartedly: eat, drink, and work... But Semyon could easily fix any Japanese unit, invent supercar and fall in love with a rich Dutch women... You say, if he was so smart, why are so poor? And why are the Dutch-klutz live in the comfort of the human condition, but clever Russians forced to hook or by crook to seek opportunities to sit in a Dutch prison - like in the holiday? The authors of the film have one answer: Russian drink a lot, and hence all their mess...

In the melodrama *You Are Only One* (1993) director D. Astrakhan succeeds in expressing the sensations of average Russian who for one wonderful day experience a "holiday of life" in which there is no place for nostalgic sentiments and hot arguments on spirituality, in which businessmen accompanied by suave friends drive about in Fords and Mercedes, lazily count wads of dollar notes, buy foreign delicacies and telephone New York right from their cars.

The life of 40-year-old Eugeny (A. Zbruev) resembles thousands of others. He has a modest occupation as engineer in some institution, a flat in a standard tall block, a wife (M. Neyolova) dreaming of escape from the closed circle of humiliating poverty, and a 16-year-old daughter for whom her ill-provisioned parents are a vivid demonstration of how one mustn't live – the embodiment of her dread of destiny.

The film's opening episodes create a familiar sketch of "common family of intellectual workers": reproaches of Eugeny by wife and daughter, unmistakable hints that he is a typical failure, that all others managed to do better long ago, that he ought to join a number of fellow employees in a Russian-American joint venture, etc. And then, dreams... about trips over the ocean, Hawaiian beaches, Dior perfume and Cardin dresses...

Zbruev and Neyolova play this without pressing, without relishing the muddle of their characters' lives. Even scenarist O. Danilov's move into fantasy doesn't make their performances less truthful. It turns out that the firm organizing the joint venture is headed by one of Eugeny's former schoolmates whose younger sister Anna comes to Russia from USA. Anna has loved her "only one", her "unique Uncle Eugeny" since childhood. Now she is ready to become his fairy godmother – or princess: buy him a smart suit, make him the representative of the American firm in Russia, drive him in a Mercedes along the Petersburg streets.

But pride prevents Eugeny from becoming dependent on his old friend, although pride is not the main problem in his affair with Anna: "I don't love you, you see! Don't love!" he cries to his benefactress in a riveting sequence. A lot of things are mixed in Zbruev's expression. It would be good if he spoke so because he was deeply in love with his wife, but not at all... love has smoothly changed into habit. And if it's possible to live without rapturous love with one woman, then why is it impossible with another? There is quite another thing, too – fatigue: hopeless awareness of the fact that his life is over, that he has no strength to restart everything from zero.

The bitterness of this feeling doesn't disappear after either Eugeny's return to his wife or a Felliniesque postscript with a birthday celebration in the snowy garden of his house. Having escaped the turn of fate, the heroes of *You're Only One* will, several days after the touching departure of Anna for America, again poison each other's lives with mutual criticism... and dream about a separate room for their daughter.

But in the film with the program called *All Will be Well* (1995) D. Astarhan gave the same actor A. Zbruev play the coveted audience fabulous twist of fate. Former simple boy from a provincial town, 20 years later he returned as a millionaire, and even with his son - a Nobel laureate... In this picture D. Astrakhan with pleasure gave his characters happiness... In short, a kaleidoscope of the most common situations of soap operas. And all this was served in a frankly kitsch, parody manner...

Probably the most prominent Russian film of the 1990s, directly affects the relations between Russia and the West, has become a historical melodrama *The Barber of Siberia* (1998) by N. Mikhalkov, the core of which was a love story American and Russian cadet in the late nineteenth

century. It seems impossible to approach this film of N. Mikhalkov as a psychological drama on a real historical material, because this is a synthesis of romantic melodrama and comedy.

In much smaller scale than in the Soviet era, it was continued in the Russian cinema of the 1990s - 2000s, naval and air force subjects (*Adventure Troop D* (1993), *Black Ocean* (1998), *Mirror wars. Reflection One* (2005), *07th changing course* (2007). However, the main focus shifted from pure-specifically anti-West in the direction of anti-terrorism...

Not good relations between Russia and US/ EU at the XXI century led the Russian cinema about the Western world / people topic to tendencies of confrontation already familiar from the period of "cold war" (*Brother-2*, 2000; *Parisian Antique Dealer*, 2001; *Personal Number*, 2004; *The Big Game*, 2007; *Aliens*, 2008; *Spy Game*, 2008; *Olympus inferno*, 2009; *War Correspondent*, 2014, and others.).

So, with the advent of the economic crisis of 1998, with the departure from the political scene President B. Yeltsin (1999) and the beginning of the era of President V. Putin (since 2000), with the change of the relative stabilization of the Russian economic life (2000-2007), followed by the economic crisis (since 2008) and West-Russia / Russia-West sanctions (since 2014), the phase of Russian "Western euphoria" gradually losing its actuality.

Brother-2 (2000) was the first sign of return to anti-Western (or rather - anti-American) direction in the Russian cinema.

"A good killer" Danila learns that the death of his friend guilty of a businessman from Chicago. Without hesitation, Danila and his brother went to America - to restore order... Genre of *Brother-2* deliberately moved towards black humor and irony. America was taken in the spirit of the stories of one of the leading political commentators of the Soviet Television of the 1960s-1970s - professor V. Zorin (1925): the dirty neighborhoods, garbage, prostitutes, unemployed and gangsters...

The spirit of confrontation "cold war" was and in the spy detective *Parisian Antique Dealer* (2001). The thriller *Personal Number* (2004) accused the West of inciting terrorism. The aggressive West presented and in the action movie *Mirror Wars. Reflection One* (2005) where former CIA decide to push in a military conflict the US and Russia. Muslim terrorists and "corrupt representatives of the American Business" developed a plan of abduction of the Russian aircraft in *07th changing course* (2007).

The thrillers *Olympus Inferno* (2009) and *War Correspondent* (2014) dedicated to the military conflict in South Ossetia (2008) and Ukraine (2014) with the same plot scheme: Honest American caught in a war zone. He wants to bring the truth (close to the point of view of the Moscow media) to Western audience, but his videos and reports are rejected by the leadership of anti-Russian American TV.

Film critic and director M. Brashinsky made thrash horror film *Shopping Tour* (2013), where anti-Western trends were bright comedy-parody coloring: Russian tourists, going by bus in Finland, becoming victims of... Finnish cannibal: they only up to a certain time hid their sinister nature behind a mask of European political correctness and integrity...

Anti-Western motives clearly manifested in this period and in the films based on historical material. In the melodrama *Admiral* (2008) crafty and cunning Western allies betray the noble Supreme ruler of Russia A. Kolchak (1874-1920). A very negative portrait of the American secret services appears on the screen in the docudrama *Interrupted Flight of Gary Powers* (2009), which tells about the fate of the pilot spy plane shot down over the Soviet Union May 1, 1960.

From the Russian films of modern times I remember the ugly English type in the comedy *Heat* (2006), or foreign bad gay in the drama *Duhless* (2011)...

But a leader of anti-Western sentiments of the 2000s, in my opinion, was a film *Aliens* (2008), in which American doctors, who arrived on a charity mission in one of the Islamic countries, are shown in the densely indictment manner worthy of similar age peak "cold war".

Of course, in a few Russian films the XXI century the plots were about a successful cooperation of Russian and foreign intelligence services (*Apocalypse Code*, 2007; *White Sand*, 2009), but in general the anti-Western tendencies became actualized again.

However, it should be noted that Western cinema of the last two decades as a whole did not differ pro-Russian sentiments, as I have already had the opportunity to write in detail previously (Fedorov, 2010).

In general, the Russian films on the western topic in the 1990s and the XXI century used the genres of comedy, melodrama, thriller and detective. As for the genre of fantasy and fairy tales, they went into deep shadow for economic reasons: their production, usually several times more expensive filming comedies and melodramas, but commercial success in no way guaranteed.

Unfortunately, expensive fantastic action *Inhabited Island* (2008) did not live up to expectations of financial investors and the public. The ambitious television project *The Amphibian Man. Sea Devil* (2004), new adaptation of the A. Belyaev's novel, came out unsuccessful too... Fairy tale *The Nutcracker* (2011) by A. Konchalovsky was, unfortunately, too difficult for the child's perception and too "childish" for adult audiences.

Perhaps the most successful Russian sci-fi movie of the XXI century was the film adaptation of the story of Strugatsky brothers *The Ugly Swans* (2005) by K. Lopushansky. Based on previous experience (*Dead Man's Letters* and others.) and motives of fantastic films of A. Tarkovsky, K. Lopushansky created a kind of fantastic parable about the mysteries and the limitless possibilities of Reason...

The real serials boom was in the Russian film industry of 1990s - 2000s, because the Russian audience (especially adult) continued to sit at the TV screens and still not in a hurry to the cinema, even if equipped with surround sound and image system.

And today the greatest influence on the audience (although the students, young people in large part has already moved on to the Internet and mobile phones) has a TV mass culture, focused on the creation of large multi-month (or even perennial!) series (including on Western world topic *Spy Game, Lecturer, The Spy*, etc.).

A content analysis of Russian films on the western topic, created in the period from 1992 to 2015 allows to represent their basic narrative scheme as follows:

- Attraction of the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, etc. in the 1990s, this story is showing also the low level of life, deprivation of Russians);
- The joint struggle of the Russian and Western intelligence services, military against terrorism and crime (this theme is characteristic of Russian films of the 1990s);
- Fighting the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century).

The structure of the stereotypes of Russian drams on the Western world topic

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of ordinary Russian and / or Soviet character, luxury homes and objects of everyday life Western characters, and the "new Russian".

Methods of reality representation: realistic or quasi-grotesque images of people's lives.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have the democratic ideas; negative characters have inhuman, terrorist, militaristic ideas. Characters often shared not only social, but also material status. Positive characters (both Russian and foreign) look pleasant in all respects. Negative characters are often rude and violent types, from primitive vocabulary, evil or sickly hypocritical persons active gestures and nasty vocal timbres.

A significant change in the lives of the characters: the negative characters are going to put their anti-human ideas (for example, a terrorist act or other crime).

A problem: the life of positive characters, as, indeed, and the lives of entire peoples / nations in jeopardy.

The search for solutions: the struggle of positive to negative characters.

Solution: destruction / arrest of negative characters, the return to civilian life.

War. Russia, 2002. Director and screenwriter A. Balabanov.

Historical period, the place of action: Begin of XXI century, Moscow, Chechnya.

Furnishings, household items: differentiated, depending on the specific situation in the episode (Moscow offices, Chechen villages, the old tower, which kept the defense of the main characters, etc.).

Methods of reality representation: realistic, seeking documentary objectivity.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Englishman John, his fiancée, the Russian soldier Ivan, his commander - Captain Medvedev, Chechen rebel Aslan. Characters shared social and material status.

A significant change in the lives of the characters: the Englishman, his fiancée and Russian soldiers are held captive by Chechen militants.

A problem: the leader of the militants let John and Ivan from captivity, but leaves the imprisoned John's bride, appointing for her release large ransom - two million pounds. Life of John's bride is under threat.

The search for solution to the problem: John and Ivan have a plan for deliverance of John's bride and Captain Medvedev from captivity.

Solution: John and Ivan manage to free John's bride and Captain Medvedev.

Aliens. Russia-US-Egypt, 2008. Directed by Y. Grymov.

Historical period, the place of action: the beginning of the XXI century, the area of inter-ethnic conflict in one of the Muslim countries, the United States.

Furnishings, household items: a deserted place, the villages, the American luxury villa.

Methods of reality representation: realistic, without grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: American doctors, their bourgeois values, which, according to the authors, can be reduced to the thesis of "the immorality of the prudent." Build, facial expressions, gestures and vocabulary of characters are within the normal standards. Clothing characters are functional. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: a group of American doctors arriving on a charity mission in one of the Muslim countries in the zone of military conflict.

A problem: a conflict is between the couple of American Physicians (wife is cheating on her husband). The husband accidentally becomes a murderer.

The search for solutions: American doctor calls his wife a whore, but after returning to the US he say: "America must act"...

Solution: the American doctor and his wife live happily again in a chic mansion ...

Olympus Inferno. Russia, 2009. Directed by I. Voloshin.

Historical period, the place of action: South Ossetia, August 2008.

Furnishings, household objects: the city streets, interiors of offices and apartments, mountain countryside, military equipment.

Methods of reality representation: realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Georgian and Russian soldiers and officers. They shared the ideological status. The Russians are professional, intelligent and honest soldiers, their speech, facial expressions and gestures correspond to the army charter. Their opponents are very bad, shooting of civilians... And those and others dressed in military uniform, with sturdy. Their vocabulary is simple and is subject to combat conditions. But they are not the main characters. The main characters are the American scientist and a Russian journalist. These are young people wearing comfortable hiking / travel clothing, they look nice...

A significant change in the lives of the characters: American Michael arrives in South Ossetia to study rare night butterflies. Together with the journalist Eugenia he see the flying insects, but...

A problem: invasion of Georgian troops in South Ossetia, the life of the main characters, as, indeed, and all the people of South Ossetia is under threat.

The search for solutions: Michael and girl trying to take out of the war zone video documenting the invasion of the Georgian units.

Solution: the invaders are doomed to failure...

The structure of the Russian thriller or detective genre stereotypes on the western world topic

Historical period, the place of action: any length of time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of ordinary Russian characters, luxury homes and household items of Western characters and the "new Russian" (in the territory of a hostile country, spies adapted to the housing and living conditions of the enemy).

Methods of reality representation: in general realistic, though sometimes some grotesque depiction of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (counter-intelligence officers, intelligence agents / spies, saboteurs) and negative (the same persons, plus - the terrorists, criminals, gangsters, maniacs). Divided by ideology and worldview or without accentuation of it, the characters tend to have a strong constitution and appear according to the settings of a media text source: spies and criminals can for some time (up to expose, for example) to look pretty, but then be sure to find its ugly essence... Western negative characters seem rude and cruel, unpleasant tone of voice...

A significant change in the lives of the characters: negative characters commit a crime (an act of terrorism, espionage, blackmail, theft of state secrets, murder and so on.).

A problem: violation of the law.

The search for solution: crime investigation, prosecution negative characters.

Solution: The positive characters catch / kill of negative characters.

Big Game. Russia, 2007. Directed by V. Derbenyov.

Historical period, the place of action: the USSR, the Western countries, 1980s.

Furnishings, household objects: streets, modest homes, institutions and objects of everyday life of the Soviet characters; domestic well-being of the western countries.

Methods of reality representation: a whole is quite realistic...

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (counter-intelligence officers, Russian intelligence / spy) and negative (the same persons, plus CIA agents). And a double agent Oleg located between them. Divided by ideology and worldview, characters have a strong constitution and appear according to the settings of a media text source: Positive characters are attractive, negative, on the contrary... but Oleg is ambivalent. Clothing of characters (spies) depends on their current mission and the environment...

A significant change in the lives of the characters: the Soviet counter-intelligence suspects that the "mole", transmits secret information to the West...

A problem: the secrets of the Soviet counterintelligence are under threat...

Finding a solution to the problem: KGB's services search for "mole".

Solution: a KGB operation was a success, "mole" unmasked and sentenced to a lengthy term of imprisonment...

Trap. Russia, 2008. Directed by A. Schurihin.

Historical period, the place of action: Russia and the United States, 2000s.

Furnishings, household objects: offices, streets and apartments.

Methods of reality representation: furnishings, interiors (offices, apartments) look quite realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a positive character is a pretty American company employee Yanovska, dressed and brushed according to business mode differs slender physique. Negative characters are representatives mafia business, dressed in expensive suits, looks extremely unpleasant, with fake smiles and a stone in his bosom.

A significant change in the lives of the characters: the Russian security services becoming aware that Americans connected with the hydrogen engine and alternative fuel.

A problem: these developments may significantly affect the economic status of Russia.

Finding a solution to the problem: the Russian special services call to Yanovskaya ...

Solution: overcoming numerous difficulties and deadly danger Yanovska displays expose the mafia and their leader.

Spy. Russia, 2012. Directed by Andrianov.

Historical period, the place of action: the USSR, Germany, June 1941.

Furnishings, household items: office rooms, a communal apartment, house, Moscow street, park, basement, modest homes and household items of ordinary Soviet character, luxury Stalinist empire in the Palace of the Soviets...

Methods of reality representation: household furnishings, and all the characters are depicted quasi-realistic, although with a significant degree of conventionality and grotesque, because we can see a fantasy world of Moscow in June 1941, established on the patterns unfulfilled in reality Stalinist radical reconstruction plan of the capital.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive (Soviet counterintelligence officers, civilians) and negative (German spies). Divided by ideology and worldview, male characters have a strong constitution. Female characters are divided into positive (the bride of the protagonist) and negative (spy). Spies can for some time (to expose) look pretty, but then be sure to find its hostile entity...

A significant change in the lives of the characters: the main character is a young employee of the Soviet counterintelligence and his boss (an experienced Major) are given the task to find a German agent named "Wasser".

A problem: the main character in search of a German agent goodie gets into a life-threatening situation...

Finding a solution to the problem: death / arrest of several German agents does not give the desired result: the main resident of the Nazi "Wasser" remains elusive...

Solution: the main positive hero manages to survive, but "Wasser" deceived Stalin and returned to Berlin...

The structure of the stereotypes of Russian action films on the topic of the Western World

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet character, Western luxury homes and everyday objects, as well as the "new Russian" mafia and corrupt officials; unified billing military facilities (bases, cabins of planes and tanks, decks warships, submarines compartments).

Methods of reality representation: in general realistic, though sometimes grotesque depiction of life in the "hostile states".

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (any military arms, civilians) have a democratic ideas; aggressors (military, saboteurs, terrorists) have inhumane ideas. Divided by ideology and worldview, whether or not these should focus on, the characters tend to have a strong constitution and appear according to the settings of a media text source: the western characters are often rude and brutal types with primitive vocabulary and unpleasant tone of voice.

A significant change in the lives of the characters: negative characters commit a crime (armed aggression, acts of terrorism, sabotage, murder).

A problem: violation of the law: a life of positive characters, as often, and the lives of all peaceful democratic character of the country in jeopardy.

The search for solution to the problem: the armed struggle of positive characters from enemy aggression.

Solution: destruction / capture of aggressors, terrorists, bandits; returning to civilian life.

Black Shark. Russia, 1993. Directed by V. Lukin.

Historical period, the place of action: Afghanistan, 1990s.

Furnishings, household items: mountains, deserts, drug manufacturing plant, barracks, luxurious house of a local oligarch Karahan, helicopters and other military equipment, weapons.

Methods of reality representation: quasi-realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures.

Positive characters are commando and his co-workers have the human ideas; negative character is drug lord Karahan and his minions have inhumane ideas. Characters are often dressed in military or semi-military uniform. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: Karahan's mafia built a factory, manufacturing drugs.

A problem: the powerful drug trafficking, organized Karakhan, threatens the lives of thousands of people...

Finding a solution to the problem: the US intelligence services are trying to capture Karahan's factory, but militants from its protection successfully resist...

Solution: US commandos rescued Assistant - Russian military squad: they destroys caravans with drugs... Helicopter, which Karahan tried to escape, is destroyed too...

Black Ocean. Russia, 1998. Directed by I. Solovov.

Historical period, the place of action: 1990s. Oceans...

Furnishings, household items: Russian military submarine, ships, underwater, overhead cabinets Chief of Intelligence of Russia.

Methods of reality representation: texture, interiors, costumes are shown in a realistic manner.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures.

Russian sailors, submariners have a human values, foreign terrorists have an inhuman values. Most of the characters are dressed in military naval uniform. Facial expressions and gestures of the characters often boosted.

A significant change in the lives of the characters: foreign terrorists are developing the project "Jihad", providing a new kind of biological weapons, changing the human genetic code.

A problem: the existence of humanity is threatened.

Finding a solution to the problem: the main Russian intelligence management can not decrypt the diskette with information about the new biological weapons.

Solution: the Russian submariners with their lives destroyed containers with biological weapons...

Russian Special Forces. Russia, 2002. Directed by S. Mareev.

Historical period, the place of action: Russia, early XXI century, St. Petersburg.

Furnishings, household items: Street and vicinity of St. Petersburg, military supplies (form, weapons, etc.).

Methods of reality representation: texture, interiors, costumes appear conditionally, that is especially noticeable in this peculiar genre scenes fights and shootings.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures.

Positive Russian special forces (depicted in a grotesque, comedy style). Vocabulary of the characters is easy, associated with the military specifics. Facial expressions and gestures of the characters often exaggeration. Their physical development is clearly above average.

A significant change in the lives of the characters: St. Petersburg is preparing to celebrate its 300th anniversary and president's visit, but a group of international terrorists preparing an attack.

A problem: the life of the president, and the simple citizens of the city is at stake.

Finding a solution to the problem: Russian special forces decide to fight the insolent terrorists.

Solution: a victory over terrorists.

The structure of the stereotypes of Russian melodramatic films on the Western world topic

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet characters (if they do not oligarchs and mafia, "new Russian"), luxury homes and household items Western characters and the Russian rich.

Methods of reality representation: as a rule, realistic or quasi-realistic.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Male and female characters with contrasting ideological and social status, or without it. Characters tend to have a slender physique and look quite nice. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: a meeting of male and female characters

A problem: the national, ideological and / or social misalliance, "culture shock", mutual misunderstanding.

The search for solution to the problem: the characters overcome national, ideological and social obstacles in the way of their love.

Solution: wedding / love harmony (in most cases), death, separation characters (as an exception to the rule).

French and Russian Love. Russia, 1994. Director and screenwriter A. Alexandrov.

Historical period, the place of action: Russia 1990, Moscow.

Furnishings, household items: apartments and the streets of Moscow, a modest household situation of the protagonist.

Methods of reality representation: in general realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: French man and Russian woman (her husband in prison, poverty, etc.) with contrasting social status. The main characters look quite cute. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: the Frenchman met with Russian woman and falls in love with her...

A problem: national and social misalliance, "culture shock", sometimes mutual misunderstanding.

Finding a solution to the problem: the characters overcome national, and social obstacles to their love.

Solution: a Frenchman and a Russian woman with tickets to Paris, go to the airport, leaving the Russians little daughter with her grandmother. The daughter was crying, and the Frenchman knows that it is also necessary to take...

Envy of the Gods. Russia, 2000. Directed by V. Menshov.

Historical period, the place of action: Moscow, 1983.

Furnishings, household items: a modest dwelling and Soviet characters everyday objects, studio.

Methods of reality representation: realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: French translator and married woman with contrasting ideological and social status. They are not too young, but have a slender physique and looks very nice. Their clothes, facial expressions and vocabulary are "average" framework.

A significant change in the lives of the characters: passionate affair between the main characters.

A problem: the national and political contrast.

Finding a solution to the problem: the main characters trying to overcome the ideological and social obstacles in the way of their love.

Solution: in spite of the mutual love, no way for the marriage, because of the state ideology of the Soviet Union...

Frenchman. Russia, 2003. Directed by V. Storozheva.

Historical period, the place of action: Beginning of the XXI century. Russia, a provincial town. France, Paris.

Furnishings, household items: a luxury Baron de Rousseau castle near Paris, and dull provincial Russian town, modest homes and household items of ordinary Russian characters.

Methods of reality representation: realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Baron de Russo is a hereditary aristocrat who dreams to find a Russian girl Irina, whom he met through correspondence. Anna is provincial pretty teacher of French language in a provincial Russian town. For his visit to Russia, Baron dressed quite modestly. Anna dressed too without any frills. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: French baron travels to Russia to meet with Russian girlfriend Irina, whom he met on the correspondence...

A problem: Some criminals robbed Baron, and he found out that he actually does not corresponded with Irina, but her friend Anna, which is a good French wrote him a letter on behalf of Irina ...

Finding a solution to the problem: the Frenchman tries to deal with the situation and in the process falls in love with Anna ...

Solution: Anna meets Baron reciprocate...

The structure of the stereotypes of Russian comedy films on the topic of Western world

Historical period, the place of action: any time, Russia, the Soviet Union, the United States and other countries.

Furnishings, household items: a modest dwelling and household items of simple Russian / Soviet character, luxury homes and everyday objects of Western characters and "new Russian".

Methods of reality representation: the life of people in the "other countries" are often represented quasi-grotesque.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Characters with contrasting ideological and social status, or without it. Clothing of western characters looks better Russian / Soviet (then again, if these do not belong to the "new Russian"). Build, vocabulary, facial expressions and gestures are differentiated, but in general, if the main characters on the plot will fall in love, they have a pleasant appearance.

A significant change in the lives of the characters: the main characters fall in love with any funny / eccentric circumstances with Western, Russian / Soviet characters.

A problem: the national, social, ideological (the last - in the movies of the Soviet era) misalliance, "culture shock", mutual misunderstanding.

The search for solutions: in a series of funny / eccentric situations the characters overcome the social and national barriers.

The solution: a joint problem solving, friendship, or marriage / love harmony, humor painted.

Bride from Paris. Russia, 1992. Directed by O. Dugladze.

Historical period, the place of action: Russia, St. Petersburg, the beginning of the 1990s.

Furnishings, household items: St. Petersburg street early 1990s show as a venue for endless meetings, demonstrations, protests, Russian characters are no different home comfort.

Methods of reality representation: conventional (within the genre), sometimes grotesque prevails.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: a French graduate student and a Russian lawyer. French clothing looks much better than the Russian. Build, vocabulary, facial expressions and gestures of the characters are differentiated, but the main characters are good-looking. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: the young French will come to St. Petersburg to find material for the thesis, and falls in love with handsome lawyer...

A problem: the national, social misalliance, "culture shock", mutual misunderstanding.

Finding a solution to the problem: poor man's lawyer jacked-tired eyes watching the optimistic enthusiasm of his French guests, for which all Russian troubles seem new attraction in the amusement park. She was all in wonder, everything is interesting.

Solution: having the opportunity to live in Paris, heroes, getting married, decided to stay in Russia...

Window into Paris Russia, France, 1993. Directed by Y. Mamin.

Historical period, the place of action: 1993. Russia, St. Petersburg. France, Paris.

Furnishings, household items: Paris and St. Petersburg streets, school interiors, a restaurant, a miserable life of Russians.

Methods of reality representation: the grotesque (as part of the genre), St. Petersburg, Paris atmosphere, Russian and French characters are shown with ironic sympathy.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Pretty Frenchwoman is a representative of the "middle class." Russian characters: a schoolteacher, his tenacious neighbors, Russian émigré musician. The main characters wear suits their social status. Some of them are vulgar. Vocabulary of characters is simple, facial expressions and gestures at times boosted.

A significant change in the lives of the characters: using a magic window Russian characters come from St. Petersburg to Paris, and the French, on the contrary, come from Paris to St. Petersburg...

A problem: the social and cultural shock, an absolute inability to understand the realities of Russia at the French, deft ability to adapt to new conditions in Russian characters.

Finding a solution to the problem: in a series of funny / eccentric situations the characters overcome obstacles.

Solution: a return to stability: Russian people are again in St. Petersburg, and French woman is in Paris...

Everything Will be Fine. Russia, 1995. Directed by D. Astrachan.

Historical period, the place of action: a Russian provincial town, 1995.

Furnishings, household items: squalid interiors of the hostel, the streets and roads of the Russian provincial town, theater, lecture room.

Methods of reality representation: conventional (within the genre), Russian and foreign characters are shown with sympathy.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Russian characters are rich (the millionaire and his son) and the poor (people cooped up in the dormitory), foreign characters - Japanese millionaire and his servants. Rich characters dressed expensive, poor - much worse. Vocabulary of characters is simple, facial expressions and gestures are often exaggerated...

A significant change in the lives of the characters: Russian millionaire (now, apparently, also a US citizen) arrives in a provincial town, where he once lived and met his first love... At the millionaire arrives and his son - a Nobel laureate. There turns out to be a business partner - a Japanese millionaire...

A problem: the social misalliance...

Finding a solution to the problem: in a series of funny / eccentric situations the characters are trying to overcome social obstacles.

Solution: Russian millionaire understands that the old love has not come back, but his son successfully finds the love... And Japanese millionaire does not seem to remain in the loser...

The structure of the stereotypes of Russian sci-fi films on the topic of western world

Historical period, the place of action: Far / near future. Russia, the United States, other countries, space.

Furnishings, household items: a fantastic home, space ships and objects of everyday life characters - from complete devastation to supertechnologies.

Methods of reality representation: quasi-realistic or futuristic image of events in "their countries, spaceships" conditionally grotesque depiction of life in the "hostile states, the spacecraft."

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (Cosmo/astronauts, soldiers, civilians) have a democratic ideas; aggressors (Cosmo/astronauts, soldiers, saboteurs, terrorists) have inhumane ideas. Clothing: Cosmo/astronauts, military uniform, civilian clothes. Build: sports, strong. Vocabulary: business. Facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: negative characters commit a crime (armed aggression, sabotage, murder).

A problem: violation of the law - a life of positive characters, as often, and the lives of all peaceful democratic character of the country in jeopardy. Variation: only a few survivors left after a nuclear disaster.

The search for solution to the problem: the armed struggle of positive characters from enemy aggression or attempt to survivors of the atomic bomb somehow adapt to the new conditions of existence.

Solution: the destruction / capture of the aggressors; the return to civilian life, or adaptation of the survivors of the nuclear attack to the new harsh conditions.

Inhabited Island. Russia 2009. Director: F. Bondarchuk.

Historical period, the place of action: the XXII century. A certain future. A totalitarian regime...

Furnishings, household items: a fantastic home, appliances and objects of everyday life characters.

Methods of reality representation: conditionally futuristic portrayal of events.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters (the handsome athlete, astronaut Maxim, in love with his girl) have a humane ideas; negative characters (rulers, soldiers, and other shady characters) have inhumane ideas. Clothing: expensive clothes of the ruling elite, uniforms, rags. Build usually - sports, strong. Vocabulary - business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: positive character gets on the planet, which is ruled by a totalitarian regime based on the suppression of identity and violence.

A problem: the life of a positive character, how, and the lives of many other characters, in jeopardy.

Finding a solution to the problem: the struggle of a positive character with the totalitarian regime.

Solution: the destruction of the totalitarian regime...

The Key Salamander / The Fifth Execution. Netherlands, Russia, USA, 2011.

Directed by A. Yakymchuk.

Historical period, the place of action: The near future. Megapolis. Jungle.

Furnishings, household items: a metropolis with its plush offices, elevators, skyscrapers, ocean, jungle.

Methods of reality representation: quasi-realistic image of events.

The characters and their values, ideas, clothes, physique, vocabulary, facial expressions, gestures. Positive characters have a democratic ideas; negative characters have inhumane ideas. Clothing: office uniform, civilian clothes. Build usually - sports, strong. Vocabulary is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: the corporation "Farm-Line" received the elixir of life, supposedly the crucial problem of immortality; there is an epidemic of suicides; on one of the islands lost Asian international scientific expedition; Rescuers found on this island a secret laboratory where dangerous experiments were carried out on the animals and humans...

A problem: violation of the law - the lives of all people in the world is under threat of a global catastrophe.

The search for solutions: the struggle of positive and negative characters.

Solution: positive hero rushes to the central office of "Farm-Line" and he kills the head of criminals...

Ugly Swans. Russia, 2005. Directed by K. Lopushansky.

Historical period, the place of action: some future, (perhaps Western) country.

Furnishings, household objects: offices, a boarding school, the streets of the ghost town.

Methods of reality representation: quasi-realistic.

Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: The main characters are members of the commission to investigate anomalous phenomena in a

ghost town, the representatives of the special services, teachers (mutant space aliens?) and their students - children with unique intellectual abilities... Characters' clothes deliberately is "timeless" character. Children and their teachers look mysterious. Vocabulary of commission members and intelligence agents is business, facial expressions and gestures are subject to the current function.

A significant change in the lives of the characters: a special commission arrives in a mysterious city...

A problem: the commission faced with abnormal and unexplained phenomena.

Finding a solution to the problem: one of the characters of the film trying to independently investigate the situation, because his daughter is among mysterious children.

Solution does not exist in the framework of the philosophical concept of the authors...

Stereotypes politically engaged media texts (for example, the film Olympus Inferno, 2009)

Famous British media theorist L. Masterman has repeatedly stressed the need to educate the audience an understanding of: 1) who is responsible for the creation of media texts, who owns the media? 2) how the effect is achieved? 3) What are the value orientations created the world in such a way? 4) how it treats the audience? (Masterman, 1985). Of course, this kind of approach is more related to the texts, are outside the scope of the art, and are not suitable for outstanding works of media culture. However, to the opus, designed for a mass audience, the more clearly politicized, L. Masterman technology, I think, is quite applicable. Especially, if you see her explicit roll with the theoretical concepts of Umberto Eco (Eco, 2005) and A. Silverblatt (Silverblatt, 2001: 80-81).

In fact, the words of Umberto Eco that the analysis of a media text should be divided into three "systems" that are relevant to the work: the author's ideology; market conditions which determined the plan, process of creation and success; narrative techniques (Eco, 2005: 209), largely coincide with the concept of media education of L. Masterman.

It would seem that the cold war are gone, and the image of the evil of the "Russian Bear" much-loved "hawks" of the Western screen is no longer relevant. However, our analysis (Fedorov, 2010) showed that media stereotypes of the Cold War is largely alive today. We prove this by the example of politically engaged Russian film *Olympus Inferno* (2009).

Based on the approaches L. Masterman, A. Silverblatt and U. Eco, I can try to analyze this film.

Market conditions which determined the plan, process create a media text. The short war in August 2008 between Georgia and Russia. The film marked clearly defined ideological position, fully meets the political situation prevailing in political science and media official Russian approaches.

Author's ideology, values of media text. The ideological message of the film is simple and clear: the superiority of democratic values over the anti-Russian aggressive policy of Georgia.

Historical period, the place of action. South Ossetia and Georgia in August 2008.

When analyzing media texts biased logical use:

- "sifting" of information (a reasoned selection of true and false in media materials, cleaning information from "rouge" and "shortcuts" by comparison with the actual facts, etc.);

- removing a data halo "typical", "vulgar", "credibility";

- critical analysis of the goals of the agency and interests of a source of information.

It tries to do this by highlighting the following methods manipulative influence:

- "orchestration": psychological pressure on the audience in the form of constant repetition of certain facts, regardless of the truth. In the case of the *Olympus Inferno* - a frequent emphasis on the positive qualities of the main characters, and the negative qualities of the characters of the enemy camp;

- "Selection" of certain trends, for example, only positive or negative, distortion, exaggeration / understatement of these trends. In *Olympus Inferno* is the only "black" and "white": all the positive developments related to the actions of the positive characters, and all negative - to the actions of the characters from the enemy camp;

- embellishment of the facts. In *Olympus Inferno* Russian military shows exclusively noble warrior without fear and without reproach;

- "sticking labels" (eg, guilty, offensive etc). In *Olympus Inferno* all the most negative labels are glued to the invaders;

- "game of plebeian": for example, the most simplified form of information. The plot of *Olympus Inferno* is served in a very simplified form, without semitones, without a minimum of deepening in the psychology of the characters and motives of their actions.

The structure of "confrontational" stereotypes in the *Olympus Inferno* is very close to the US-Georgian thriller *5 Days of War* (2011) by R. Harlin (albeit with a change from plus to minus). R. Harlin used similar stereotypes, including "orchestration", "selection", "sticking labels". The laws of politically engaged media texts, alas, the same...

Curiously, another film was released in 2012 on Russian screens, this time an expensive blockbuster *August Eighth*. In this war drama on the theme of the five-day Russian-Georgian war, the end of the summer of 2008, the emphasis has been placed differently. All political motives were relegated to the background, and in the center of the story was the fate of a young woman who is in the midst of hostilities in South Ossetia is trying to find his little baby...

This universal human concept (plus well laid fantastic episodes with robots that arise in the imagination of boys) have contributed to the fact that *August Eight* (2012) took place at the box office is much better than *5 Days of War* (2011).

5. Conclusions

Analysis of the transformation of the image of the West in the Soviet and Russian screen - from the era of ideological confrontation (1946-1991) to the modern stage (1992-2015), including the ideological, social analysis, stereotypes analysis of a character analysis of identification, iconographic, plot / narrative, representative analysis, classification of content models and modifications of the genre allows us to draw the following conclusions:

- Anti-Western, anti-bourgeois orientation of Soviet cinema played an important role in the Cold War, however, we should not forget that at all times has been the West's policy of largely anti-Russian, and any increase in Russia (economic, military, geopolitical) was perceived as a threat to the Western world. Therefore, the response trend of confrontation towards the West can be traced in many Russian media films, and after the collapse of the Soviet Union (although the Russian cinema the 1990s and was a short burst of pro-Western);

- Content analysis of media texts of Soviet screen of cold war times (1946-1991) allows to represent their basic narrative scheme as follows: Western spies penetrated into the territory of the Soviet Union to commit acts of sabotage and / or ferret out military secrets; US prepares a secret attack on the USSR, creating this secret bases with nuclear weapons; inhuman Western regime oppresses its own people or the population of a country, strangling democracy and freedom of the individual; ordinary Soviet citizens explain misled by propaganda of Western citizens, that the Soviet Union - a bulwark of friendship, prosperity and peace; in the way of a loving couple having obstacles associated with the ideological confrontation between the USSR and the Western world;

- Content analysis of Russian media texts created in the post-Soviet period 1992-2015's, allows to represent their basic narrative scheme as follows: pull the West as a symbol of a better life for the Russians (emigration to the West, marriage / love relationship, criminal activity, and others in the 1990s, this story is colored diagram showing the low level of life, deprivation of Russians); the joint struggle of the Russian and Western intelligence services, military, terrorism and crime (this theme is characteristic of Russian films of the 1990s); fight the Russian special services or individual Russians with Western spies and criminals, supported by the West (the scheme became clearly manifest in the Russian cinema of the XXI century).

- In contrast to the period of 1946-1991 years, Russian films on the western topic in 1992-2015 fueled not only confrontational subjects (military confrontation, spying, mafia, etc.), But also (especially in 1990) history of cooperation, Russia and the West mutual assistance;

- But on the whole post-Soviet Russian cinema inherited traditions of Russian relations with the West: in most feature films image of the West is interpreted as a way of "Alien", "Other", often hostile, alien to Russian civilization.

In view of the above, in my opinion, it would be overly optimistic to expect that evolved over the centuries stereotyped concept of Western World image on the Russian screens may change in the near future.

References

- [Berdyayev, 1990](#) – *Berdyayev, N.A.* The destiny of man in the modern world // *New World*. 1990. № 1, 207-232.
- [Bogomolov, 1989](#) – *Bogomolov, Y.A.* Movies on every day ... // Literary newspaper. 1989. № 24.
- [Corliss, 1990](#) – *Corliss, R.* Dean films attacking // *Video-Ace Express*. 1990, N 1, 8.
- [Eco, 1976](#) – *Eco, U.* (1976). *A Theory of Semiotics*. Bloomington: Indiana University Press.
- [Eco, 1984](#) – *Eco, U.* Future sample 1984. 16.11.2007.
- [Eco, 1998](#) – *Eco, U.* From Gutenberg to Internet: text and hypertext. 1998. 20.05.1998. <http://www.philosophy.ru/library/eco/internet.html>
- [Eco, 1998a](#) – *Eco, U.* Lack of Structure. Introduction to semiology. St. Petersburg: Petropolis, 1998. 432 p.
- [Eco, 2005](#) – *Eco, U.* The role of the reader. Research on the semiotics of the text. St. Petersburg: Symposium, 2005. 502 p.
- [Fedorov, 2008](#) – *Fedorov, A.V.* Analysis of the cultural mythology of media texts in the classroom at the student audience // *Innovations in Education*. 2008. № 4, 60-80.
- [Fedorov, 2010](#) – *Fedorov, A.V.* Transform the image of Russia in the western screen: from the era of ideological confrontation (1946-1991) to the modern phase (1992-2010). Moscow, 2010. 202 p.
- [Fedorov, 2012](#) – *Fedorov, A.V.* Analysis of audiovisual media texts. Moscow, 2012. 182 p.
- [Lotman, 1973](#) – *Lotman, Y.M.* The semiotics of cinema and film aesthetic problems. Tallinn: Eesti Raamat, 1973. <http://biblioteka.teatr-obraz.ru/node/4480>
- [Lotman, 1992](#) – *Lotman, Y.M.* Articles on semiotics and cultural topology. Tallinn: Alexandra, 1992. 247 p.
- [Propp, 1976](#) – *Propp, V.Y.* Folklore and Reality. Moscow: Art, 1976, 51-63.
- [Propp, 1998](#) – *Propp, V.Y.* The morphology of the fairy tale. The historical roots of the fairy tale. Moscow: Labirint, 1998. 512 p.
- [Shaw, Youngblood, 2010](#) – *Shaw, T. and Youngblood, D.J.* (2010). *Cinematic Cold War: The American and Soviet Struggle for Heart and Minds*. Lawrence: University Press of Kansas, 301 p.
- [Silverblatt, 2001](#) – *Silverblatt, A.* (2001). *Media Literacy*. Westport, Connecticut – London: Praeger, 449 p.
- [Strada, Troper, 1997](#) – *Strada, M.J. and Troper, H.R.* (1997). *Friend or Foe?: Russian in American Film and Foreign Policy*. Lanham, Md., & London: The Scarecrow Press, 255 p.
- [Zorkaya, 1981](#) – *Zorkaya, N.M.* Unique and replicate. Mass media and reproduced art. Moscow: Art, 1981. 167 p.
- [Zorkaya, 1994](#) – *Zorkaya, N.M.* Folklore. Splint. Screen. Moscow, 1994.

УДК 378

Западный мир на российском экране (1992–2015 гг.)

Александр Федоров^{a, *}

^a Таганрогский институт имени А.П. Чехова,
филиал Ростовского государственного университета экономики, Российская Федерация

Аннотация. Анализ трансформации образа Запада в российском экране (1992–2015), в том числе идеологический, социальный анализ, анализ стереотипов, иконографический анализ, репрезентативный анализ, классификация моделей контента и модификаций жанра позволяет сделать следующие выводы. Контент-анализ российских фильмов, созданных в постсоветский период 1992–2015 годов, позволяет представлять их основную схему

* Корреспондирующий автор
Адреса электронной почты: mediashkola@rambler.ru (А. Федоров)

повествования следующим образом: Запад как символ лучшей жизни для россиян (эмиграция, брак/любовь с иностранцами, преступная деятельность и т.д. в 1990-е годы, плюс низкий уровень жизни русских); совместная борьба Российских и Западных спецслужб с терроризмом и преступностью (эта тема характерна для российских фильмов 1990-х годов); борьба российских спецслужб или отдельные русских с западными шпионами и преступниками (схема стала явно проявляться в российском кино в XXI веке). В отличие от периода 1946–1991 гг. российские фильмы на западную тему в 1992–2015 гг. подпитывались не только конфронтацией (военное противостояние, шпионаж, мафия и т.д.), но и (особенно в 1990-х) историями о сотрудничестве России и Запада. Но постсоветское российское кино унаследовало традиции отношений с Западом: в большинстве художественных фильмов образ Запада интерпретируется как «чужой», «другой», часто враждебный, чуждый русской цивилизации. С учетом вышесказанного было бы слишком оптимистично ожидать, что развивавшаяся на протяжении многих веков стереотипная концепция западного мира на российских экранах может измениться в ближайшем будущем.

Ключевые слова: герменевтический анализ, Россия, Запад, США, фильм.