



Matej Bel University, Banská Bystrica, Slovakia
Has been issued since 2014
ISSN 1339-6773
E-ISSN 1339-875X

The Image of the White Movement in the Soviet Films of 1950s – 1980s

Alexander Fedorov

Anton Chekhov Taganrog Institute, Russia, branch of Rostov State University of Economics
Dr. (Pedagogy), Professor
E-mail: 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 (1950s-1980s, 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 1950s -1980s, 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 1950s-1980s on the topic related to the White movement allows generally to submit their basic narrative schemes.

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

Introduction

This article gives the way for hermeneutic analysis of the topic of the White movement in the mirror of the Soviet cinema (1950s-1980s, 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 1950s-1980s, 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 1950s-1980s on the topic related to the White movement allows generally to submit their basic narrative schemes.

Materials and methods

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

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

Of course, the individual aspects of the image of the White Movement in the Soviet films were touched on before. For example, Western scientists have published many books and articles about "the image of enemy", i.e. Red Russia on the screen (Keen, 1986; Strada, and Troper, 1997; Taylor and Spring, 1993). During our study we examined historical and film studies publication of the Soviet period (V.E. Baskakov, A. Groshev, M.E. Zack, N.A. Lebedev, R.N. Yurenev et al.), where the "interpretation and evaluation of the history of "White Guard" were often based not only on the real facts of the past, but were fitted under the scheme set up under the Marxist class approach" [Volkov, 2009, p.26], post-Soviet work of V.E. Bagdasarian (2003), A.G. Kolesnikova (2006), N.V. Chernova (2007), in varying degrees, dedicated to the subject of the Civil War and the White movement in the screen. A more extensive approach to the subject of the White movement with respect to its reflection in art peculiar research E.V. Volkov (2003, 2008, 2009), and Y.E. Kondakov (2007, 2012, 2015).

Results

The Period of 1950s

General socio-cultural, political and ideological context of the 1950s (the period after 1955, after the death of Stalin):

- Liquidation of mass terror of the state against its own citizens while the local struggle against the "dissidents" is preserved (with Boris Pasternak, etc.), there is a partial amnesty for prisoners;
- Exposure of the so-called "cult of personality" of I.V. Stalin (since 1956);
- The rejection of the thesis of the class struggle within the country, the announcement about the creation of a single Soviet people, which has no national, ethnic, class, racial problems;
- The official rejection of the idea of world revolution and universal dictatorship of the proletariat, the proclamation of the policy of "peaceful coexistence between the socialist and capitalist systems" while the so-called "ideological struggle" is maintained;
- Despite this – intense militarization, the unleashing of local military conflicts (in Africa and Asia), and intervention in Hungary (1956); support, including military, pro-communist regimes in developing countries are continued.
- Further industrialization (mainly heavy and military industry) is continued, though at a slower pace;
- Attempt to implement agricultural reforms, including the development of virgin lands;
- The beginning of "space age" (the world's first flight of the satellite);
- The continuation of the intensive implementation of communist ideology (in the updated, focused on the works of Lenin and post-Stalin ideologists treatment) with less intensive than, for example, in the 1920s, but is still an open struggle against religion.

Genre modification subjects of the White movement: drama (military, historical), at least - romance, western, comedy.

Large-scale adaptation of A. Tolstoy's novel *The Road to Calvary*, which was screened by G. Roshal in 1957-1959; it embodied the typical stereotypes of (the movie) Drama of 1930s–1940s on the "historical-revolutionary theme," colored with a certain degree of sympathy to some representatives of the "alien elements": the poor enthusiastically takes the power of the Bolsheviks, "middle class" and intellectuals hesitate, the terror, blood, war are frightened them. But in the end, wavering understands that the Bolsheviks were forced to go to these repressive measures, for the sake of the future benefit of the poor. So doubters' characters come to understand the correctness of the theory of revolutionary terror, violence and dictatorship of the proletariat ... (by the way,

these stereotypes were so tenacious that with certain modifications they successfully lasted until the 1980s).

No less ambitious *And Quiet Flows the Don* (1958) by S. Gerasimov was tougher in texture (the novel by M.A. Sholokhov has been in the basis of it): throwing Gregory Melikhov between Reds and Whites embodied the tragedy of fratricidal civil war. And then the episode where M. Gluzsky clearly played a White Guard officer who shouted before being shot in the face of their murderers everything what he thought about the Bolsheviks and their leader Lenin sharply hit a spectator memory...

The second account of a novel by N. Ostrovsky *How the Steel Was Tempered*, released under the name *Pavel Korchagin* (1956), despite the expressive visual language and desperate romanticizing like the main character, and "commissars in dusty helmets", was, actually much closer to the "old" than to the "new". Young filmmakers at that time A. Alov and V. Naumov seemed important to clean "the bright image of the communist idea" from subsequent accretions of Stalinism. But the main opposition in relation to the Reds and Whites, they remained in the orthodox positions, hence the frantic manic faithful soldier of Bolshevik Revolution Pavel Korchagin was emotionally played by V. Lanovoy.

But a romantic intelligence of White Guard officer Govorukha-Otrok from (melo)drama of Gregory Chuhraj *Forty first* (the first film adaptation of the story of B. Lavrenev *Forty first* was filmed back in silent films of the 1920s, but then the censorship was much softer than in the period of 1930s -1940s) has become the real breakthrough across banal stereotypes associated with on-screen interpretation of the image of the White movement.

Officer Govorukha-Otrok of the *Forty first* (1956), by fate was on the island alone with a Red sniper Maryutka, was endowed with inconceivable for the Soviet cinema of previous years attractive features, "soft, emotional sensitivity and attention to the beloved" [Shneiderman, 1965, p.64]. A wonderful performer of this role - Oleg Strizhenov wrote about the principal novelty film-image of the White Guard officer: "When at the end of the film I, or rather, Officer Govorukha-Otrok was killed, the audience wept. And not only abroad, where the grown old officers lived, but also at our place people brought up on hatred for the Whites. Suddenly, the audience realized that all of us - Whites and Reds - the Russian people fighting with each other, engage in an abnormal case; destroy our love, and thus the soul"[Strizhenov, 2001].

This explains why the way of *Forty first* on the screen was so heavy. For example, at the Arts Council of Mosfilm masters of those days said that "in this picture all positions ideologically are vicious: the hero and heroine are isolated from society, they are on a deserted island. The heroine falls in love with the White Guard, the enemy" [Schneiderman, 1965, p.31].

Even the screenwriter of *Forty first* - G. Koltunov indignant by the humanist interpretation of the story, wrote to the director of *Mosfilm* I.A. Pyriev the following note: "Dear Ivan Aleksandrovich. I have just looked at the material paintings of the young director Chuhraj. I put you on notice that under this White Guard cooking I will not put my good name" [Razzakov, 2007].

To its credit, I.A. Pyriev did not listen to this denunciation, and *Forty first* not only went out on the wide screen, but received a well-deserved recognition of the audience, critics and festival juries.

The onset of the political "thaw" allowed the filmmakers to expand the domestic genre spectrum of films related to the activities of the White movement. So Samson Samsonov in the *Miles of Fire* practically the first time in the Soviet sound film (we, of course, remember the dumb *Red Devils*) turned to the genre of western. The famous film historian and critic V.P. Demin wittily wrote about this film as follows: "Let's try to put a secret agent in the coach. It made a screenwriter N. Figurovsky and director S. Samsonov in the film *Miles of Fire* (1957). Composition this "road western" copied from *Stagecoach*, did not suffer from the fact that in the same carriage were close security officer, riding to his own, to help the besieged city, and masked a White Guard, hurrying there, just the opposite purpose - to lead an uprising against the Bolsheviks" [Demin, 1980, p.63].

In 1959 it was time for comedy - in the *Green Van* director Henrich Gabay managed to convey the originality of the story by A. Kozachinsky, served as the basis for the scenario: richly sculpted characters sad humor and eccentricity.

... Odessa, 1919. The power changes in the city almost every day: invaders, Whites, Reds, Greens ... Sometimes town becomes a "draw", and sometimes the authorities - just three. And each has its own "state border." Especially in this atmosphere of "quiet Odessa", flooded by the same

gang of thieves, the hapless schoolboy Petya enters. And the transition from one "state borders" Peter and his grandfather were detained. The camera stops at the dull eyes of brash ensign. Shot - and Peter, frantically clutching his chest, settles on the ground ... Is it the dramatic denouement? Not at all – a few seconds later Peter opens his eyes and pulls from his pocket a thick volume of *The Three Musketeers*. And a warm lead falls from a broken piece of the book...

The whole movie by G. Gabay is built in such a collision of drama and comedy. Sporadic images of Whites are exaggerated stereotyped, but at the same time turned toward the grotesque comedy. So if you want you can discover the stylistic and genre roots as the dashing *Elusive Avengers* (1966) by E. Keosayan so eccentric *Intervention* (1967) by G. Poloka.

The structure of the stereotype image of the White movement in the Soviet cinema of the 1950s (after 1955)

historical period, the place of action: any period of time from 1918 to 1924, Russia.

furnishings, household items: a modest dwelling, forms and objects of everyday life of Reds and sympathizers characters, neat houses, the shape and household items of white guard characters (especially - the high command).

methods of depicting reality: it is realistic (*And Quiet Flows the Don*), or conditional: in the framework of the comedy (*Green Van*), thriller (*Oleko Dundich*) or western (*Miles of Fire*) image of the life of characters of the White movement.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) are the supporters of advanced communist ideas; White characters are differentiated: on the one hand, it is the traditional negative characters are the supporters of inhuman, militaristic, monarchist, bourgeois, imperialist ideas (*The Poet, Miles of Fire, Golden Train*). On the other (as, for example, in the film *Forty first*) it is intelligent people who defend their principles and ideas of honor, good and evil.

Characters are shared by not only social, but also material status. Whites 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, intellectuals or athletic looking men.

These white characters are shown not only as rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice timbres, but also (sometimes) as subtle and charming beauties with impeccable manners and refined vocabulary.

Male characters, personified the White movement, still dominated, however, among the enemies of the Communists there were also women, often beautiful and charming...

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 (*Golden train, The Poet, Storm*, etc.). Option: intelligent charming characters from the circle of the White movement are drawn into the revolutionary events in the maelstrom of civil war, trying to keep their romantic value (*Forty first, The Road to Calvary*).

a problem: the life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole are at risk, and the life of intelligent charming characters that have fallen under the "red wheel" is in danger too...

the search for solution to the problem: the struggle (various types and methods) positive Red characters with negative Whites; fluctuations charming intelligent characters are attracted to the ideology of the White movement.

solution to the problem: the conscious destruction / arrest the negative White characters; forced destruction / oscillating / or intelligent, romantic White characters are arrested. Option: oscillating White characters realize that the Bolsheviks were forced to go to the revolutionary repressive measures, for the sake of the future benefit of the poor. So doubters heroes of the White movement come to the understanding the correctness theory of revolutionary terror, violence and dictatorship of the proletariat.

Examples:

Forty first. USSR, 1956. Directed by G. Chukhray. Melodrama.

historical period, the place of action: civil war, the former Russian empire.

furnishings, household items: a desert terrain, sea, clothes of characters - both Reds and Whites are rather worn out.

methods of depicting reality: a conventional (within the romantic melodrama) image life of characters.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) are the supporters of advanced communist ideas. Personification: Red sniper Maryutka, has personally shot 40 enemies; White character is presented by charming and intelligent officer Govorukha-Otrok, who defends his principles and ideas of honor, good and evil. Characters are shared by social status. And Maryutka and Govorukha-Otrok are young, beautiful. Charming officer has good manners and refined vocabulary. Vocabulary of Maryutka is rude, she clearly comes from a poor, uneducated environment.

a significant change in the lives of the characters: a charming and intelligent character of the White movement is caught up in the revolutionary events and in the maelstrom of civil war, trying to keep his romantic value.

a problem: the life of the main characters - the Red Maryutka and White Officer, who fell under the wheel of bloody civil war, is under the threat ...

the search for solution to the problem: there are fluctuations of the main characters between the mutual love and war debts (in Red / White sense of the term).

solution: the boat is approaching to the island, where the lovers found their shelter.... There is the forced (forty-one in a row) Maryutka's sniper shot in an intelligent and romantic officer. Her weeping is over the body of the murdered lover.

The Poet. USSR, 1956. Directed by B. Barnet. Drama.

historical period, the place of action: the period of 1917-1920, Russia.

furnishings, household items: the modest life and cloths of Reds, rich life and a good form of Whites.

methods of depicting reality: a quasi-realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Whites are shown as cruel enemies of strong constitution. One of the officers is a former poet, speaking before the Civil War on the same poetry readings along with the current Red sympathetic character. White guard poet is imposing, educated, his speech is full of exquisite turns. However, the "moment of truth" exposes his negative class essence. Red poet is simpler, more modest, he is portrayed purely positive, and he is a purposeful, honest fighter for the Bolshevik power, with colorful vocabulary, gestures and facial expressions.

a significant change in the lives of the characters: the White troops seize the town and seek to destroy the Red underground. Red poet is arrested.

a problem: the life of the poet and the other Red characters is under the threat.

the search for solution to the problem: Reds devise a plan to defeat the whites.

solution: Reds gain victory, Red poet survives.

And Quiet Flows the Don. USSR, 1958. Directed by S. Gerasimov (film adaptation of the novel by M. Sholokhov). Drama.

historical period, the place of action: civil war, the south of Russia, Don expanses.

furnishings, household items: the South Russian steppes, the Red Army, White Cossack troops; the modest way of life and a form of Reds, neat way of life and a form of White.

methods of depicting reality: realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: after Sholokhov's novel S. Gerasimov was broken the established stereotypes in the Soviet cinema that positive characters (Reds) are certainly supporters the advanced communist ideas, and negative characters (Whites) are supporters the inhumane ideas. The characters in the film are not almost shared by any social or financial status (and the one and the other side - the Don Cossacks), it is a little different and their vocabulary (with the exception of senior officers). White characters look usually worthy opponents.

a significant change in the lives of the characters: Red and White Cossacks fighting with each other.

a problem: the life of the main characters - under threat.

the search for solution to the problem: the protagonist of the film - Don Cossack Gregory Melikhov - torn between the Reds and Whites ...

solution: torn by insoluble contradictions, the main character dies in a fratricidal civil war

...

The period of 1960s

The total socio-cultural, political and ideological context of the 1960s:

- The continuation of intensive introduction of communist and anti-religious ideology;

- Gradual clotting of criticism of Stalinism on the background of total tendency to the state celebration of all sorts of Soviet-Communist anniversaries of national importance;

- The continuation of the policy of "peaceful coexistence between the socialist and capitalist systems" while maintaining hard "ideological struggle" with "the imperialist West" and the intense militarization of the country, accompanied by the unleashing of local military conflicts (in Africa and Asia), the Soviet intervention in Czechoslovakia (1968), support including military, pro-communist regimes in developing countries.

- The continuation of industrialization (mainly heavy and military industry), space exploration (the world's first space flight of the rocket with a man on board in 1961), combined with the attempts to somehow solve the everyday problems of the population and housing;

- The continuation of the struggle against "dissidents" (with A. Sinyavski, A. Solzhenitsyn and others.).

Before cinema, affecting the subject of the Civil War, with the aim of maintaining the main lines of the state policy of the authoritarian Soviet regime, clearly advocacy objectives were set. They served as the basis for the author's concept of the movie:

- To show that the terror era of the civil war was a necessary measure, which brought Russia much suffering; to pass over in silence, or at least to hide the true extent of the mass terror of this era;

- To convince the audience that the so-called "revolutionary terror" of Bolsheviks was accomplished with the noblest aspirations, and the Communists and their supporters were honest, loyal to the idea of the noble defenders of the rights of the oppressed.

Subjects of genre modification of the White movement: drama (military, historical), the detective, romance, tragicomedy, comedy, western.

The style of the majority of these films is not governed by strict canons of "socialist realism." Besides very traditional for this area screen versions (*Optimistic Tragedy*, *Iron Stream*), dashing adventure like *Elusive Avengers* and *New Adventures of Elusive Avengers* were on the screens. The action of these films was set in the era of the Civil War, and the mutual hatred of the warring parties was filed as the necessary condition for the genre game. The extermination of dozens people on the screen looked like a certain attraction.

A special place in this series of adventure films took the tape (in the genre mix detective and thriller) about clever communists and security officers, with "clean hands", sword and fire burning out "hostile plague" (that is, millions of people, in varying degrees, do not agree with the Bolshevik regime) from the ground Russian (*In the name of the revolution*, *Security Officer*, *Operation "Trust"*).

However, despite the general trend, even in these films the Whites were shown as increasingly intelligent and brave enemies. For example, the events of *Operation "Trust"* and *Crash* unfolded to become a complex game of chess, where players competed almost equal mastery. So detective by S. Kolosov *Operation "Trust"* (1967, based on the novel by L. Nikulin *Swell*, actress L. Kasatkina brilliantly played the White émigré leader - Mary Zakharchenko-Schultz. On the screen - "she is strong, ambitious and at the same time charming woman, loving their homeland. She is ready to save her leave Paris and, exposing themselves to danger, to wade in the Soviet Union, there to be active in fighting against the Bolshevik regime. Zakharchenko-Schultz is died with a revolver in hand, surrounded by security officers, but she is not broken"[Volkov, 2008].

No less charismatic enemies of Soviet power the actors V. Samoilov and E. Matveev have played in a detective by V. Chebotarev *Crash* (1968): the version of the elimination of the terrorist

organization of Boris Savinkov. The Colonel Pavlovsky (E. Matveev) is especially remembered – he is powerful, strong, shrewd and bright. And Savinkov himself (played by actor V. Samoilov) is shown contrary to the canons of former enemies' unambiguous villains: ironic intellectual, a man undoubtedly talented and extraordinary.

E. Lebedev is shown as ambiguous and tired White Guard colonel in the colorful performance of the drama by G. Panfilov *No path through Fire* (1967). He also has his own ideas about good and evil, his own truth.

It is worth noting that the trend of "stereoscopic" display figures of the White movement encompasses most of the films about the period of 1918-1924 years, screened in the Soviet Union in the second half of 1960s.

So, the image of White General M.V. Khanzhin was presented very impressively and clearly in the military drama of the battles between the Reds and the troops of Admiral A.V. Kolchak *Thunderstorm over White* (1968, directed by E. Nemchenko and C. Chaplin). The convincing performance by Yefim Kopelyan shows us that General is a smart and intelligent patriot and selfless fighter for Russia without Bolsheviks. "In this regard, he even corrects his adjutant to use the word "enemy", instead of the phrase "red gang". General understands how strong Red Army, and tries to anticipate the intentions of its Command"[Volkov, 2008].

Thus the attempt of A. Askoldov in the drama *The Commissar* (1967) to reveal the true tragedy of the Civil War and the inhuman essence of revolutionary terror and violence was mercilessly suppressed: the film had been banned for twenty years ...

At the same time, "the next generation of Soviet filmmakers, whose representatives began to create outstanding in terms of art, but very vulnerable to the class positions of the product, picked up the baton from Chuhraj decade later" [Razzakov, 2008], such as, for example, *There were two comrades* (1968), *The adjutant of his Excellency* (1969) and others.

It seems that the film's director of *There were two comrades* (1968) - Eugene Karelov neither before nor after did not achieve such a significant artistic result.

... Intelligent photographer Andrey Nekrasov (O. Yankovsky) and a sincere fighter for the communist ideology Karjakin (R. Bykov) were ordered to conduct aerial reconnaissance on the eve of the storming of Whites' Perekop in autumn of 1920. But one of them is waiting for the bullet of White Guard officer Brusnetsov (V. Vysotsky)

Talented work of the director E. Karelov and screenwriters E. Dunskey and V. Frid were reinforced by the brilliant actor's work. Vladimir Vysotsky played his charismatic hero in a state of collapse of personality: fiercely brave, strong, intelligent and uncompromising, he cannot come to terms with the collapse of the White movement and emigration... In a series of dramatic and ironic-comic plot twists clearly visible tragedy of the Russian nation which is ruthlessly divided into Reds and Whites. This theme culminated in the famous episode with the suicide of Vysotsky's character on the deck the ship committed to Istanbul... And for a long time the viewing memory "scrolled" the frames with Brusnetsov's horse resignedly dissecting the cold waves of the sea ...

In a series of detective interpretations of the events of the civil war, perhaps the television serial by E. Tashkov *The adjutant of his Excellency* (1969) was the most striking.

It is known that "the heart of the detective is the ugly underside of society - this is a real life trash, dirt and vulgarity of the crime, blood, tears and suffering. And the life of spies, of course, has its unattractive side too - fraud, corruption, hypocrisy, murder and blood, and much, much more difficult, painful, unsightly little suitable as a subject for light entertainment. This gloomy life material going to build an adventure story should be somewhat overcome, canceled or deleted altogether. Thus, between the reality of the life of the material and a convention of the genre there is a tense conflict collision. In the plane of this conflict there is the problem of the nature, the problem of the image of man" [Fomin, 1980, p.28]. That is why the authors of *Adjutant*, choosing the detective genre, did not become, of course, to violate the traditions and possibly avoided the reefs of historical truth. Their task was not a documentary recreation of the actual realities and, even romanticized, but the challenge of orthodox notions of past years about the "bad Whites" and "good Reds".

...Red spy Koltsov (Y. Solomin), intelligent and clever, is at the headquarters of Denikin's army. There is a psychological duel between Koltsov and corps commander General Kovalevsky, who is also the smartest and intelligent man ... Agree that this situation was unusual story for the audience, "educated" on *Schors* or *Chapayev*, where whites (or sympathizers) were brought to the

screen as the cruel enemies... Of course, in the *The adjutant of his Excellency* primarily detective intrigue attracted: caught or not caught, learn or do not learn, work, or not work? But having a partner-opponent such a great personality as General Kovalevsky, Koltsov undoubtedly gained extra points at a mass audience.

General Kovalevsky (V. Strzhelchik) was impressive, imposing, intelligent, and ironic, he is not resembled cardboard characters from many films of past years. "The image of General Kovalevsky seems focused the whole history of the Russian officers. Stout, round-shouldered, it is impossible to imagine him any nimbly prancing on horseback or famously clicking spurs or flying in the whirlwind of the mazurka. You can imagine him just the way as he is today: tired, bent over a staff table. And yet in his swollen eyes, in the turn of the head, in a tone of voice betrays the noble shine that for centuries surrounded the notion of "a Russian officer."

The tradition produced for centuries, ideals, culture - that is what stands behind Kovalevsky-Strzhelchik, makes him very expressive, large-scale" [Zabozlaeva, 1979, p.120-121]. I would say more, Kovalevsky was already at the end of 1960s, aroused sympathy and empathy. But unfortunately the supporters of the "White ideas", a charming hero of Yuri Solomin, who so suited the uniform of volunteer army, was not with him, but with the fanatical "fighters for the bright future of mankind..."

In addition, this film has the "scenes that previously would have been unthinkable for the Soviet cinema. Five white officers and two Bolsheviks, a Red Army soldier, the other Red Army commander, being together in captivity bandits make a daring escape. Getting rid of the chase, and sitting almost the entire company on a cart, they are joyfully going through their happy deliverance; they laugh together and play each other. And only then, remembering their political sympathies, they prudently go to different directions: Whites - to the east, Reds - to the west" [Volkov, 2008]. As a result, *The adjutant of his Excellency* campaigned against the Soviet power better than any "enemy's voice," cooing the night of Western money by BBC"[Busina, 2009].

The poetic drama by Miklós Jancsó *Stars and soldiers (Reds and Whites, 1967)* is a complete apart in a line of Soviet films about the Civil War. Even at the level of the scenic development of the Soviet-Hungarian productions *Mosfilm's* strict censors tried to do everything possible to mitigate the pacifist pathos and equally unacceptable for that communist morals eroticism of film by M. Jancsó. The history of conflict of Red Hungarian squad with the Whites in the summer of 1918, presented by the director in his favorite manner of fascinating geometry ballet patterns of male figures in the form of prancing riders and naked female bodies taken by the mobile camera, the result it was released in two versions: in the Soviet which is strong reduction and overdubbed (*Stars and soldiers*) and in author's version - Hungarian (*Reds and Whites*) [dramatic details of this history, please, read in the book: *Country of Jancsó... , 2002, p.76-92*].

One way or another, but in both versions the representatives of the White movement are shown tired, perhaps doomed, but the strong men fighting for their ideals. "This is not your war," - says in the film White Guard officer (wonderfully played by G. Strizhenov) to Hungarian soldiers caught up in a Red whirlwind by romantic illusions of the world revolution.

Even Soviet censorship smoothed version of the film by Miklós Jancsó caused rejection by the semi-official criticism of those years, reproached *Stars and soldiers* in the abstract pacifism, blurring the ideological position, encoding meaning, excessive portrayal of violence and the author's view on the cold civil war: "All action the film is based on the principle of contrast: beautiful nature and cruel people. Wild hatred, murder, chases, betrayal, violence prevails among the people ... but sympathy for the victims is not born, because the screen is not real people and scenic pieces. Directed completely ruled psychology. All of this is taken in the abstract. Dance of Death. Rhythm. Installation. Plastic. Continuous camera movement"[Pogozheva, 1972].

Of course, in the West, *Reds and Whites* takes quite differently: this movie was recognized as the best foreign film in France, its importance, outstanding artistic quality of film were marked by experts in the XX & XXI centuries [Menashe, 2005].

In my opinion, the anti-war message of the film is very relevant today, especially in light of the civil war which was broken out in eastern Ukraine in 2014...

Another significant film in our topic was a tragicomedy by Alexander Mitta *Burn, burn, my star* (1969).

... On the southern Russian expanse The Civil War is blazing, and Reds, Whites and Greens are jumping by turns along the streets of the small town.

But Iskremas (Oleg Tabakov), obsessed by the ideas of the new revolutionary art, has the dream to create an unprecedented theatrical spectacle ... This tragicomedy, undoubtedly, became the best in A. Mitta's film biography (*Crew, The Tale of wandering, Border. Taiga novel, and others*).

By the first the role of Iskremas must played by Rolan Bykov (1929-1998). However, at this time he fell out of favor because of the forbidden film *Commissioner*. And the role finally went to Oleg Tabakov. Tabakov played it with inspiration, revealing talented simplicity of his character, charmed with fireball revolutionary slogans ... The role of his volunteer assistants - illiterate Ukrainian girl – was remarkably played by young Elena Proklova. Although the film has collected a whole constellation of the best actors. It is impossible to forget Oleg Efremov (1927-2000) as a self-taught artist, equally naive and utterly devoted to art as Iskremas ... Likewise, it remains in memory brilliantly played orchestrated episode where impressive Whites by famous Russian directors M. Hutsiev, V. Naumov and K.Voinov play with the poor Iskremas in sadistic "cuckoo", i.e. tying his eyes, blindly firing at him with the revolvers...

Through laughter and tears the idea of illusory hopes for a brighter future of the Reds is very clear in the film by A. Mitta (screenplay by Y. Dunskiy and V. Frid)...

The structure of the stereotype image of the White movement in the Soviet cinema of the 1960s

historical period, the place of action: any period of time from 1918 to 1924 years, Russia.

furnishings, household items: a modest dwelling, 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: realistic (*No Path Through Fire, There were two comrades, The adjutant of his Excellency*) or conditional - in the framework of the comedy (*The musicians of the regiment, Intervention, The Wedding in Malinovka*), thriller (*The Mysterious Monk, The Elusive Avengers, The New Adventures of the Elusive*) image of the life of the characters of the White movement.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) - supports advanced communist ideas; White characters are differentiated: on the one hand, it is the traditional negative characters - inhuman, militaristic, monarchist, bourgeois, imperialist ideas (*Sergei Lazo, Exodus, Mysterious monk, and others.*). On the other (such as in the films *The adjutant of his Excellency, No Path Through Fire, Thunderstorm over White, Crash, Operation "Trust", There were two comrades*), - a strong and vibrant identity, defending his principles and ideas of honor, good and evil.

Characters are shared not only by social, but also by material status. Whites dressed richer than the poor and humble Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) – are typical intellectual or athletic looking men.

In this case Whites are shown not only as rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice tones, and (increasingly) – intelligent, charming and charismatic personality.

Male characters, personified the White movement, continue to dominate, however, among the enemies of the Communists there are women sometimes beautiful and charming (for example, in the *Operation "Trust"*).

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. Option: smart, charming, courageous characters of the White movement fighting the Reds for their ideals.

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 charming characters and the life of the White movement, have come under the "red wheel" is at risk too...

the search for solution to the problem: the struggle (various types and methods) positive Red characters with (repelling and / or charming) Whites.

solution: the destruction / arrest White characters. Rarer option: suicide of White characters.

Examples:

The New Adventures of Elusive. USSR, 1968. Directed by E. Keosayan. Thriller.

historical period, the place of action: civil war in the south of Russia.

furnishings, household items: the modest life and wear of Reds, nice shape of Whites.

methods of depicting reality: a schematic representation of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Whites seem cruel enemies of a strong constitution, although sometimes at the same time – they are clever, with a charming appearance and pleasant voices of A. Dzhibarkhanyan and V. Ivashov (the last character, among other things sings in the frame mentally-patriotic song *Russian field*); Reds depict a purely positive – they are young, motivated, strong, honest fighters for Communism and the Bolshevik power, with colorful vocabulary, gestures and facial expressions (one of them - Valery- high-school student, however, is able to successfully mimic "their" intellectual among Whites) .

a significant change in the lives of the characters: the Whites seek to destroy the Reds acting in their rear ...

a problem: the life of the Red characters is in danger.

the search for solutions: the Reds develop the plan of destroying the Whites and theft of secret information;

solution: Reds are winning the victory.

There were two comrades. USSR, 1968. Directed by E. Karelov. Drama.

historical period, the place of action: civil war in Crimea, autumn of 1920.

furnishings, household items: it is the modest way of life and the form of Reds, unsettled life of White officers, living in the Crimean hotels ...

methods of depicting reality: realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: again, following the iconic films of the 1950s, *Forty first* and *And Quiet Flows the Don*, the film by E. Karelov broke the established stereotypes in the Soviet cinema that positive Characters (Reds) certainly support the advanced communist ideas, and negative characters (Whites) are the carriers of ideas inhumane. Red komissar in a brilliant performance by Alla Demidova, not bothering evidence ruthlessly shoot anyone who seemed suspicious to her. Red Army man Karjakin (by Rolan Bykov) looked in the movie like a minded bigot. Red Army soldier Nekrasov (by Oleg Yankovsky) was a pretty intellectual. He was with the Reds clearly due to romantic illusions. A White lieutenant Brusnetsov by Vladimir Vysotsky was shown as a charming, courageous, strong personality.

a significant change in the lives of the characters: the autumn of 1920. The Reds, breaking the resistance of the troops of Baron P.N. Wrangel (1878-1928), broke into the Crimea.

a problem: the life of the main characters (Whites and Reds) - is at stake.

the search for solution to the problem: the Whites try to resist the offensive of the Reds. The Reds seek to clear quickly the Crimea from the Whites.

solution: Crimea are captured by The Reds. Remnants of the White Army swim to Turkey. Nekrasov and Brusnetsov died in fratricidal civil war ...

The adjutant of his Excellency. USSR, 1969. Directed by E. Tashkov. Detective.

historical period, the place of action: civil war in the south of the former Russian Empire, the headquarters of the Whites.

furnishings, household items: the high-quality furnishings and form of the Whites.

methods of depicting reality: it is a realistic (as far as censorship and detective genre are allowed) image of characters' life.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: the main positive character is represented by actor Yuri Solomin. His hero - the intelligent captain Koltsov - is the spy in the headquarters of the Whites. Immediate superior of the "captain" - no less charming, intelligent and educated White Guard General (Vladislav Strzhelchik), defends his principles and ideas of honor, good and evil. Such characters

are not shared by any intellectual or social status, such kind of people are the people of one circle who find themselves on opposite sides. They have good manners and refined vocabulary. A brutal White Guard counter-intelligence officer is presented in contrast / balance.

a significant change in the lives of the characters: a charming and intelligent Koltsov is on the verge of exposing ...

a problem: Koltsov life is threatened ...

the search for solution to the problem: Koltsov is trying to divert the suspicion of Whites from himself.

solution: Koltsov successfully performs the task of Red Staff ...

The Period of 1970s

There is the socio-cultural, political and ideological context of the 1970s:

- A decade of relatively stable existence of the country, accompanied by the solemn celebration of the Soviet-communist anniversaries of national importance;
- The policy of "detente" of international tension, while maintaining of the ideological struggle against the "imperialist West";
- The continuation of the fight against dissidents (Andrei Sakharov, Alexander Solzhenitsyn, Vladimir Voinovich, etc.) And the decline of religious persecution;
- The continuation of industrialization (mainly heavy and military industry), space travel (including the joint Soviet-American space program) and mass housing construction;
- The continuation of the intensive implementation of communist ideology;
- The continuation of the militarization of the country, the unleashing of the local military conflicts (in Africa and Asia), the beginning of the intervention in Afghanistan (1979), the maintenance, including military, pro-communist regimes in developing countries.

Genre modification: drama (military, historical), detective, western, tragicomedy, melodrama.

The style of the majority of these films was no longer determined by the canons of "socialist realism". There have been some changes in relation to the subject of the Civil War in the film-plots, despite the preserved seals earlier decades. There were more lenient interpretations of the model of the Civil War were deprived of fierce ruthlessness and categorical tapes of 1930s – 1940s. The terror against the class enemies was still supplied with a plus sign, but more and more emphasis was placed on its necessity, time, sometimes even wrong.

Besides a very traditional for this area of certain adaptations of prose works in the 1970s starring the dashing adventure type of bloody westerns by Samvel Gasparov, which was set in the era of the Civil War, and the mutual hatred of the warring parties was filed as a necessary condition for the genre. The extermination of dozens of people on the screen looked as a kind of attraction with fountains of blood.

In general the entertaining spectrum towards the subject of the Civil War in 1970s as in 1960s, took about one-third of this part of the genre repertoire. After visual dynamics of westerns or detective allows you to show an unusual situations and sharply delineated characters of strong heroes. However, the "bad tradition of the genre was that the noble hero, defending the good, got the advanced omnipotence. He won because he was pure, generous, compassionate, and not because this nobility and purity he argued, proved in fact in a bitter struggle with evil. Justice has not seized in the result of intense battle, it only showed its strength through the hero automatically programmed by filmmakers. Even enemies somehow suddenly started to play up this automatic omnipotence of justice. First, we were recommend their as a very clever, quirky, artful. But the further, the more created the impression of the opponents craziness, all their resourcefulness and cunning was flew with them as a fluff of a dandelion"[Mikhalkovich, 1980, p.18].

The bloody Civil War westerns of Samvel Gasparov appeared on the Soviet screens of the 1970s. The tendency of S. Gasparov to stylization it was already clearly felt in the film *Hate* (1977), perhaps under the influence of *Among strangers...* by Nikita Mikhalkov, who, incidentally, was the author of the script together with E. Volodarsky. Events of the Civil War refracted in the film, as if through a fog glass. A sign of the time has been erased, and the young actors with evident pleasure

and enthusiasm were not playing characters of twenties, and their peers, as they were transferred to the decades ago by an unknown machine time.

Such outright bet on the entertainment director, bypassing the development of character and reflection of the era, seemed to be very controversial.

Another feature of his directorial mannerisms - the pursuit of the external effect - was revealed in *Hate*. So, inviting the actor Boris Khmel'nitsky, whose appearance was contrasted with bright, on a microscopic role of White officer, Samvel Gasparov unrolled the whole episode with "Russian roulette" (play with death by a revolver) only in order to show how beautiful the officer put a bullet in his forehead.

Contrary to its name the next western by S. Gasparov - *Forget the word "death"* (1979) was literally packed with scenes of murder. It was the impression that the main thing in the movie was how the rivers of blood effectively flow.

Storylines have been, to say the least, secondary. Instead of the characters there was still nothing but masks. As before, the external dynamic was the main thing for the producer. It was based on the "iron" laws of the genre. Alas, Samvel Gasparov is not Sergio Leone: his attempts to complete the film script "emptiness" by bloody gunfights where, ultimately, no matter who and whom to shoot, turned film *Forget the word "death"* in an ordinary brawl against the backdrop of the Civil War.

The adventure films *And in the Pacific Ocean* (1973), *Let's talk, Brother* (1979) by Yuri Chulyukin were in a similar vein, only a "little blood": clever White enemies / spies against dashing Red guerrillas.

Another adventure film of those years is *Diamonds for the dictatorship of the proletariat* (1975, based on the novel by U. Semeonov) was set by G. Kromanov in genre of detective. One of the key characters of this film is Prince Vorontsov, who immigrated to Tallinn and threw all his fortune on the support of the White movement. The defeat of the armies of A.I. Denikin and A.V. Kolchak did not shake his convictions. In 1921 he is also ready to fight against the Bolsheviks with all methods available to him that "leads willed, educated person with regard to the bottom of society, to the crime" [Elmanovich, 1975].

As for the more important films of the "far-Civil", it is worth to note film *Run*, based on the works of Mikhail Bulgakov which, in my opinion, belongs to the best works of the directors' duo of A. Alov and V. Naumov. In this film there is an epic power, the real drama of a brutal civil war, bitter irony, and even sad poetry ... "Of course, Alov and Naumov are recognized from the first frame - wrote S. Rassadin about the film *Run*. - They're all the same uncontrolled inventors. And the same strength of passion, from which, it seems, just step into frenzy. And the same interest in fractures, ups and downs - a fatal moment in life and history" [Rassadin, 1989, in: A. Alov, V. Naumov, 1989, p.146].

With tremendous force, perhaps on the verge of human capabilities, the role of the White Guard General Khludov was played by Vladislav Dvorzhetsky - it is a tragedy of Conscience and Vengeance ... Haunting his character creepy visions are given on the screen in the style of apocalyptic phantasmagoria. But Bulgakov is Bulgakov! And next to the terrible and terrifying scenes in the film by Alov and Naumov appear comical, farcical episodes of "cockroach race" card game of General Charnota with rich Korzukhin. Here it rains the element of the carnival. And it seems that among the heroes of the picture there is about to appear himself Messer Voland and offer them another gamble.

Special praise in *Run* deserves cinematography by Levan Paatashvili: his camera has power over everything: furious cavalry charges, psychological portraits, expressive world of dreams and visions, nostalgic landscapes and surroundings tragicomic circus scenes.

The structure of the stereotype image of the White movement in the Soviet cinema of the 1970s

historical period, the place of action: any period of time from 1918 till 1924, Russia.

furnishings, household items: there is the modest dwelling, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items of white guard characters (especially - the high command).

methods of depicting reality: they are realistic (*Red Square, Days of Turbines*), conditional or quasi realistic: in the framework of thriller (*Winner, The End of the Emperor of Taiga, Let's talk, brother...*), westerns (*Among Strangers ...*, *Hate, Seek the wind, Forget the word "death"*), comedy (*Bumbarash*) and even parodies (*Crown of the Russian Empire*). Dramaturgic stereotype of films on historical and revolutionary topic of the Civil War: the poor enthusiastically accept the power of the Bolsheviks; middle class and intellectuals are hesitating, they are afraid of terror, blood and war. But in the end, hesitating understands that the Bolsheviks took these forced repressive actions for the sake of the future benefits of workers (this line was again clearly manifested in the second in a row adaptation of A. Tolstoy's *The Road to Calvary*). So the hesitating characters come to understanding of the correctness of the theory of revolutionary terror and the dictatorship of the proletariat. In this regard, security officers are deserved a special thanks of the authors of such films, they burn with fire and sword, with "clean hands" the "hostile plague" (that is, millions of people) from the Russian land (*Peters, Born in Revolution, The collapse of the operations "terror", The 20th of December* and others.).

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) are the supporters of advanced communist ideas; White characters are differentiated: on the one hand, they are traditionally negative characters - supporters of inhuman, militaristic, monarchist, bourgeois, imperialist ideas. On the other (as, for example, in the film by Vladimir Basov *Days of Turbines*) – they are intelligent people who defend their principles and ideas of honor, good and evil.

Characters are shared not only by social, but also material status. Whites dressed richer than the poor and humble Reds. As for the body, the options are allowed: Whites on the screen (depending on the task) are the typical intellectual or athletic looking men.

These White characters are shown not only rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice timbres, but also subtle and charming beauties with impeccable manners and refined vocabulary.

a significant change in the lives of the characters: the bloody events of the Civil War burst into the life of Red and White characters.

a problem: life of the Reds and Whites is under the threat.

the search for solution to the problem: it is the struggle (various types and methods) of Red and White characters; the hesitations of charming intelligent characters are attracted to the ideology of the White movement.

solution: it is the defeat of White characters.

Examples:

Run. USSR, 1970. Directed by A. Alov and V. Naumov (film adaptation of the play by Mikhail Bulgakov). Drama.

historical period, the place of action: Russia, the Civil War, Crimea, 1920. Turkey, the beginning of the 1920s. France, Paris, 1920s

furnishings, household items: the sturdy life and form of Whites.

methods of depicting reality: they are in general realistic, but some episodes (dreams of General Khludov) clearly manifested surrealism.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: almost all the White characters look like people deserved respect. The main film's hero is the White Guard General Khludov (in a stunning on the psychological depth performance by Vladislav Dvorzhetsky). He is a ruthless and cruel man, fighting for his ideals ... He is chary of words, sleepless eyes look tired ...

a significant change in the lives of the characters: on the background of the collapse of the White Army in the Crimea Khludov has total depression, phantasmagoric dreams and hallucinations ...

a problem: the life of the main characters is under threat.

the search for solution to the problem: General Khludov is between reality and delusions

solution: turned by insoluble contradictions, the main character dies (while the other Whites and intellectuals sympathetic to the White movement escape from the capture of Crimea by the Reds and emigrate).

Winner. USSR, 1975. Directed by A. Ladynin. Thriller.

historical period, place of action: the scene of civil war, the former Russian empire.

furnishings, household items: the modest way of life and a form of Reds, neat way of life and a form of Whites.

methods of depicting reality: conventional (within the genre thriller) image of characters' life.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: positive characters (Reds) support advanced communist ideas.

Personification: Reds are represented as charismatic daredevil, performed by Alexander Zbruev; Whites – as charming and intelligent officer performed by George Taratorkin defending his principles and ideas of honor, good and evil, and his cruel and cynical colleague performed by handsome Vladimir Korenev. Red and White characters are shared by the social and ideological status.

a significant change in the lives of the characters: the Red Army soldier Spiridonov (Alexander Zbruev) is in the rear of the Whites.

a problem: the life of the main characters - both Spiridonov and White officers, is under the threat.

the search for solutions: Spiridonov tries to organize rebel units in the rear of the Whites.

solution to the problem: in the fight against the Whites Spiridonov wins the victory.

Slave of Love. USSR, 1975. Directed by Nikita Mikhalkov. Melodrama.

historical period, place of action: the scene of civil war, the south of Russia.

furnishings, household items: high-quality form of the Whites, elegant and fashionable clothes of filmmakers making silent movie ..

methods of depicting reality: it is a quasi realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, and gestures: Whites are shown as cruel enemies of a strong constitution; the chief of counter intelligence in the colorful performance of Konstantin Grigoriev is extremely cruel. Reds, and especially - the cameraman of the underground performed by Rodion Nahapetov, in contrast, are depicted as purely positive – they are intelligent, purposeful, strong, honest, charming fighters for Communism and the Bolshevik power, with colorful vocabulary, gestures and facial expressions

a significant change in the lives of the characters: the Whites seek to destroy underground of the Reds.

a problem: the life of the Red characters and the operator of the underground is under the threat.

the search for solutions: the star of silent film, Olga Voznesenskaya (Yelena Solovey), falling in love with the operator of the underground, tries to help him.

solution to the problem: the victory of the Reds, but the cameraman and the "slave of love" Voznesenskaya are killed by the bullets of Whites.

The Period of 1980s

The total socio-cultural, political and ideological context of the 1980s:

- Crisis tendencies became increasingly in the ineffective planned state economy of the USSR because of the sharp drop in oil prices;

- The policy of "detente" of international tension again replaced by a sharp aggravation of the "ideological struggle" against "imperialist West" in the first half of 1980s, because of the Afghan war and the events connected with the Polish "Solidarity"

- After the death of three old-aged Soviet leaders (Leonid Brezhnev, Yuri Andropov and Konstantin Chernenko), relatively young leader – M.S. Gorbachev came to power in 1985. He marked a new era of reform such as "perestroika, glasnost and pluralism", aimed at the revision of many communist dogmas, on the democratization and improvement of socialism;

- The second half of the 1980s characterized by traits such as the phasing out of the ideological struggle, and the persecution of dissidents, the ending of the war in Afghanistan, the

proclamation of the policy of disarmament; the establishment of the state contacts with the Western world, because of the policies of "perestroika"

About fifty films with topic somehow related to the White movement were delivered in the 1980s. But unlike previous years, most of these films were made in the entertainment genres (thriller, western, detective and others.).

However, the western by S. Gasparov *Bread, gold, pistol* (1980) has been a definite shift toward greater authenticity and psychology. It is again the civil war, the main characters are given again only with thick strokes. But the leader of the gang Mezentsev is a real live character. Edward Martsevich managed to "squeeze" the utmost from the role: Mummy bastard Mezentsev appears in all his unattractive image. The film was well maintained rhythmically: delayed "pause" alternated with dynamic scenes. Bloody, naturalistic scenes were less. But along with the brilliant spectacular elements (stunts with horses, for example) annoying setbacks were met due to the negligence of direction (such as passing the modern car). The plot, developed quite plausible at first, becomes more far-fetched to the end.

Perhaps one of the most difficult tasks facing the director of adventure, is to follow a sense of proportion. On the one hand, the picture should not be prolonged, boring, on the other it requires a certain limit of tricks and dynamics. An example is one more western by S. Gasparov - *The Sixth* (1981). In this case, the filmmaker decided to dilute the plot by the comedy episodes. But still, with pressure, the bloody murder scenes were given. It has been overemphasized the symbols, such as brand new tunics which were sewn even for the dead. A dramatic finale of the death of the sixth police chief was leveled by subsequent stage of his miraculous healing. The film, which can predict the plot twists and living people can be replaced by some types of the human incarnation (silent athlete who loves kids, sad pharmacist, hairdresser-dandy, grim shepherd, etc.) in the end it turned out no worse but no better of the rest westerns by Gasparov with good Reds and bad Whites.

That's for the authors of western *Who will pay for success* (1980), the civil war is "only the initial situation, declared as a sign. We do not know the names of the characters, but the balance of power is clear. During the performance "ours" must kill "their" officer, who knew all the members of the underground. However, the task remains unfulfilled, and underground fighter, which, as it turns out, is called Antonina Chumak, was arrested by counterintelligence. Three persons (Red sailor Sergei, playboy and gambler Dmitry, White Guard Cossack Fedor) learning about the upcoming show trial in attitude of Chumak and taking her for a close confident person, are going to help her. Salvation of the underground worker is just the plot of the film" [Kudryavtsev, 1980].

The heroes of adventure westerns are usually quite lucky - they often work out things just fantastic. In the movie *Who will pay for success* events are incredible, but the eccentric direction of Konstantin Khudyakov and the good actor works of Vitaly Solomin and Leonid Filatov allows viewers to believe what is happening on the screen. But for the luck, as it follows from the name of the movie, you have to pay. And heroes paid the highest price – the price of life. So on this dramatic chord the film was broken, at first seemed almost as an adventure comedy.

As to the period of "perestroika", it does not have time to reflect for new trends in the topic of the Civil War. However, a different approach to the Civil War has been done in one of the last films of the Soviet era - *Medical history* (1990) by A. Prazdnikov, based on the *Red Crown* by M.A. Bulgakov. Here soldier (Alexander Galibin) "at the insistence of his mother goes in search of his younger brother, volunteered to serve in the White Army. The resulting concussion and death of a young brother are brought a former officer with the diagnosis of schizophrenia in a mental hospital. Thus, the film claimed the idea of meaninglessness and cruelty of fratricidal civil war" [Volkov, 2008].

The structure of the stereotype image of the White movement in the Soviet cinema of the 1980s

historical period, the place of action: any period of time from 1918 till 1924, Russia.

furnishings, household items: the modest dwelling, forms and objects of everyday life of Soviet characters, neat houses, the shape and household items White characters (especially - the high command).

methods of depicting reality: realistic (*Shores in the fog*), quasi realistic or conditional: in the framework of the westerns (*Bread, gold, pistol, The sixth*, etc.), thriller (*Who will pay for*

success, *Urgenlyt. Confidential. Gubcheka, In shooting wilderness*, and others.) where the life of characters of the White movement is given.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (Reds) support advanced communist ideas; White characters are differentiated: on the one hand, it is the traditional negative characters - inhuman, militaristic, monarchist, bourgeois, imperialist ideas. On the other (as, for example, in the movie *Shores in the fog*) – they are intelligent people who defend their principles and ideas of honor, good and evil. Characters are shared not only by social, but also by material status. Whites are dressed richer than the poor and humble Reds. As for the body, the options are allowed: Whites on the screen (depending on the task, are - ordinary intellectuals or - athletic looking men. This White characters are shown not only rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice tones, and charming men with good manners and vocabulary.

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 ideas.

option: intelligent charming characters from the circle of the White movement are drawn into the revolutionary events in the maelstrom of civil war and try to keep their valuables.

a problem: the life of the Red characters, for that matter, and the existence of the Bolshevik state as a whole, are under the threat; but the life of White characters who have fallen under the "red wheel" is under the threat too.

the search for solution to the problem: there is the struggle of (various types and methods) Red and White characters; fluctuations of charming intelligent characters which are attracted to the ideology of the White movement.

solution to the problem: the conscious destruction / arrest of the negative White characters; forced destruction / oscillating arrest of intelligent, romantic White characters.

Option: hasitating White characters realize that the Bolsheviks took the revolutionary repressive measures forced, for the sake of the future benefit of the poor. So hasitated heroes of the White movement come to understanding of the correctness of the theory of revolutionary terror, violence and dictatorship of the proletariat.

Examples:

A long way in a maze. USSR, 1981. Directed by V. Levin. Detective.

historical period, the place of action: civil war, the former Russian empire.

furnishings, household items: a provincial southern city, steppes, way of Reds' life is rather ascetic, Whites' things, in this sense, are better ..

methods of depicting reality: the whole contingent (in the framework of the detective genre) image life of characters is without much psychological depth.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: positive characters (Reds) support advanced communist ideas; White characters (including - disguised as a White Guard spy Red) defend their principles and ideas of honor, good and evil. Characters are shared by social status. The Reds' vocabulary is rude, Whites have refined vocabulary.

a significant change in the lives of the characters: Reds suspect that in their ranks a spy of whites appeared ..

a problem: the life of the main characters - both Reds and Whites - is in danger ...

the search for solutions: Reds try to find the White spy and eliminate the troop under the leadership of one of the Whites ..

solution: Reds manage to destroy their enemies, but in battle they are having losses too.

Life and immortality of Sergey Lazo. USSR, 1985. Directed by V. Pascaru. Drama.

historical period, the place of action: civil war in the Far East in 1918-1920 (with small sidebars of episodes, which are set in the first seventeen years of the XX century).

furnishings, household items: the modest life, uniforms of Reds, nice shape forms of Whites.

methods of depicting reality: a quasi realistic picture of events.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: Whites seem cruel enemies of a strong constitution, the chief of which is presented in a spectacular image of a black-bearded handsome man (Boris Khmelnitsky); Reds, and especially one of their leaders - Sergey Lazo (1894-1920), on the other hand, are portrayed purely positive - a purposeful, strong, honest fighters for Communism and the Bolshevik power, with colorful vocabulary, gestures and facial expressions. Noble in origin, S. Lazo (this role, like in the same film in 1968, is playing by a charming Lithuanian actor) is endowed to the same with good looks and intelligent manner.

a significant change in the lives of the characters: the Whites, in alliance with the Japanese invaders, seek to destroy the Reds, and the Reds seek to destroy the Whites and Japanese.

a problem: the life of Red and White characters is under the threat.

the search for solution to the problem: the Reds are developing a plan of holding their power in the Far Eastern Republic.

solution: the Reds in the end win a victory, but the two main characters of the film - the White Guard Colonel and S.Lazo are died.

Shores in the fog. USSR, 1985. Directed by Y. Karasik. Drama.

historical period, the place of action: 1921, Bulgaria (where the troops of General P.N.Vrangel crossed from Turkey), Crimea.

furnishings, household items: the modest way of life and a form of Reds, the neat way of life and a form of Whites.

methods of depicting reality: realistic.

characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures: as the main Whites (officers of the army of General Wrangel) and the main characters of the Reds are presented as the supporters of their ideas, which they regard as the only true. Between them there are a hesitating characters adjacent to the White movement, but succumbed to the Bolshevik agitation of repatriation. Red and White characters are divided into social but not material status because surrounded in exile army of P.N. Wrangel has financial difficulties. White characters tend to look worthy opponents. In general, Whites are dressed richer than Reds. As for the body, there is both Reds and Whites, have a variety of textures, facial expressions and gestures, though, naturally, manners and vocabulary of the White movement are aristocratic and intelligent, and the Reds and their allies are still simpler and cruder ..

a significant change in the lives of the characters: the Whites led by General P.N. Wrangel want to get from their Western allies the weapon again in order to start the war with Soviet Russia.

a problem: the life, both White and Red characters is under the threat.

the search for solutions: Whites and Reds are taking active steps towards each other.

solution: Reds together with the Bulgarian communists steal weapons which were intended for Baron Wrangel's Army and ruin the plan of capture of power in Bulgaria by the whites. However, one of the main organizers of the crash of Whites in Bulgaria is killed and his opponent Colonel of White Guard commits suicide.

Conclusion

Thus, the comparative analysis of plot schemes, characters, and ideology of the Soviet sound films of 1950s – 1980s, in varying degrees of affecting the subject of the White movement, leads to the conclusion about the essential similarity of their media stereotypes. Positive characters (Reds) – supports advanced communist ideas; White characters are differentiated: on the one hand, it is the traditional negative characters – inhuman, militaristic, monarchist, bourgeois, imperialist ideas. On the other – a strong and vibrant identity, defending his principles and ideas of honor, good and evil. Characters are shared not only by social, but also by material status. Whites dressed richer than the poor and humble Reds. As for the body, there is allowed options - Whites on the screen (depending on the task) – are typical intellectual or athletic looking men. In this case Whites

are shown not only as rude and cruel enemies, with a repulsive appearance, facial expressions and gestures domineering and unpleasant voice tones, and (increasingly) – intelligent, charming and charismatic personality.

References:

1. Alexander Alov, Vladimir Naumov (1989). Moscow, p.146.
2. Assmann, J. (2004). *Cultural memory*. Moscow: Languages Slavic culture, 368 p.
3. Bagdasarian, V.E. (2003). The image of the enemy in historical films 1930-1940-ies. *National History*. № 6, 32-46.
4. Barsenkov, A.S., Vdovin, A.I. (2005). *Russian history. 1918-2004*. Moscow: Aspect Press.
5. Baskakov, V.E. (1981). The confrontation of ideas on the western cinema screen // *West Screen: problems and trends*. Moscow: Knowledge, 3-20.
6. Berger, P., Luckmann, T. (1995). *The Social Construction of Reality. A treatise on the sociology of knowledge*. Moscow.
7. Busina, O. (2009). *These chic Whites ...* <http://from-ua.com/voice/570a6bae81ed5.html>
<http://www.from-ua.com/voice/6eaa4b1cd2f97.html>
8. Demin, V.P. (1980). A film about the spy: semantics space. *Adventure film. Ways and searches*. Moscow: Film Institute, 59-81.
9. Eco, U. (1976). *A Theory of Semiotics*. Bloomington: Indiana University Press.
10. Eco, U. (1998). *Lack of structure. Introduction to semiology*. St. Petersburg: Petropolis, 432 p.
11. Eco, U. (2005). *The role of the reader. Studies on the semiotics of the text*. St. Petersburg: The Symposium, 502 p.
12. Elmanovich, T. (1975). Review of the film *Diamonds for the dictatorship of the proletariat*. *Soviet Screen*. № 16.
13. Fedorov A.V. (2015). *Transformation of Russian image in the West the screen*. Moscow: Information for All, 2015. 221 p.
14. 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.
15. Fedorov, A.V. (2012). *Analysis of audiovisual media texts*. Moscow, 182 p.
16. Fomin V.I. (1980). Event and character in the adventure film. *Adventure film. Ways and searches*. Moscow, 24-38.
17. *From the history of the Civil War in the USSR*. Moscow, 1961.
18. Gunther, H. (2000). Archetypes of Soviet Socialist Realism. *Socialist Realism Canon*. St.Petersburg, 743-784.
19. Halbwachs, M. (2005). The collective and historical memory. *Emergency ration*, № 2-3, 40-41.
20. Halbwachs, M. (2007). *Social frameworks of memory*. Moscow.
21. Hobsbawm E. (2000). Introduction: Inventing Traditions. In: Hobsbawm, E. and Ranger, T (Eds.) *The Invention of Tradition*. Cambridge, 2000, 1-14.
22. Kara-Murza, S.G. (2003). *The Civil War (1918-1921). The lesson for the XXI century*. Moscow: Exmo, 384 p.
23. Keen, S. (1986). *Faces of the Enemy*. San Francisco: Harper and Row.
24. Kenez, P. (2007). *Red Attack, White resistance. 1918-1918*. Moscow: Center Poligraf, 287 p.
25. Kirmel, N.S. (2008). *White Guard intelligence services in the Civil War. 1918-1924 years*. Moscow: Kuchkovo Field, 512 p.
26. Kolesnikova, A. (2006). The image of the enemy in Soviet cinema. *Posev*. № 9, S.24-30.
27. Kondakov, Y.E. (2007). Civil War on the screen. White movement (the era of silent movies) // *Clio*. 85-91.
28. 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>
29. Kondakov, Y.E. (2015). *Civil War on the screen. White Movement: a tutorial*. St. Petersburg: Elexis, 362 p.

28. Kovalov, O. (2014). Freedom comes naked. *Séance*. 21.03.14. <http://seance.ru/blog/portrait/svoboda/>
29. Kudryavtsev, S.V. (1980). *Who will pay for good luck*. <http://www.kinopoisk.ru/level/3/review/880760/1980>
30. Levkievskaya, 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.
31. Lotman, Y.M. (1999). *Inside minded worlds. Man - the text - the semiotic sphere - history*. Moscow.
32. Malkova, L.Y. (1995). The face of the enemy. *Cinema: Politics and people (1930s)*. Moscow: Mainland.
33. Menashe, L. (2005). Chapayev and Company: Films of the Russian Civil War. *Cinéaste*. 2005. Vol. 30. No. 4, 18-22.
34. Mikhalkovich, V.I. (1980). When the hero becomes another. *Adventure film. Ways and searches*. Moscow, 16-23.
35. Nekludov, S.Y. (2000). Structure and function of myth. *Myths and Mythology in Modern Russia*. Moscow: AIRO-XX, 17-38.
36. Pihoya, R.G. (2002). Historical memory: a case study through the eyes of a historian // *National History*. № 3, .201-202.
37. Pogožheva, L. (1972). *Budapest notebook*. Moscow, p.63.
38. Polyakov, Y. (1992). Civil War: the emergence and escalation. *National History*. № 6.
39. Razlogov, K.E. (2004). Specifics of feature films as a historical source. *The history of the country. History of Cinema*. Moscow, p.30.
40. Razzakov, F. (2007). *Light extinguished stars. They left that day*. Moscow: Exmo.
41. Ricoeur, P. (2004). *Memory, history, oblivion*. Moscow.
42. Schneiderman, I.I. *Gregory Chukhray*. Leningrad: Art, 1965. 228 p.
43. Shambarov, V.E. (2002). *White Guard*. Moscow: Eksmo-Press.
44. Shlapentokh, D. and V. (1993). *Soviet Cinematography 1918-1991*. New York: Aldine De Gruyter, 278 pp.
45. Silverblatt, A. (2001). *Media Literacy*. Westport, Connecticut – London: Praeger, 449 p.
46. Slobodin, V.P. (1996). *White movement during the Russian Civil War (1918-1924)*. Moscow: Moscow Law Institute.
47. Small, M. (1980). Hollywood and Teaching About Russian-American Relations. *Film and History*, N 10, p.1-8.
48. Smirnov, I. (2008). *Admiral: procession from her husband for her lover. Skepticism*. http://sceptis.ru/library/id_2218.html
49. Sobolev, R.P. *Hollywood 60 years*. Moscow: Art, 1975. 239 p.
50. Sokolov, A.K. (1999). *The course of Soviet history, 1918-1940*. Moscow: Higher School.
51. Strada M. (1989). A Half Century of American Cinematic Imagery: Hollywood's Portrayal of Russian Characters, 1933-1988. *Coexistence*, N 26, p.333-350.
52. 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.
53. Strizhenov, O.A. (2001). Confession. Moscow, 21, 90.
54. Taylor, R. and Spring, D. (Eds.) (1993). *Stalinism and Soviet Cinema*. London and New York: Routledge, p.131-141.
55. Toshchenko, J.T. (2000). Historical consciousness and historical memory. *Modern and Contemporary History*. № 4, p.4.
56. Trochin, A. (2002). *Country Jancso, which invites Alexander Troshin*. Moscow: Research Center Eisenstein film culture. Film Museum, 2002. 240 p.
57. Troshin, A.S. Miklós Jancsó // *Encyclopedia of Film Directors. Cinema Europe*. Moscow: Mainland, 2002, 199-200.
58. Tsvetkov, V.G. (2000). White Movement in Russia. 1918-1924 years. *Questions of history*. № 7, 56-73.
59. Turovskaya, M.I. (2003). *Blow up*. Moscow: MIC, 288 p.
60. Vasilchenko, A.V. (2010). *The spotlight of Dr. Goebbels. Cinema of the Third Reich*. Moscow: Veche, 2010. 320 p.

61. Vladimirov, S. (2014). *Sunstroke* by Mikhalkov - a film-pilgrimage. *Komsomolskaya Pravda*. 13.01. 2014. <http://www.kp.ru/daily/26294.5/3172010/>
62. Vlasov, M.P. (1962). *Soviet historical and historical-revolutionary film*. Moscow, p.16.
63. Vlasov, M.P. (1997). *The Soviet cinema of the seventies - early eighties*. Moscow.: VGIK, 146-147.
64. Volkov E.V. (2009). *White movement in the cultural memory of Soviet society: the evolution of "enemy image"*. Ph.D. Dis.. Chelyabinsk.
65. 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
66. 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.
67. 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>
68. Volkov, E.V. (2013). Kolchak in the Soviet feature films. *New Historical Journal*. № 35.
69. Yurenev, R.N. (1979). *A brief history of the Soviet cinema*. Moscow, p.30.
70. Yurenev, R.N. (1981). *The book movies*. Moscow: Art.
71. Yurenev, R.N. (1997). *Soviet cinema of the thirties*. Moscow: VGIK, 110 p.
72. Zabozaeva, T.B. (1979). *Vladislav Strzhelchik*. Leningrad: Art, 120-121.
73. Zimin, V.D. (2006). *White matter rebellious Russia: Political regimes of civil war of 1918-1920*. Moscow: Russian University of Humanity.
74. Zorkaya, N.M. (1998). *Spinning, spinning blue ball ... Ten masterpieces of Soviet cinema*. Moscow: Knowledge, 85-86.