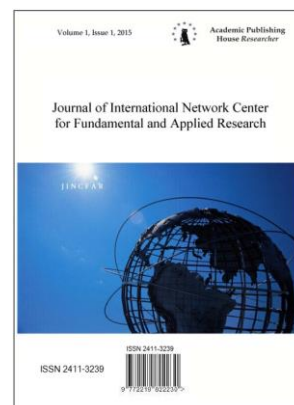


Copyright © 2016 by Academic Publishing House *Researcher*



Published in the Russian Federation  
Journal of International Network Center  
for Fundamental and Applied Research  
Has been issued since 2014.  
ISSN 2411-3239  
E-ISSN 2413-7588  
Vol. 7, Is. 1, pp. 15-28, 2016

DOI: 10.13187/jincfar.2016.7.15  
[www.ejournal36.com](http://www.ejournal36.com)



UDC 94

## The Image of the White Movement in the Soviet Films of 1930s–1940s

Alexander Fedorov

Anton Chekhov Taganrog Institute, branch of Rostov State University of Economics,  
Russian Federation  
Doctor of Pedagogical Sciences, Professor  
E-mail: [mediashkola@rambler.ru](mailto:mediashkola@rambler.ru)

### Abstract

This article gives the way for hermeneutic analysis of the topic of the White movement in the mirror of the Soviet cinema (1930s-1940s, the feature films of the sound period). The hermeneutical analysis suggests media text comprehension through comparison with historical, cultural tradition and reality; penetration of its logic; through comparison of media images in historical and cultural context by combining historical, hermeneutical analysis of the structural, plot, ethical, ideological, iconographic / visual, media stereotypes and analysis of media text characters. An analysis of this kind of media texts, in our opinion, is particularly important for media literacy education of future historians, culture and art historians, sociologists, psychologists and educators. Thus, the comparative analysis of plot schemes, characters, and ideology of the Soviet sound films of 1930s-1940s, in varying degrees of affecting the subject of the White movement, leads to the conclusion about the essential similarity of their media stereotypes. Content analysis of screen media texts of 1930s -1940s on the topic related to the White movement allows generally to submit their basic narrative schemes as follows: cruel and treacherous, cowardly and cunning Whites and their allies are trying to overthrow the Bolshevik power by all means available to them (military / or guerrilla action, intervention, rebellion, terrorism, espionage, bribery, etc.), but they tolerate the inevitable defeat.

**Keywords:** white movement, soviet cinema, films, hermeneutical analysis, Russian, USSR, film studies, media texts, media literacy.

### Introduction

White movement played an important role in the Russian history of the XX century. It was a military-political movement fighting for an alternative version of the development of our country after the coming of the Bolsheviks to power. "According to the Soviet tradition, the White movement was interpreted rather broadly, as all the anti-Bolshevik forces in 1918-1924, whose allies were foreign invaders. Under this largely propaganda term, it fell not only white government and the army, members of the Cadet Party and the monarchists, but also socialists, supporters of the so-called "democratic counter-revolution", as well as "green", as one of the forces of the anti-Soviet insurgency" [Volkov, 2008]. But in the strict sense of the term "White movement was a military and socio-political movement, basing on liberal values and a military dictatorship, as the

means to end the country's structural crisis. The ideology of the white government personified the liberal type of modernization of the country with elements of authoritarianism in the crisis of society" [Volkov, 2008].

In the 1990 there was a huge surge of interest in the history of the White movement. However, until now the main focus of researchers and publicists was concentrated exclusively upon the political history" [Volkov, 2009, p.3]. The analysis of screen interpretations of the White movement was episodic [Bagadasaryan, 2003; Volkov, 2008].

Thus, the research problem stems from the contradiction between the relatively more scientific designed ideological, political science and historical aspects of the Civil War and the movement of the White associated with it [Barsenkov, Vdovin, 2005; Zimin, 2006; Kara-Murza, 2003; Kenez, 2007; Kirmel, 2008; Polyakov, 1992; Slobodin, 1996; Tsvetkov, 2000; 2002; Shambarov, 2002, and others], and also insufficient attention of scientists to the evolution of the image of the White movement in the cinema of sound period.

Studies Russian film researchers were still focused on the traditional "historical-revolutionary", "heroic and patriotic", military, etc. topics. For example, in this way it was analyzed films of the 1930s-1940s in the writings of Film "conservative" school stood on the positions of the so-called "socialist realism" (S. Ginsburg, A. Groshev, I. Dolinsky, V. Zhdan, N. Lebedev, N. Tumanova et al.). This topic is not considered separately and in the works of the famous Russian historians and theorists of cinematic art "liberal" direction 1950s-1990s (L. Anninsky, Y. Bogomolov, I. Vaysfeld, V. Demin, N. Zorkaya, K. Razlogov, M. Turovskaya et al.).

Thus, it seems to be urgent to explore, organize, and analyze the evolution of interpretations of the theme of the White movement in the Soviet film industry, taking into account the socio-cultural, political and ideological context of typology of plot diagrams and characters in the movie, the key concepts of copyright, etc.

### **Materials and methods**

The main materials for this article were the area: the books, articles and films about the theme of White movement in the Soviet and Russian cinema. I used also the method of hermeneutic analysis of the cultural context of media texts (Eco, 1976; Silverblatt, 2001).

Purpose of research: by comparative analysis give a coherent response, open features, and determine the place, role and ideological significance of the theme of the evolution of the image of the White movement in the Soviet cinema of sound period.

The object of research: the development of the theme of the image of the White movement in the cinema of sound period.

Subject of research: the evolution of the main ideological concepts and stereotypes theme of transformation of the image of the White movement in the Soviet cinema sound period 1930s.

This implies the following tasks:

- To determine the place and role of the theme of the evolution of the image of the White movement in the cinema of sound period of 1930s-1940s;

- To examine the political, ideological, social, cultural context, the main stages of the project stated in the theme, direction, motivation, foundation, goals, objectives, author's interpretation of the concept of the subject in the cinema in different periods of history;

- To reveal the bulk of media texts (films), in varying degrees, relevant to the stated theme;

- To carry out the classification and comparative analysis of ideology, content models, modifications of the genre, functions stereotypes of Soviet cinema (including: the analysis of stereotypes, ideological analysis, tracking analysis, iconographic analysis, scene analysis, the characters, and others.) associated with the treatment image of the Russian White movement, to draw the conclusions about the lessons of this kind of political analysis.

- To characterize trends of perception and audience reaction on the onscreen images of the White movement.

The methodology of our research consisted of the key philosophical positions about the connection, interdependence and integrity of the phenomena of reality, historical and social unity in cognition. The main philosophical methodological concept study - the theory of cultural dialogue of M. Bakhtin & V. Bibler - based works on cultural mythology and memory J. Assmann (2004), P. Berger (1995), and Y. Lotman (1999). We relied on substantial research approach (identifying

the content of the studied process, taking into account the totality of its elements, the interaction between them, of their nature, refer to facts, analysis and synthesis of theoretical conclusions, etc.), the historical approach - consideration of the concrete historical development Statement Topics in cinema of sound period. The effectiveness of this methodical approach has been proven as the Western (R. Taylor and others), and Russian (E.V. Volkov, Y. Kondakov, N.M. Zorkaya E.A. Ivanyan, M.I. Turovskaya, A.O. Chubaryan) researchers.

### **Discussion**

It is known that the interpretation of the history in media texts is changeable and often exposed to fluctuations in exchange of political regimes. After the peak of the Stalinist era, when the Soviet-screen images of the White movement was dominated by an evil grotesque, political and social "thaw" of the late 1950s - early 1960s influenced upon the situation toward a more believable, and sometimes even sympathetic portrayal of Whites (the most striking example - the drama of Gregory Chuhray *Forty first*, 1956).

Soviet history has the period of long domination of the general policy of the USSR, cultivated an implacable struggle against the "exploiting class", "such abusive epithets against participants in the White movement as" bandits", "scoundrels", "mercenaries of imperialism," etc. Then there were the terms containing negative connotations: "White Guard", "Kornilov affair", "denikinshina", "kolchakovschina", "vranglelevschina", "dutovschina", "krasnovschina", and others. ... Others work, which were not orthodox in terms of official ideology, appeared only in the crisis of the Soviet political system in the second half of the 1980s. It began rethinking the turning points of Soviet history in the conditions of pluralism of opinions, assessments and approaches" [Volkov, 2009, p.26-27], which continued as in the 1990s and in the XXI century.

And if in the images of the White movement in the Soviet cinema accentuated mainly negative traits (terror against the Bolsheviks and the people, violence, moral decay, political and financial dependence on the US, British and French allies, and Japanese) until the early 1950s, then starting with the "thaw" the mid-1950s, these images began to look more patriotic. Whites more often were brought on-screen worthy - brave, intelligent and noble adversaries. However, in varying degrees, giving individual representatives of the White movement positive features, "the Soviet films never showed reformist policy of white governments with the aim of bringing the country out of crisis, workers' participation in armed groups Whites and a number of other important aspects of the history of the White movement" [Volkov, 2008].

The totalitarian regime was aware of the political and ideological importance of the theme of victory over the White movement. Although this topic did not have a dominant place in the Soviet cinema, its advocacy role has been very high. With millions of viewers inculcated the need for "revolutionary terror" against the "whites" "white guard swine", "class enemies", "alien elements", etc.

### **Results**

#### ***The total socio-cultural, political and ideological context of the 1930s:***

- Intensive introduction of communist ideology (in its Stalinist interpretation) with an equally vigorous suppression of all other ideologies and activities of all religious denominations;
- Total elimination of private property (it was reviving during the New Economic Policy of 1920s);
- Intensive industrialization (mainly heavy and military industry) with the price of incredible tension of human resources;
- Intensive militarization of the country, unleashing military conflicts;
- The mass terror of the totalitarian state in relation to the peasantry, which led to the infamous famine in the first half of 1930s;
- The mass repression of the 1930s, which affected millions of people in the Soviet Union – from the lowest to the highest strata of society.

Before cinema, affecting the subject of the White movement, in order to support the main lines of the state policy of the Stalinist regime clear advocacy objectives were set. They served as the basis for the author's concepts of the movie:

- to show that the Bolsheviks' violence and terror of revolution era and civil war were the necessary measure, a response to the terror and violence of counter-revolution; to convince the

audience that the so-called "revolutionary terror" Bolsheviks and / or security officers was committed with the most noble aspirations, and the Bolsheviks themselves and / or security officers were honest, loyal to "wonderful idea of the future of Communism "advocates" of the oppressed and the working masses";

- To prove that the enemies of the Bolsheviks / Communists / people (including the "remnants of the Whites") are masked and ready to commit terrorist acts and to seize power at any moment;

- To show that the terror against the "enemies of the people" is justified and inevitable;

- To convince the audience that any of their relatives, neighbors and acquaintances may be "class enemies", which is necessary to expose and destroy.

Genre modification: mostly drama (military, historical). The style of these films was determined by strict rules of the so-called "socialist realism": instead of the experimental (especially in the form) of the Soviet cinema of the 1920s there was arose the style of home plausibility (in fact, often embellished), coherent narrative, frankly theatrical acting...

In relation to the characters of the White movement Soviet cinema of the 1930s used a variety of negative paint designed to cause adverse reactions in the audience. For example, in the movie *Girlfriends* (1935) by L. Arnshtam White Guard officers looked very much caricatured, grotesque, "they immediately instructed gun to the girls. Little officer immediately kicked one of the girls in the stomach. Then he noticed brewed soup, his eyes began to glisten greedily, with the thin voice he squeaked: "Look, Sergei Timofeyevich, it is chicken." Whites pulled the chicken from the pot, broke it off and began to eat voraciously. Finished eating, elderly officer ordered the girls to become the wall"[Kondakov, 2012].

The 1930-s are one "of the most complex, controversial and contrasting periods in the history of Soviet cinema" [Yurenev, 1997, p.5]. In particular, it was shown that the "socialist realists artists ... were compelled to bless, and even glorify mass repressions ... in short, to facilitate the introduction into the mass consciousness the ideological myths of Stalinism" [Yurenev, 1997, with 34]. Such films became visible base for the introduction into the mass Stalinist thesis that with the development of socialism, the class struggle must be intensified and become hardened ... When Stalin's regime with its "pragmatic and ideological approach to the movies took place, practically there were no any places for free expression of filmmakers views. Screen image of participants of White movement were relegated to the second place, so how they were overshadowed by the external enemies and characters of "lurking traitors." Among Whites there were featured not only former tsarist officers and representatives of political parties hostile to the Bolsheviks, the non-proletarian social strata, but also former colleagues of Stalin failed in the inner-party struggle" [Volkov, 2009, p.33].

So, unlike the Soviet period of silent film, the topic of the Civil War (and the White movement too) was introduced not so widely in the 1930s. So "from 1919 to 1932 there were left at least 114 films on the screens of the country, which subjects' actions were unfolding during the Civil War. They accounted for about 10% of all established at this time film works" [Volkov, 2008]. But in the period of 1933 to 1939 it was filmed only 30 movies, anyway narrating the events of the civil war. However the number of films about the Civil War (and, consequently, the number of characters that could, somehow, be attributed to the White movement) dramatically increased in the yeas of the so-called "anniversaries". So for six years - from 1931 to 1936 it was screening 17 films about the Civil War, but only for two years –in the anniversary of 1937 (20 years after the October Revolution of 1917) and post-anniversary of 1938 – it was screening 11 films of similar subjects.

The images of the "Whites" (among whom, in fact, there were included diverse groups of people, one way or another in conflict with the Bolsheviks), took place in peripheral tissues movie scene. The images of the Reds, of course, turned out to be in the center of the story. Almost all the characters, which to some extent could be attributed to the White movement, were put on display in the main negative features (although in some cases, such as in *Chapaev* (1934) by Vasilyev brothers, Whites could have been shown clever (Colonel Borozdin) and courageous (Whites, reaching full height in the attack by machine gun fire of the Reds) enemies.

In this rigid ideological scheme was not allowed to represent the Reds at least in some more or less negative light. In extreme cases, Reds (as in the same *Chapaev*) could be "not very

competent," and overly emotional, but all this was redeemed with interest by their devotion to the "revolutionary ideals", folksy roots and romanticism.

The terror of the Bolshevik power in relation to the so-called "class enemies" and "enemies of the people" and the terror of "class enemies" and "enemies of the people" against the Bolsheviks and their allies / sympathetic held a special place in the Soviet cinema of the 1930s (*The Great citizen* by F. Ermler, *Aerograd* by A. Dovzhenko, *Party Card* by I. Pyriev, *Lenin in 1918* by M. Romm). The apologia of revolutionary violence, piercing Leninist films of M. Romm (especially the film *Lenin in 1918*), was clearly intended to justify massive repression" [Yurenev, 1997, p.50].

I must say that in the films by F. Ermler, A. Dovzhenko, I. Pyriev and M. Romm, which we have noticed above, a generalized image of the "class enemy" was created, and it was not always clearly belonged to the White movement. In the drama *Lenin in 1918*, for example, there were the socialist revolutionists (Fanny Kaplan appeared on-screen as a ruthless fanatic with poisoned bullets in the revolver). The main enemy in the *Party Card* by I. Pyriev was a spy. F. Ermler has generally shown a nest of "enemies of the people and pests," took the high and relatively high government positions.

As for films about collectivization, "they all present a dramatic stereotype that means poor people immediately see the advantage of the collective farm, middle peasants fluctuate, fists are going to use sabotage and assassination" with the help of the Whites and foreign residents, priests and merchants who undertook nowhere [Yurenev, 1997, p.69].

Even "children's films of Stalin era are teeming with enemies. In the 1930s, when Stalin destroyed the peasantry, the enemies often went aspiring fists and Whites, whose help has consistently allegedly relied spies and saboteurs. Reliable support of external enemies and furious haters of Soviet power and the clergy were: because at that time, thousands of Russian martyrs accepted death at the hands of godless power" [Mamatova, 1995, p.105].

It is important to emphasize that none of the Soviet films of thirties and forties of XX century, regarding the White movement in one degree or another, cannot be regarded as more or less truthful, documental reflection of a true story.

For example, in *Chapayev* the Whites officers attack Reds as on parade. In fact, they were not officers, and they never used the black uniforms (all these invented specifically for the movie). They did not go to a psychic attack against Reds. It was the famous workers' *Izhevsk Brigade*. It was an amazing piece of Kolchak's army, formed entirely of the Ural workers. Tasted commissar power, the proletariat rebelled and put forward the slogan: "For the Soviets without the Bolsheviks!" Hard to believe, but they fought against the Reds under the red banner! *Izhevsk Brigade* selected their officers and referred to them "Comrade Officer" or "Comrade Colonel," and they moved in the attack on Reds on the 9-th of July in 1919 near Ufa, furiously playing harmonica the revolutionary "Warszawianka"! Their psychological attack has occurred in full growth without a shot. It has been done not from the good life but because it just finished cartridges... So they went flashing bayonets and gritting her teeth ... But all this did not fit into the scheme of the civil war which has been imposed by the winners - communists in the 1930s. Are the workers against the Bolsheviks? Yes, God forbid, someone knows!" [Busina, 2009].

With regard to another Red commander – N.A. Schors (1895-1919), the official version of his death looked like this: "The 30-th of August in 1919 Schors has come under fire Petliurist gunner and died at the hands of his deputy Ivan Dubovoy, who bandaged his head" [Kosinchuk, 2008]. At the same time, there are two completely different versions.

First: N.A. Schors was killed "by a secret decision of the Revolutionary Military Council, allegedly because he has refused to obey the order to pull his division to Kiev for countering Petliurists and Germans. In the archives of the Revolutionary Military Council there were discovered telegrams which were addressed his boss by trusted person of Trotsky - Aralov. There was "anti-Semitism, banditry, drunkenness are developed in the division of Schors", "the colonel feels himself some kinglets."

Version two: in June 1919, "it was signed an agreement about the military-political union of the Soviet republics, which included the subordination of Ukrainian troops of the Red Army to the commands of Kremlin, but N.A. Schors shied away from the reorganization of his division until August 15.

Not only N.A. Schors, but other well-known Red commanders such as V.N. Bozhenko (1871-1919), G.I. Kotovsky (1881-1925), A.S. Shary-Bogunskiy (1899-1919), T.V. Chernyak (1891-1919)

were under suspicion of unwillingness to be reconstructed. Order on their destruction came from Trotsky" [Kosinchuk, 2008].

But then again, we should emphasize that my research is devoted to the analysis not real historical events associated with the White movement, but the analysis of cinematic interpretations of this phenomenon as the image of anti-Bolshevik White Russia.

But these interpretations for the most part have always relied on the romantic myths. And here is absolutely right E.V. Volkov: "Myths, of course, distort the real picture of past times, but without them, society cannot exist. Historical myths, first, have an explanatory function to justify the present, referring to the past. In addition, the historical myths perform regulatory function in the community, participating in the organization of social, economic and cultural life of society, prescribing rules of behavior and determining the system of values. You can also argue that historical myths are involved in solving these problems. First, they help to self-identify society. Second, it seeks to forecast the preferred model of the future. And third, they are the means of fighting of social and political groups with internal and external enemies"[Volkov, 2008].

The same tendency was considered in the works of J. Assmann [Assmann 2004, p.54-55; 83-84], E. Levkieskaya [Levkieskaya, 2003, p.61-62] S.Y. Neklyudov [Neklyudov, 2000, p.17-38], R.G. Pihoya [Pihoya, 2002, p.201-202], J.T. Toschenko [Toshchenko, 2000, p.4], where they underlined the increased emotional degree of historical mythology, its tendency to rectilinear, exaggerated division of characters into "bad" and "good", the electivity or ignoring, hushing of certain historical events, conjunctural binding of interpretations of historical events up to the actual political, ideological and social agenda.

In general, in many images of the White movement "there are certain kind of traditional religious integration and the new Soviet consciousness. Enemies are often portrayed as devils that the Bolsheviks opposed. They were represented as "saints" of the new world, the world of social justice "[Volkov, 2009, p.36].

Several looking ahead, I want to note that such kind of theme, as "holiness", is especially clearly manifested in *The first Russians* (1967) by E. Schiffers and A. Ivanov, the half prohibited by Soviet censors. In this adaptation of the poem *Pervorossiisk* (1950) by Olga Bergholz, the Petrograd workers, building the commune in Altai in 1918, in fact, thematically and visually were fed by fanatical "Red saints" without fear and without reproach.

From this point of view – it was not so important to show a real historical figure. It was more important to show him in the mythological screened context, and it was the most important to underline why he was depicted that way and not otherwise at a particular historical period.

Detailed historical analysis of the Soviet / Russian films associated with the White movement, is not the task of our study, therefore, we will concentrate our attention on the identification **of stereotypes within this feature films topic.**

Comparative analysis of the plot schemes, characters and ideology of Soviet films in one degree or another, affecting the subject of the White movement, leads to the conclusion about the essential similarity of their media stereotypes. At the same time the dominant genre of these grades – until 1950 – was a drama, because not only the strict censors of a totalitarian regime, but also the relative temporal proximity of the Civil War, the living memory of its bloody events, as a rule, did not give the filmmakers a lot of opportunities for and melodramatic, especially comedy genre turns.

### ***The structure of the stereotype image of the White movement in the Soviet feature films of the 1930s***

***Historical period, the place of action:*** Russia, the Soviet Union, in rare cases - the other countries at any period of time from 1918 to 1924 years (sometimes a later time period).

***Furnishings, household items:*** the modest dwellings, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items of white characters (especially - the high command).

***Methods of depicting reality:*** quasi-realistic (*Volochaevsk days, Chapaev* and others.) or conditionally grotesque depiction of the life of the characters of the White movement (*Friends from the camp, Girlfriends, Fiery years* and others.), the picture of life the characters of the White movement.

**Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:** positive characters (Reds) support advanced communist ideas; negative characters (Whites) support inhuman, militaristic, monarchist, bourgeois, imperialist ideas. Characters are shared not only by social, but also material status. Whites' characters are tended to be rude and cruel enemies, with repulsive looks, gestures and facial expressions of the power, unpleasant timbre of voice. They are dressed, of course, richer than the poor and humble Reds. As for the body, there is allowed variants – Whites on the screen could be (depending on the task) as the slender "rotten intelligentsia", or just stupid (like, for example, a character of S. Martinson in the *Friends from the camp*), so athletic-looking men. Such kind of gender orientation character of the White movement was dominated. However, among their enemies of the Communists occasionally women were met mostly completely dependent on their men.

**A significant change in the lives of the characters:** negative characters, (representatives of the White movement) by means of violence, fraud and bribery (war, terrorism, espionage, cooperation with the invaders, the bourgeois imperialist West and so forth.), are going to put their anti-communist, anti-Bolshevik idea into life.

**A problem:** the life of the Red characters and the existence of the Bolshevik state are at risk as a whole.

**The search for solution to the problem:** the struggle (various types and methods) of positive Red characters with negative Whites.

**Solution:** the destruction or arrest of White characters.

Taking into account the plots of "enemies of the people", entrenched in the Soviet Union of the 1930s, let us focus still on the films, where representatives of the White movement occupied, if not central, then at least prominently place in the plot, where they were not as the post-war spies and saboteurs (furthermore merged with the Trotskyites, and Western intelligence agencies), but they have been shown in the form of a tangible force or mass public opponents of the Bolsheviks during the Civil War.

#### *Examples:*

**Chapaev. USSR, 1934.** Directed by Vasilyev brothers. Drama

**historical period, the place of action:** The Civil War, 1919, the Ural.

**furnishings, household items:** The Ural spaces, headquarters of the Red division commander V.I. Chapaev, the house of White Guard colonel Borozdin; the modest way of life and the form of Reds, the neat way of life and the form of Whites.

**methods of depicting reality:** they are quasi-realistic, preserving the appearance of documentary objectivity; Drama genre is sometimes combined with comic episodes / details / remarks.

**characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:** Whites are shown as cruel and brave enemies of strong physique with unpleasant voice and appearance. O.A. Buzina aptly wrote: "Do you remember that man with a smoking cigar in his mouth? He was worse than the Japanese samurai - the Russian snazzy suicide man directly running to the machine gun, but would not want to live in a country of victorious socialism?" [Busina, 2009]; The Reds, on the other hand, are represented as a purely positive – they are the purposeful, strong, honest (though often - poorly educated) fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions.

**a significant change in the lives of the characters:** Whites tend to suppress and destroy the Reds' division and personally - Chapaev.

**a problem:** the life of positive characters, which are called Reds, is under the threat.

**the search for solution to the problem:** the team of Chapaev develops the plan for the defeat of White parts;

**solution:** Reds, reflected the attack of Whites, go on the offensive; positive characters are winning (though in the finals this victory is marred by the death of Chapaev: trying to swim across the river he was shot by the Whites).

**Love and hate. USSR, 1934.** Directed by A. Gendelnshteyn. Drama with elements of a pamphlet.

**historical period, the place of action:** The Civil war, 1919, Donbass.

**furnishings, household items:** Donbass settlement, the modest life, the clothes of miners' families, the nice shape of Whites.

**methods of depicting reality:** There is the synthesis quasi-realistic image (relative to the miners' families and the Reds) and the grotesque caricature (relative to Whites).

**characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:** Whites are shown as cruel, vile and lustful enemies of strong physique with unpleasant voice and appearance; the residents and soldiers of the mining town, on the contrary, are mainly depicted purely positive. They are purposeful, strong, honest fighters for Communist power, with colorful folk vocabulary, gestures and facial expressions.

**a significant change in the lives of the characters:** under the onslaught of the White Guard troops of General A.I. Denikin the men of mining town are retreating with Reds.

**a problem:** the White Guard troops occupy the mining town where there were almost only women, children and old people. The life of the civilian population is under the threat.

**the search for solution to the problem:** the wives of miners are working on a plan of rebellion against the whites;

**solution:** the rebellion of women occurs to be successful, the Red Army comes to help them. That leads to the destruction of the Whites (though in the finals this victory is marred by the death of the main character - the leader of "Women's rebellion").

**Shchors. USSR, 1939.** Directed by A. Dovzhenko. Romantic drama.

**historical period, the place of action:** The Civil war, 1919, Ukraine.

**furnishings, household items:** There are the Ukrainian steppes, the Red army commander N.A. Shchors, the troops of Petlurites; the modest way of life and the form of Reds, the neat way of life and the form of their enemies.

**methods of depicting reality:** There are the romantic events with distinct idealization of them and positive characters.

**characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:** Petliurists in the movie are the cruel enemies of strong constitution with unpleasant voice and appearance; The Reds, on the other hand, are represented as purely positive – they are the purposeful, strong, honest fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions. Himself N. A. Shchors is shown, in the words of A.P. Dovzhenko, “with a face lit by the inner light, expressive eyes, which reflect the crystal honest of his soul.”

**a significant change in the lives of the characters:** The Petliurists seek to destroy the Red forces, leading the successful attack.

**a problem:** the life of positive red characters is under the threat.

**the search for solutions:** N.A. Shchors is developing the plan of defeating Petlyura's army.

**solution:** positive characters are winning (though in the finals this victory is marred by the death of Shchors).

Thus, the comparative analysis of plot schemes, characters, and ideology of the Soviet sound films of 1931-1939, in varying degrees of affecting the subject of the White movement, leads to the conclusion about the essential similarity of their media stereotypes. Content analysis of screen media texts of 1930s on the topic related to the White movement allows generally to submit their basic narrative schemes as follows: cruel and treacherous, cowardly and cunning Whites and their allies are trying to overthrow the Bolshevik power by all means available to them (military / or guerrilla action, intervention, rebellion, terrorism, espionage, bribery, etc.), but they tolerate the inevitable defeat.

### *The period of the 1940s*

Beginning of the War with Nazi Germany has significantly changed the socio-cultural, political and ideological context in which developed the Soviet cinema. During the war, the class struggle as the struggle against religion was retreated. There was no mass repression against the peasantry, but the problem of opposition to the Third Reich (with which in the summer of the 1939



Stalin's regime signed an agreement on non-aggression and cooperation. It was in force until June 22, 1941) came to the fore.

There is the total socio-cultural, political and ideological context of the 1940s:

- Military action on the Russian territory from 1941 to 1944 and the war in Europe and the Far East in the 1944-1945; Germany's capitulation in May 1945, and Japan's capitulation in September 1945;

- The mass terror of the Nazis against the Russian population in the occupied territories (concentration camps, mass executions, etc.);

- Intensive development of Soviet military industry, conversion of many factories on a war footing with the cost of the incredible stress of human resources;

- Adaptation of the communist ideology to the patriotic slogans;

- The establishment of totalitarian regimes, completely dependent on the Kremlin in almost all countries of Eastern Europe in the second half of the 1940s;

- Intensive recovery of Russian economy which were destroyed by war in the second half of the 1940s.

- The returning to the practice of mass repression during the second half of the 1940s - early 1950s (the struggle against cosmopolitanism, anti-Semitic campaign, etc.).

Clearly, in this context, the relevance of films about the Civil War and the White Guards was substantially declined: the bulk of the feature films of 1940s were filmed on the material of the Great Patriotic War.

The dominant theme of the movie: the fighting at the front, the guerrilla movement, the terror of the enemies against the civilian population, the labor enthusiasm of the "home front." Genre modification: mostly drama (military, historical). The style of these films was differed a little from the previous decade, but the show of military life has become more realistic.

And if in 1941-1942 it was filmed six films about the Civil War, conceived even before the Nazi attack on the Soviet Union (*The First Cavalry* by E. Dzigan, *The defeat of Yudenich* by P. Petrov-Bytov, *Alexander Parkhomenko* by L. Lukov, *His name is Suche-Bator* by A. Zarhi and I. Heyfits, *Kotovskiy* by A. Fainzimmer and *Defense of Tsaritsyn* by Vasilyevs brothers), then from 1943 to 1950 the plots of World War II firmly dislodged this theme from cinema repertoire. Soviet feature films 1947-1948 noted modestly even the 30-year anniversary of the establishment of the Bolshevik regime...

Soviet feature Films of 1940-1942 in relation to the interpretation of the image of the White movement in general repeated the common scheme of the stereotypes of the 1930s: Whites were brought as evil, cruel and insidious enemies of the purely positive Bolsheviks. Thus, the enemy image continued to be operated actively that means "a representation of one subject (individual or collective) to another as the carrier of the threat to the existence of society. The main task of designing and broadcasting of enemy image is the consolidation of society in the face of new challenges of time" [Volkov, 2009, p.6-7].

In this respect it is interesting to trace the reasons of the ban on the issue of drama *The First Cavalry* (1941). The script was based on the previously received a positive assessment of the government play of one of the most famous playwrights of the Stalinist era - Vsevolod Vishnevsky (he also wrote the script for this film). Staging was assigned to Efim Dzigan - also a winner and order bearer - the author of the "historical-revolutionary" film *We are from Kronstadt* (1936) approved by the authorities and criticism. The basis of the story was a polished version of the Civil War fighting of Reds and their commanders - M.S. Budenny and K.E. Voroshilov (remember that in the 1930s, and in 1940 they occupied the prominent military posts).

It seemed that it was enough to please the authorities. However, the period of application of the film from the script to the filming and editing is quite long. And that seemed to be appropriate and relevant until 22 June 1941, later turned against the creators of *The First Cavalry*. First, the Poles who were considered to be the Soviet Union enemies before the Nazi attack, suddenly became if not the full-fledged allies, then at least the "friends in misfortune". And secondly, in the hostilities in 1941 nor Voroshilov nor Budenny could not declare themselves as more or less skilful military commanders. For these reasons, *The First Cavalry*, depicting the Poles no less dangerous and cruel enemies of the Bolsheviks than Whites, and unrestrainedly praising the same Voroshilov and Budenny, was politically outdated and, despite of all the regalia of the authors of the film, was sent "on the shelf".

In contrast, the first part of the *Defense of Tsaritsyn* (1942) by Vasilyev brothers (also conceived long before June 1941), where the image of Stalin as a great army strategist has dominated, and the enemies were not the Poles, but the Whites, was allowed to hire and prized at the highest level ...

No interference was released on screens and another film on the subject of the Civil War - action movie *Kotovsky* (1942), if only because that glorified not acting marshal, but the bandit who was killed for a long time, with the light hand of the writer A. Kapler and director A. Fainzimmer, and who turned into almost an epic hero, the Public Defender and "ardent revolutionary"...

By the way, M. Donskoy felt sharply changed situation in time - and in the film adaptation of the novel N. Ostrovsky *How the Steel Was Tempered* (1942) brought to the fore the episodes associated with the German occupation of Ukraine in 1918, rightly believing that such a treatment would be much more relevant to the subject of the next appeal "Reds and Whites".

### ***The structure of the stereotype image of the White movement in the Soviet cinema of the 1940s***

***Historical period, the place of action:*** There is any period of time from 1918 to 1924 (sometimes a later time period), Russia, the Soviet Union, in rare cases - the other countries.

***Furnishings, household items:*** There are the modest dwellings, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items white guard characters (especially - the high command).

***Methods of depicting reality:*** It is the quasi-realistic (*The First Cavalry, Defense of Tsaritsyn, The defeat of Yudenich* and others.) or the semi-grotesque image (*Alexander Parkhomenko, Kotovsky*) of life of the characters of the White movement.

***Characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:*** The positive characters (Reds) are the supports of advanced communist ideas; the negative characters (Whites) are the inhuman, militaristic, monarchist, bourgeois, imperialist ideas. Characters are shared by not only social, but also material status. White characters are shown as rude and cruel enemies, with the repulsive appearance, facial expressions and gestures and unpleasant voice tones. They are dressed, of course, richer than the poor and humble Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) are the subtle or "rotten intelligentsia", or - the type of athletic men.

***A significant change in the lives of the characters:*** The negative characters (representatives of the White movement) by means of violence, fraud and bribery (war, terrorism, espionage, cooperation with the invaders, the bourgeois imperialist West and so forth.), are going to put their anti-communist, anti-Bolshevik idea.

***A problem:*** The life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole is at risk.

***The search for solution to the problem:*** there is the struggle (various types and methods) of positive Red characters with negative Whites.

***Solution:*** there is the destruction / arrest White characters

Examples:

***The First Cavalry. USSR, 1941.*** Directed by E. Dzigan. Drama.

***historical period, the place of action:*** The Civil War, the south of the Soviet Russia.

***furnishings, household items:*** There are steppes, the headquarters of the First Cavalry of the Red Army, the modest way of life and a form of Reds, the neat way of life and a form of Polish troops and Whites (recall that at that time there was a formal expression of "White Poles", synthesizing these two concepts).

***methods of depicting reality:*** They are quasi-realistic preserving the appearance of documentary objectivity; Drama genre is sometimes combined with comic episodes / details / remarks.

***characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:*** "Whites" are shown as the cruel enemies of strong build, with unpleasant voice and appearance; Reds, on the other hand, are represented as a purely positive - they are the

purposeful, strong, honest (though often - poorly educated) fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions.

**a significant change in the lives of the characters:** White Poles seek to destroy the Reds and in particular, the troops of the First Cavalry.

**a problem:** the life of positive characters, which are Reds, is under the threat.

**the search for solution to the problem:** the headquarters of the First Cavalry is developing a plan to defeat the enemy;

**solution:** Reds take the offensive and gain victory.

**The defeat of Yudenich. USSR, 1941.** Directed by P. Petrov-Bytov. Drama.

**historical period, the place of action:** 1919, the Civil War, Petrograd, the area adjoined to Petrograd.

**furnishings, household items:** the modest life, a form of Reds, high-quality form of Whites.

**methods of depicting reality:** There is the quasi-realistic picture of events.

**characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:** Whites are shown as the cruel enemies of strong build, with unpleasant voice and appearance; Reds, on the other hand, are represented as a purely positive – they are the purposeful, strong, honest (though often - poorly educated) fighters for Communism and the Bolshevik power, with colorful folk vocabulary, gestures and facial expressions.

**a significant change in the lives of the characters:** the Whites troops under the command of General N.N. Yudenich (1862-1933) seek to destroy the Reds and seize Petrograd. Whites have allies inside the city: there is the white hiding, plus his supporters who joined the Bolshevik leaders, hypocrites – L. Trotsky (1879-1940) and G. Zinoviev (1883-1936).

**a problem:** the life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole are at risk.

**the search for solution to the problem:** contrary to supporters of L. Trotsky and G. Zinoviev who sneaked into the center of the leadership of the Bolshevik (they are insidiously offer to let the troops of N. Yudenich to Petrograd, then to allegedly win street fights) the true Reds are developing the plan for the defeat of the troops of N. Yudenich on the approaches to Petrograd;

**solution:** Reds take the offensive and gain victory, conspirators are exposed.

**Defense of Tsaritsyn. USSR, 1942.** Directed by Vasilievs brothers. Drama.

**historical period, the place of action:** the Civil War of 1918-1919, the south of Russia, Tsaritsyn.

**furnishings, household items:** the South Russian steppes, the Red Army is under the leadership of Stalin and Voroshilov; White Guard troops; the modest way of life and a form of Reds, the neat way of life and a form of Whites.

**methods of depicting reality:** quasi-realistic.

**characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures:** the positive characters (Reds) are the carriers of advanced communist ideas; the negative characters (Whites) are the carriers of inhuman, militaristic, monarchist, bourgeois, imperialist ideas. Characters are shared not only by social, but also material status. White characters are shown as rude and cruel enemies, with the repulsive appearance, facial expressions and gestures and unpleasant voice tones. They are dressed, of course, richer than the poor and humble Reds.

**a significant change in the lives of the characters:** the Whites seek to destroy the Red forces.

**a problem:** the life of the positive red characters is under the threat.

**the search for solution to the problem:** Stalin and Voroshilov are developing a plan to defeat the Whites.

**solution:** positive characters win a victory.

Movie interpretations of White movement in the Soviet screen early 1950s were approximately the same as in 1930 – 1940s. In the most important film of that period (of those that relate to events of 1918-1924) - super pathetic *Unforgettable 1919* by M. Chiaureli – there were

aggressively argued that it was Stalin, who won the civil war thanks to his brilliant gift of the commander

### Conclusion

Thus, the comparative analysis of plot schemes, characters, and ideology of the Soviet sound films of 1930s-1940 s, in varying degrees of affecting the subject of the White movement, leads to the conclusion about the essential similarity of their media stereotypes. Content analysis of screen media texts of 1930s-1940s on the topic related to the White movement allows generally to submit their basic narrative schemes as follows: cruel and treacherous, cowardly and cunning Whites and their allies are trying to overthrow the Bolshevik power by all means available to them (military / or guerrilla action, intervention, rebellion, terrorism, espionage, bribery, etc.), but they tolerate the inevitable defeat.

### References:

1. Assmann, J. (2004). *Cultural memory*. Moscow: Languages Slavic culture, 368 p.
2. Bagdasarian, V.E. (2003). The image of the enemy in historical films 1930-1940-ies // *National History*. № 6, 32-46.
3. Barsenkov, A.S., Vdovin, A.I. (2005). *Russian history. 1918-2004*. Moscow: Aspect Press.
4. Baskakov, V.E. (1981). The confrontation of ideas on the western cinema screen // *West Screen: problems and trends*. Moscow: Knowledge, 3-20.
5. Berger, P., Luckmann, T. (1995). *The Social Construction of Reality. A treatise on the sociology of knowledge*. Moscow.
6. Busina, O. (2009). *These chic Whites ...* <http://from-ua.com/voice/570a6bae81ed5.html>  
<http://www.from-ua.com/voice/6eaa4b1cd2f97.html>
7. Vasilchenko, A.V. (2010). *Spotlight of Dr. Goebbels. Cinema of the Third Reich*. Moscow: Veche, 320 p.
8. Chernova, N.V. (2007). *Generalship image of Stalin during the Civil War in the treatment of Soviet cinema art of the second half of the 1930s - early 1950s*. Ph.D. Dis. Magnitogorsk.
9. Dolmatovskaya, G.E. (1976). The historical fact and its ideological interpretation in modern cinema // *Screen and ideological struggle*. Moscow: Art, 214-228.
10. Eco, U. (1976). *A Theory of Semiotics*. Bloomington: Indiana University Press.
11. Eco, U. (1998). *Lack of structure. Introduction to semiology*. St. Petersburg: Petropolis, 432 p.
12. Eco, U. (2005). *The role of the reader. Studies on the semiotics of the text*. St. Petersburg: The Symposium, 502 p.
13. Fedorov, A.V. (2008). Analysis of the cultural mythology of media texts in the classroom at the student audience // *Innovations in education*. № 4, 60-80.
14. Fedorov, A.V. (2011). Structural analysis of media text: stereotypes of the Soviet cinema of the image of war and V. Vinogradov's film "Eastern Corridor" (1966) // *Questions of Cultural Studies*. № 6, 110-116.
15. Fedorov, A.V. (2012). Analysis of audiovisual media texts. Moscow, 182 p.
16. Fedorov, A.V. (2015). Transformation of Russian image in the Western Screen. Moscow: Information for All, 221 p.
17. Gunther, H. (2000). Archetypes of Soviet Socialist Realism // *Socialist Realism Canon*. St.Petersburg, 743-784.
18. Halbwachs, M. (2005). The collective and historical memory // *Emergency ration*, № 2-3, 40-41.
19. Halbwachs, M. (2007). *Social frameworks of memory*. Moscow.
20. Hobsbawm E. (2000). Introduction: Inventing Traditions. In: Hobsbawm, E. and Ranger, T (Eds.) *The Invention of Tradition*. Cambridge, 2000, pp.1-14.
21. Kara-Murza, S.G. (2003). *The Civil War (1918-1921). The lesson for the XXI century*. Moscow: Exmo, 384 p.
22. Keen, S. (1986). *Faces of the Enemy*. San Francisco: Harper and Row.
23. Kenez, P. (2007). *Red Attack, White resistance. 1918-1918*. Moscow: Center Poligraf, 287 p.

23. Kirmel, N.S. (2008). *White Guard intelligence services in the Civil War. 1918-1924 years*. Moscow: Kuchkovo Field, 512 p.
24. Kolesnikova, A. (2006). The image of the enemy in Soviet cinema // *Posev*. № 9, S.24-30.
25. Kondakov, Y.E. (2007). Civil War on the screen. White movement (the era of silent movies) // *Clio*. 85-91.
26. Kondakov, Y.E. (2012). *Mapping the Civil War in the Soviet cinema of 1930-40-ies*. <http://statehistory.ru/3420/Otobrazhenie-Grazhdanskoy-voyny-v-sovetskom-kinematografe-1930-40-kh-godov/>
- Kosnichuk, E. (2008). Film True: *Shchors* and bricks from which it was built // *Aspects*. № 4. <http://www.2000.net.ua/c/46048>
27. Kondakov, Y.E. (2015). *Civil War on the screen. White Movement: a tutorial*. St. Petersburg: Elexis, 362 p.
28. Levkieskaya, E.E. (2000). Russian idea in the context of mythological models and mechanisms of their sacralization // *Myths and Mythology in Modern Russia*. Moscow: AIRO-XX, 61-62.
29. Lotman, Y.M. (1999). *Inside minded worlds. Man - the text - the semiotic sphere - history*. Moscow.
30. Malkova, L.Y. (1995). The face of the enemy // *Cinema: Politics and people (1930s)*. Moscow: Mainland.
31. Menashe, L. (2005). Chapayev and Company: Films of the Russian Civil War // *Cinéaste*. 2005. Vol. 30. No. 4, pp. 18-22.
32. Nekludov, S.Y. (2000). Structure and function of myth // *Myths and Mythology in Modern Russia*. Moscow: AIRO-XX, 17-38.
33. Nusinova, N.I. (2003). *When we go back to Russia ... Russian cinema abroad*. Moscow: Eisenstein Centre, 464 p.
34. Pihoya, R.G. (2002). Historical memory: a case study through the eyes of a historian // *National History*. № 3, .201-202.
35. Polyakov, Y. (1992). Civil War: the emergence and escalation // *National History*. № 6.
36. Razlogov, K.E. (2004). Specifics of feature films as a historical source // *The history of the country. History of Cinema*. Moscow, p.30.
37. Ricoeur, P. (2004). *Memory, history, oblivion*. Moscow.
38. Shambarov, V.E. (2002). *White Guard*. Moscow: Eksmo-Press.
39. Shlapentokh, D. and V. (1993). *Soviet Cinematography 1918-1991*. New York: Aldine De Gruyter, 278 pp.
40. Silverblatt, A. (2001). *Media Literacy*. Westport, Connecticut – London: Praeger, 449 p.
41. Slobodin, V.P. (1996). *White movement during the Russian Civil War (1918-1924)*. Moscow: Moscow Law Institute.
42. Small, M. (1980). Hollywood and Teaching About Russian-American Relations. *Film and History*, N 10, p.1-8.
43. Sokolov, A.K. (1999). *The course of Soviet history, 1918-1940*. Moscow: Higher School.
44. Strada, M. (1989). A Half Century of American Cinematic Imagery: Hollywood's Portrayal of Russian Characters, 1933-1988. *Coexistence*, N 26, p.333-350.
45. 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.
46. Taylor, R. and Spring, D. (Eds.) (1993). *Stalinism and Soviet Cinema*. London and New York: Routledge, p.131-141.
47. Toshchenko, J.T. (2000). Historical consciousness and historical memory // *Modern and Contemporary History*. № 4, p.4.
48. Tsvetkov, V.G. (2000). White Movement in Russia. 1918-1924 years. // *Questions of history*. № 7, 56-73.
49. Turovskaya, M.I. (2003). *Blow up*. Moscow: MIC, 288 p.
50. Vlasov M.P. (1962). *Soviet historical and historical-revolutionary film*. Moscow, p.16.
51. Volkov E.V. (2009). *White movement in the cultural memory of Soviet society: the evolution of "enemy image"*. Ph.D. Dis.. Chelyabinsk.

52. Volkov, E.V. (2003). Image of Kappels' in Vasilyev brothers film *Chapaev // Kappel and kappels*. Moscow, 529-544. [http://www.pobeda.ru/index2.php?option=com\\_content&task=view&id=4892&pop=1&page=0](http://www.pobeda.ru/index2.php?option=com_content&task=view&id=4892&pop=1&page=0)
53. Volkov, E.V. (2004). White movement in the domestic screen: the evolution of cultural memory // *Age of memory, the memory of the century. Experience of dealing with the past in the twentieth century*. Chelyabinsk: Stone Belt, 251-268.
54. Volkov, E.V. (2008). *White movement in the cultural memory of Soviet society: the evolution of the image of the enemy in feature films*. <http://orenbkazak.narod.ru/kino.doc>
55. Volkov, E.V. (2013). Kolchak in the Soviet feature films // *New Historical Journal*. № 35.
56. Yurenev, R.N. (1979). *A brief history of the Soviet cinema*. Moscow, p.30.
57. Yurenev, R.N. (1981). *The book movies*. Moscow: Art.
58. Yurenev, R.N. (1997). *Soviet cinema of the thirties*. Moscow: VGIK, 110 p.
59. Zimin, V.D. (2006). *White matter rebellious Russia: Political regimes of civil war of 1918-1920*. Moscow: Russian University of Humanity.
60. Zorkaya, N.M. (1998). *Spinning, spinning blue ball ... Ten masterpieces of Soviet cinema*. Moscow: Knowledge, 85-86.