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Prof. Mordecai Roshwald: Experience – A Moderate Epistemological Realism*

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Abstract

In the proposed article, we'll show moderate epistemological realism of Prof. Roshwald. We will refer to the content of the search for the philosopher pointing at the load-bearing elements of his philosophical thought.

The author concluded that the work accepted assumptions that are based on the moderate epistemological realism and the experience of our author. Really an existing reality, in some aspects, is for us cognitively available in direct and indirect experience, intellectual, emotional, bodily, that is also empirically.

Which leads us to conclude that the supporters of any such research is possible to provide compelling arguments in favor of any such concept of being in a general sense, the world and the human action we really get to know in an objective and subjective ways. Thus, the structure of work and methodology while adopting the epistemological realism.

Keywords: realism, epistemology, experience, prof. Roshwald.

Introduction

The desire to understand reality has led us to undertake a study of the philosophical thought of Professor Mordecai Roshwald, because all of us seeking to understand ourselves, others and the natural world, and also the society in which we lived. Ongoing dialogue with the past allows us to look at the human reality from the perspective of the experience of others that have occurred in previous centuries. We can say that the consciousness of history allows us to learn from the past, which was marked by totalitarianism, genocide, persecution on grounds of origin, religion or political convictions.

The problems had taken and take the man dealt with on the basis of experience and rational reasons. Hence, such is a success in building a human reality, but with so much success that makes sense if we make the effort to analyze their actions.

In the twentieth and twenty-first century, when it seemed that all questions relating to the human, we are able to respond only on the basis of new technologies, philosophical problems *ens per se* become less important, because in the digital age, the philosophy is seen as the secret knowledge or "wool-gathering" a group of people who do not know how to find places in the world of bionics.

Modern man based on certain ethical standards does not ask about their etymology, but moves according them, retain certain rights and fulfill the obligations under the contract, social and positive law. Ethical and moral principles, depending on the beliefs, were born in specific situations socio-cultural and religious, for example in Israel based on ethical action is the Ten Commandments, given to Moses on Mount Sinai. It assumes belief in God the Creator, who established the existence of anything Heaven and Earth, this is the case in Christianity. However, in the culture of the ancient Greeks morality was based on the order of the cosmos.

The ethical-moral aspect is known a long time to the Greek tradition and goes back to the school of Pythagoras. This is also emphasized in the work of Ptolemy *Altmages* saying that the study of the stars can help you for the sake of a noble way of life, for example in the order of symmetry and exact celestial body recognizes the beauty and treatment. Also, school officials have been linked to the harmony of the cosmos Stoic ethics. Virtuous life should be guided by the balance occurring in the

* BARTOSZEWSKI J., Spotkanie filozofa z rzeczywistością. Z badań nad myślą filozoficzną Mordecai Roshwalda, Warszawa 2013, s. 20-23.

natural world, which at the same time it constitutes. Orderly movement of the universe is thus the source of all ethical and moral standards.

This resulted that in modern times fought for the rights of individuals to create various types of ideas designed to serve the good of man as the password of the French Revolution liberty, equality, fraternity. Also in modern times began to accept solutions which, by their nature, are based on the ideas destructive to humans, such as Marxism or fascism. As a result, this gave rise to all sorts of ethical and moral concepts, such as: situational ethics, which appealed to the Nazis at the Nuremberg trials.

As a result, many researchers have tried to find the cause of human actions. It is worth noting, for example that Abbagnano, Jaspers, Sartre, Camus, Shestov, Berdyaev trying to determine who the man based on the analysis of human existence, and Heidegger in the perspective of being. The experience of totalitarianism led the Catholic theologians for taking the issues related to the mystery of iniquity, which they believe is conditional upon the fall of the angels.* In Jewish tradition wickedness is connected with pride and departure from God. According to Jewish philosophers, especially, Buber's wickedness is the result of breaking the relationship with "the other" and a personal God.

Course of this argument is continued by Professor Mordecai Roshwald. The rich heritage of Professor Roshwald is essentially in one stream, it is the philosophy and ethics. While on the one hand it develops the issue of ethics and morality, but on the other hand, is built on the basis of this idea, a vision of reality, based on the metaphysical and epistemological realism.

1. Experience – epistemological realism

Theme of this work forces us to define key in this context, the concept of what is experienced. Through experience we understand everything that directly or indirectly receiving an individual. Furthermore, the term experience refers to both the untreated mentally directly feeling events, as well as to the wisdom gained by further reflection on these events and their interpretation.†

Accepting the reality that each person experiences on the basis of his cognitive apparatus, these are the senses and the mind; we advocate the same for the metaphysical and epistemological realism.

The philosophy is about understanding actually existing world of people and things. This is a traditional, classic object of philosophical knowledge opposed to various forms of subjectivity, reducing philosophy to analyze the character of cognitive concepts, language and data awareness.

We therefore consider that there is a real reality external to the knower of being, so we reject all forms of metaphysical idealism.‡At this point we must stress that we do not want to tackle the question of the existence or non-existence cognized objects.

Metaphysical realism is similar to the common sense of recognizing the reality. Although it is easy to demonstrate significant problems, a position creates, especially its extreme version, but our action is not related to proving the thesis that the professor Roshwald is a realist or idealist moderate or extreme, but show how the experience affected the perception of reality and this is to adopt a particular position, in this case of metaphysical realism. Of course we are aware of the difficulties that implied the adoption of metaphysical realism, in favor of it, because only in that context, as we think, we can objectively recognize the ethical and philosophical thought through, which is described the reality.

We adopted the assumptions that are consistent with Socratic ethical intellectualism, because it was based on the experience of actually existent. It consisted of looking for solutions that could improve the quality of the human being. This trend does not have to deal with one of the all accepted doctrine, but rather with the whole spectrum of positions, from which we can see, even in the history of philosophy. In this paper, however, we will be bringing to the specific solutions to specific positions. At the same time we hope that the presentation of the solutions contained in the assumptions will allow us to get to the essence of reality overview stored in the work of Professor Roshwald.

We have also noted that starting from the knowledge of experience; we understand that term very broadly. We are not concerned in this aspect of the analysis of knowledge and experience on the grounds of major disputes:

1. The dispute over the source of knowledge,

* BARTOSZEWSKI, J.: *Doktryna religijna i jej implikacje pedagogiczne: krytyczne podejście*, Studia Sieradzana 2012/1/s.61.

† SCHLICK, M.: *Meaning and verification*, Philosophical Review 1936, nr. 45, s. 347.

‡ ABBAGNANO, N.: *Dizionario di filosofia*, UTET, Torino 1998, s. 907. KÖRNER, S.: *Metaphysics: its structure and function*, Cambridge University Press, London 1984.

2. The dispute over the object of knowledge, but the direct and indirect experience of both intellectual and sensual thanks to which we make the description of reality.*

Through experience we know our reality. The intermediate knowledge we deal with relays, such as: we were invited to the theater, but for various reasons we could not go to the arts and we hear someone narrating about it so we know this reality indirectly, in an incomplete way, at the same time having a picture of theater, the stage, the actors, but we were not direct participants in this cultural event, thus passing on information we had heard about the art of making a treatment of intellectual property, which is associated with our knowledge and is often the case with stereotypes of the reality.

The knowledge of the direct we are in contact with the object or situation, then we analyze a subject, not only through the senses or the intellect, but we can use sophisticated equipment, and the test method. With direct knowledge, we learn every day world that surrounds us.

If we had to prioritize types of knowledge, we would opt for direct knowledge, but in view of the experience, we must clearly specify that the two types are required to experience being named an objective "look" of reality. Therefore, it is important to know both indirect and direct, so that we know the physical world, emotions, or the natural world.

So we need to emphasize that the position adopted by us the metaphysical realism suggests that we look at reality as something that is made up of really existing objects that directly or indirectly we experience such as: tree, buildings, human emotions, behavior. Of course, by identifying the various entities can lead to confusion, especially when we are not able to directly examine the existence, but there is no doubt that experiencing real beings, including the relational beings, we are able to describe and apply them to the reality. Hence, we can also say that knowledge of indirect or direct has the right to, potentiality, which in our life is constantly pursues, going from potency to act. This understanding of the experience, the first, does not exclude the events that by their nature are not available for empirical research, such as: the belief that arise in the process of socialization. Secondly, it means that the world's existence does not depend on knowing subject, because this world exists objectively and is not essential, even for the natural world and the cosmos, whether we recognize him.

At this point, almost at the end of this section, we explain the possible issue related to the understanding of knowledge of the reality, namely, we may receive the complaint allegedly taking realism we limited to the objective, therefore, why we have taken the issue of subjective recognition, and at the same time describing reality by our author. It should be noted that the adoption of this perspective points to the experience that becomes a place, based on the cognitive apparatus, the real reality. We, furthermore assume that this state of affairs shows that knowledge is only available to man. All the animals can also experience the reality, but not in the abstract approach, only by instincts.

A man can analyzes, researches, draws conclusions from the knowledge of this real world. What's more, we are able to reproduce the image of the world in which we lived, for example: after World War II, the authorities and the population of Warsaw and other cities and towns recreated architectural world in which they had to exist. This point to the fact that we can reach out to the various aspects of manufactured, of an artificial world, but the world of nature, where as the creation of new technology, we can discovered things unknowable to the naked eye. In other words, our experience of things will be perfect, and our descriptions accurate. Which in turn should translate into an understanding of the "other" that is to be responsible to build relationships.

2. Rejection of moderate realism epistemological: universal agreement

Looking at the reality and the cognition presupposes the adoption of a particular way of understanding the real world, hence the professor Roshwald many of his works devoted to a democratic system and, consequently, the universal harmony. In a democracy the majority decides, but it is a misconception to say that it is irrelevant to ethical and moral in choosing the fact, for example, if the majority in a referendum decides that the child can be considered a man, only if it is aware of his "I" is this means that the baby is not a person, and we condemn him to death?, if we determine that a person the elderly, people suffering from atherosclerosis or numb are not aware of their own accord, can serve to us for medical experiments?

The issue of universal agreement raised many objections already in Plato, who experienced the loss of a master and friend Socrates, condemned to death by a majority, criticized the democratic

* MARTENS, A.: SCHNÄDELBACH, H.: *Philosophie. Ein Grundkurs*, Rowohlt Taschenbuch, Hauburg 1991, s. 68.

system. In the VIII century in the book titled: *Country* you can see the irony of Plato, who ironically praises democracy and the universal consent in an effort to bring its advantages to the absurd. He preached, among other things, that this system gives full freedom to man, that anyone can do what he thinks is right, while submitting to a vote of values that are inalienable as the right to political, religious, economic, the right to a change of residence the right to live.

Democracy is apparently valued equality, recognizing and allowing the behaviors and beliefs,* including any ideas in the management of the state, often incompatible with the ethical and moral resulting from the natural law, and denied by the majority of society. The man who grows up in a society that "(...) swagger [called] a higher culture, fornication – independence, hopeless debauchery – the Lord's gesture, and impudence courage"[†] worthy is unfortunate, says Plato. Living in a democratic country where the rule of this kind of reign of freedom, equality, tolerance and diversity, promotes the formation of dehumanization attitudes, such as: extreme subjectivism, utilitarianism, extreme pragmatism. A man does all these in the "name of" pluralism and democracy.[‡]

Returning to the scene of our author's note that he criticizes the understanding of truth in the context of the general agreement stating among other things that a person loses a sense of goodness, truth and beauty, no longer knows what is right and what is not, it loses some research and indulges in power: "(...) the agreement between people in a democratic system leads to one goal, to achieve power.

They claim that aspire to power to create laws that will be impartial and fair for all citizens to secure freedom and justice. All this is done through marketing activities aimed at the formulation of rights corresponding to the appropriate group of voters. So, in fact, is not it connected with a political future government. Of course individual people are in government as ministers of truth, however, is apparently, are masters of politicians and their staff, state government is doing what the majority was introduced in everyday life."[§]

Professor Roshwald describes a characteristic type of person in front of hima democracy opens up a wealth of different options, but which at the same time lack of ethical and moral signposts. Therefore, do not know exactly what they say what is true and what is false.** All this makes the determination of the truth with regard to the epistemological and metaphysical realism is impossible, for realism, according to proponents of universal consent, pluralism embarrassed by its principia and referred to even define who is a human being. Moreover, the plurality determined by the majority, the so-called free choice, which must therefore be regarded as a moral norm, what's the truth, what's good and what justice.

In other words, it can only identify people in a referendum and free elections, where lobbyists, lobbying with political, economic, and pharmaceutical products manipulate the truth in order to obtain public support: "(...) the truth and value, according to this philosophy is what society whether the authorities in this society, instilled in people. There is no truth or law as such, but only faith in what people have learned in a process called education".^{††} Therefore people who do not have the principles on which they could rely on in seeking the truth, they are forced to adopt the criteria to explain human reality. And this, according to Professor is the greatest danger that came with the common consent. The common challenge of realism denoted the victory of epistemological relativism and ethical-moral. The professor, of course, does not negate the freedom of choice, but says the danger that entails moderate rejection of metaphysical realism and cognitive.

Associated with widespread agreement marks its true anarchy impact in all aspects of human life, such institutional settings as and family, already Plato wrote about it: "(...) the father gets used to the fact that it becomes like a child, and afraid of the children, and the son gets like his father and neither shall not be ashamed nor be afraid of their parents (...). In such a state, the teacher is afraid of the students and getting them flatter, and the students themselves are ignoring the teacher, (...)",^{†††} the

* PLATON, *Państwo*, tłum. W. Witwicki, AKME, Warszawa 1990, s. 434-437.

† Ibidem, s. 442.

‡ STAWROWSKI, Z.: *Niemoralna demokracja*, Ośrodek Myśli Politycznej, Kraków 2008.

§ ROSHWALD, M.: *Paths through mankind's perplexities...*, dz. cyt., rozdz. A., p. 5.

** ROSHWALD, M.: Democracy and Elite, Modern Age, Spring2003, Vol. 45 Issue 2, s. 147; ROSWALD, M.: *Bulletin of the Atomic Scientists*, Apr1963, Vol. 19 Issue 4, s. 24-27

†† ROSHWALD, M.: *O wolności słowa*, tłum. M. Frateczak, Studia Sieradzana 1/2012, s. 77.

††† Ibidem, *Państwo...*, dz. cyt., s. 445-446.

contemporary social reality takes similar forms:" (...) the right to any social group are reserved for itself an insult to justice and equality."*

Unlimited general agreement follows the rules adopted in an open or a closed ballot, where a society based on the rule seeks solutions for a better life: "(...) if the state operates democratically, with the consent of the majority, but it guarantees the rights of individual liberty, his pursuit of happiness is an illusion(...). Discrimination on the basis of the law drafting, (...) can lead to persecution, even worse, the law adopts the majority. Yet democracy and its rule based on common consent suppose to affirm any individual in his complexity and needs."†

Therefore, when an individual is subordinate to the universal harmony with no reference to the realism, then in society glorifies the criterion of truth: the consensus, coherence, dialogue or obviousness. Professor Roshwald has made description of the society in which human minds captured the ideal of universal agreement, is impressive in its accuracy. In a democracy, citizens are formally governing - the people, but the people that, following Plato, consists mainly of those, "(...) that work with their own hands, do not occupy offices and have little property".‡

However, he chose his representatives who make laws and at the same time seeking the favor of the people he will find himself among the elect by the nation. His desires to pursue in space, which Plato described the *agora*. Democratic politician to gain the support needed to be a good speaker, but what does that mean? Professor Roshwald put it in this way: "(...) the politicians claim to be endowed with the wisdom, who alone understand public issues, relying on their promises and beliefs, they are asking others for their adoption, and if they cannot get to the public, they use a social engineering to convince citizens (...) that they give them their vote."§

A good speaker is a person who will be more convincing than his opponent. This issue has taken on the verge of a philosophical reflection on the reality of Plato in the *Gorgias*: "(...) the same things you do not need to know or know how to have, and just find some means to convince people, so that the man gave an impression to those who do not know anything, that he is better expert even than those who know."** In a democracy, a politician who wants to convince the public to his views must have the ability to induce a belief in his competence in the field, even though it is actually the opposite.

Mordecai Roshwald in *Paths through mankind's perplexities* refers to the comparison derived from *Gorgias* of Plato: (...) What is cosmetics in relation to the physical exercise, the sophistication in relation to real politics. Gymnastics genuinely cares about the health of the body, and cosmetics - the fact that it created a feeling healthy. Similarly, political sophistication striving for universal agreement only creates the appearance skillfully that it is for the good of the society. Well posed by modern sophists appearance of the common good turns out to be more convincing than the real reality, which shows the effects of political action. The public often opposes it, but any idea being accepted by majority votes, is eliminating the truth to the half-truths, despite the minds of many men and women: <The idea that men and women do not control their own lives, they do not need, and cannot be, to shape their lives according to their own assessment, but they are conditioned or shaped to act according to the dictates of power (especially political power) caused a violent reaction.

Claims of individual freedom of thought and feeling that people choose and eject their own conclusions, what is the proper way of behaving is not abandoned. This reaction manifested itself in different ways>. Perhaps the most successful of these was the literature of a negative utopia or dystopia, as it is often called. Its turn against a constructions designed of authoritarian societies, shaped by political power by a perfect plan, presenting a horrifying picture of the implementation of this project.††

"The philosopher studying the issue of universal consent in a democracy that understands the full, "(...) that the conflict between intellectual elitism and democratic egalitarianism in the policy does not apply to anything merely a matter of practice, and thus better or worse skills to run the country, but there is a dispute through ethical issues affecting what is right and just."‡‡

* Ibidem, *Paths through mankind's perplexities*..., dz. cyt., rozdz. A., p. 5.

† Ibidem.

‡ Ibidem, *Państwo*..., dz.. cyt., s. 450.

§ Ibidem, *Paths through mankind's perplexities*..., dz. cyt., rozdz. A., p. 3.

** PLATON, *Gorgiasz*, tłum. W. Witwicki, PWN, Warszawa 1958, s. 38.

†† Ibidem, *O wolności*..., opr. cyt., s. 78.

‡‡ STAWROWSKI, Z.: *Platon o demokracji*, In: *Ośrodek Myśli Politycznej*, <http://www.omp.org.pl/stareomp/index89fd.php?module=subjects&func=printpage&pageid=331&scope=All>, stan z dnia 21. 12. 2012r.

Describing in the *Paths through mankind's perplexities* democracy as a system clearly shows that it leads to distortion of the truth, if you reject a viable reality and cognitive realism. Appropriate, yet legitimate remedy for the state's fair is a rational and just law.

A good legislator cannot act as sophist and treat the public as a carrier of truth by getting the approval of imaginary reality. Although even the most rational regulations require the consent of the citizens, but if the law is inconsistent with the factual evidence - reality actually exists, is it valid for a citizen? Under the law, but is it not the adoption of legalism emphasizing universal agreement as a condition of the basic truth? Thus, the peak of rationality seems to be not so the law, even the most perfect, but the truth, not constituted by the general public, but the real, which Aristotle described giving a definition of truth *veritas rei intellectus adequatio*.

Conclusion

To sum up this section, work accepted assumptions that are based on the moderate epistemological realism and the experience of our author. Really an existing reality, in some aspects, is for us cognitively available in direct and indirect experience, intellectual, emotional, bodily, that is also empirically.

Which leads us to conclude that the supporters of any such research is possible to provide compelling arguments in favor of any such concept of being in a general sense, the world and the human action we really get to know in an objective and subjective ways. Thus, the structure of work and methodology while adopting the epistemological realism.

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Dubbing in Slovakia: A Heuristic Overview of the Process

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Abstract

This paper deals with dubbing and its specifics in Slovakia. The categorization of countries according to their preference in audiovisual translation is re-considered and re-designed around the current data regarding audiovisual translation in Europe. The focus of the article then shifts to dubbing in Slovakia and to some extent Czech Republic, where there is a strong preference for dubbing over subtitling in television production. A heuristic basis for the process of dubbing production based on personal experience and observations of the author is introduced and some issues that arise during this process are addressed. The current situation and changes in comparison to the past in the (Czecho-)Slovak dubbing are depicted and analyzed. The paper offers a brief outlook on dubbing from a rather empirical point of view.

Keywords: dubbing, Slovakia, audiovisual translation, translation for dubbing, lip-sync editor

Introduction

The tradition of dubbing is characteristic of only a few countries in Europe. Audiovisual translation (AVT) has a much richer history and tradition in those countries that naturally felt the need to dub or subtitle what was produced in other states and in foreign languages. Some countries opted for subtitling, others for dubbing or voice-over. Even today, we can call certain countries “dubbing countries” and other “subtitling countries” (Gottlieb in Baker, 2001 p. 244) and, although this division has turned out to be insufficient (see e.g. Szarkowska, 2005), it is clear that the tradition of dubbing as a prevailing form of audiovisual translation is present only in some countries. This paper looks closely at how the countries are divided according to their prevailing audiovisual translation preference and then takes a closer look at the process of dubbing production in Slovakia and the Czech Republic.

A Dubbing Country, a Subtitling Country or Both?

According to Gottlieb (in Baker, 2001 p. 244), it is possible to divide the countries based on their audiovisual preference in the following way:

1. SL (source language) countries

SL countries do not have the need to translate films and programs frequently because vast majority of programs is created in their language. These are the English-speaking countries with little or no AVT tradition. If a program needs to be translated, there will be a general tendency towards subtitling, not dubbing.

2. Dubbing countries

(e. g. French-, Italian-, German-, Spanish-speaking)

Dubbing countries are countries where the general tendency in audiovisual translation is towards dubbing.

3. Voice-over countries

(e.g. Russia, Poland)

Voice-over countries prefer voice-over over dubbing because of its low costs.

4. Subtitling countries

Subtitling countries prefer subtitling over other forms of audiovisual translation.

As was hinted in the introduction, this division of countries to merely those which subtitle and those which dub or do voice-over, is not a good enough solution for the current situation. An interesting study depicting the situation in audiovisual translation in Europe has been published by the European Commission in 2011 (Safar, 2011). The study discusses the prevailing audiovisual traditions in the European countries but differs between the situation in cinema and in television. Such a division is very useful because it shows that there is a number of countries which prefer dubbing for television but not for cinema. The division can be seen in the Table 1.

Table 1: AVT preference for cinema and television in some European countries (based on the source data from Safar, 2011)

	AVT for cinema	AVT for television
Subtitling	28 Belgium (Flemish-speaking), Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, Greece, Hungary, Iceland, Ireland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Sweden, Switzerland (German-speaking), Turkey, United Kingdom	16 Belgium (Flemish-speaking), Croatia, Cyprus, Denmark, Estonia, Finland, Greece, Iceland, Ireland, Netherlands, Norway, Portugal, Romania, Slovenia, Sweden and United Kingdom
Dubbing	7 Austria, Belgium (French-speaking), France, Italy, Germany, Spain, Switzerland (French- and Italian-speaking)	11 Austria, Belgium (French-speaking), Czech Republic, France, Italy, Germany, Hungary, Slovakia, Spain, Switzerland and Turkey
Voice-over	-	5 Bulgaria, Poland, Latvia and Lithuania, Estonia (to some extent)
other	-	2 Malta, Luxembourg

One reason behind the differences in the Table 1 can be the cost of dubbing (Advameg, 2014). It would make sense in the cases when a smaller country with a relatively small market (e.g. the Netherlands) prefers subtitling and a bigger country with a bigger market (e.g. Germany – and this also means other German-speaking markets) prefers dubbing. There is, however, a group of small countries in Central Europe with a tradition of dubbing despite the fact that their markets are rather small (e.g. Hungary, the Czech Republic or Slovakia). (ibid.) Here one needs to search for reasons other than just the costs – most probably history and tradition. Where dubbing was once introduced, it would be difficult to let it go. Even in the bigger countries like Germany or Italy, the prevailing tendency to dub in the beginnings of audiovisual translation could be seen not only as a better solution for a bigger market, but also as a means of censorship which the totalitarian regimes and nationalists were keen to make use of (Klimová, 2012 p. 103). Even in smaller countries, foreign productions could more easily be censored through dubbing and where once a tradition was created, it was not let go.

Based on the Table 1, the above mentioned division of countries proposed by Gottlieb (in Baker, 2001 p. 244) is no more up-to-date and needs revising. A new categorization of countries based on their AVT practice is therefore proposed in the Table 2.

Table 2: Proposed categorization of countries according to their AVT practices based on Gottlieb (in Baker, 2001. p. 244) and Safar (2011) (Demjanová, 2015. p. 26)

	Name of the group	Description	Example country
dubbing	Full dubbing countries	...are countries which use dubbing for both cinema and television. These countries usually have bigger markets and a long tradition of dubbing.	FIGS, Austria
	Full subtitling countries	...are countries which use subtitling exclusively in both television and cinema, with the exception of programming for children. Their markets tend to be too small for dubbing. SL countries could also be fit in this category.	Denmark, Scandinavian countries
subtitling for cinema	Both dubbing (for television) and subtitling (for cinema) countries	...are countries which use both subtitling and dubbing. Subtitling is preferred in production for cinema and dubbing is used in television.	Czech Republic, Slovakia, Hungary
	Countries using subtitling (for cinema) and other forms of AVT (for television)	...are countries that use other means of AVT for television (usually voice-over) but prefer subtitling for the cinema.	Poland, Latvia, Lithuania
	Countries using subtitling (for cinema) and no form of AVT (for television)	...are specific cases in which movies are subtitled for the cinema but majority of television programs are broadcasted in their original versions because a majority of broadcasters are not based in these countries.	Malta, Luxembourg

It is also worth mentioning that Slovakia used to be a special case in its AVT practice. For various reasons, including lower costs, historical situation and a similarity of language, programs with Czech dubbing have long been broadcasted in Slovakia – either by Czech broadcasters themselves or, after the countries went their separate ways, by Slovak TV stations. The situation has changed in the recent years – since 2007 the State Language Law dictates that Slovak TV programming should be realized in Slovak language (Zákon č. 318/2009).

Creating Dubbed Programming: The Process and its Specifics

The process of creating dubbing may differ from one country to another. Let us now take a closer look at what the general tendencies of this process are in Czech Republic and Slovakia. The following passages are based on personal observations of the author, working practice and interviews with dubbing directors and translators for dubbing.

The process of dubbing creation encompasses several different areas and could be interesting from many different points of view including marketing, television studies, translation and linguistics or performing arts. For any further analysis of dubbed programming and its quality, it is important to be aware of the processes underlying the creation of dubbing. These are outlined in the Figure 1 and described below.



Figure 1. The process of creating dubbed programming (Demjanová, 2015 p. 31)

Order placement

For a dubbed program to be produced, an order must first be placed by the broadcaster or any other entity that has acquired the rights to the program in question. Based on the order placement, an agreement is drawn between the ordering party and a dubbing studio. The choice of dubbing studio is usually a matter of previous agreements between parties, in some cases, a broadcaster may have an exclusive contract with only one dubbing studio, at other times an open competition may be held to find the best candidate for the job.

Dubbing studio

After securing the contract, the dubbing studio starts its work. It functions as a sort of a project manager. The studio decides on the people involved in making the specific program (director and his team, translator, lip-sync editor, script editor) and creates an agenda based on the requirements of the ordering party. It is common that there are several programs being dubbed in one studio at the same time and that also means that the dubbing studio usually has contracts with several dubbing directors and teams.

Similarly to film production, dubbing director is one of the most important people working on the production of dubbed programming. The dubbing director usually works with their team and is often given a free hand at choosing the dubbing actors. In well-working dubbing studios, soundmen and dubbing directors form working pairs and often work together on projects. It is at this stage that the preliminary team and a dubbing director are decided.

Translator for dubbing

The dubbing studio also has contracts with (or at least keeps in contact with) a number of translators and lip-sync editors. These also may or may not work in pairs and there often are some inside rules as to who is assigned what – some work exclusively on one type of media texts, in pair with only one editor or only in productions of a certain director. A good practice is to hire the same translator and lip-sync editor for sequels and prequels or for new season of the same TV series. This assures consistency and makes their work more efficient.

When translating for dubbing, the translator should have to their disposal:

- the original script;
- the file with audio, video and a time stamp (a time stamp is used for better orientation in the text, general communication and notation);
- translations/dubbed versions of the previous episodes, films, programs, etc. (if there are any relevant to the particular translation).

Lip-sync editor

After the translator has prepared a ‘raw’ translation (the next section offers a discussion as to why this translation may not be so ‘raw’ after all), it is sent to the lip-sync editor.

Lip-synchronization is a process in which the translation is reformulated to fit the lip movements of the characters on screen. It usually involves frequent re-watching, pausing and slow-playing of the original while the editor talks over the characters and tries to fit words on their lips.

Lip-synchronization is actually a very demanding process that requires lots of talent. A combination of great language skills (for reformulating, using metaphors and compensation techniques) in the target language, a good ear and eye and a sort of musical talent is required to do this job well, good lip-sync editors are usually also familiar with basic phonetics and phonology and form their own rules as to how to deal with the specific types of phones which appear in the original. There is currently no lip-sync editing training available in Slovakia. A good lip-sync editor simply must be talented and have experience or be trained by a senior editor.

When the job of the lip-sync editor is finished, the text is almost identical with what will eventually appear on screen.

Script editor

The lip-synchronized text is given to the script editor. It is the task of the script editor to check the overall consistency of what has been created so far. The script editor should be familiar with any previous programs that are connected with the program being translated. It is their task to check the terminology, whether the lines are “in character” and in line with what has previously been presented about the characters, if the information presented to the viewer are consistent and that there are no communication gaps or passages which would be too difficult to understand.

Practice shows that this stage of the process is often skipped completely, although names of the script editor still do appear at the DVDs and online. This tendency is however common in some dubbing studios only, and is usually accompanied by a generally low quality of their services.

Dubbing director and his team

The dubbing director has been chosen and assigned work in the early stages of the process. This time, in which the text is being transformed into the target language, is used by the good dubbing directors to get familiar with the program or film to be translated.

Director’s knowledge and understanding of the original has a great influence on the final outcome. The director should have both the ‘raw’ translation and the lip-synchronized version available to him/her but it is also common that the directors speak the source language and do not need the translations to understand the program.

It is not uncommon that a dubbing director is allowed to choose their actors. It is also a common practice that the roles played by a popular foreign actor are always assigned to the same dubbing actors. This is done for many reasons including consistency and a certain respect towards the viewer, but also because dubbing requires the dubbing actor to identify with the actor on screen, follow them (and their lip movement) very closely, study their performance and try to fit into it. This, when done well, is a highly demanding work and every actor has their own practices as to how to achieve the best result. Once a connection is established between the dubbing actor and the on-screen actor, the audience grows aware of it and usually consider the pair a good match.

When the actors arrive at the studio, they are usually not familiar with the program or film that they are to dub. They come to the studio for a few hours during which they dub entire seasons of TV series and/or several different characters in one or more programs or films. This is done to cut the costs and pay the actors only for the time they actually spend acting. As a result, especially with supporting characters and smaller roles, the director always briefly introduces the scene and what is happening on screen to the dubbing actor and only then the actor acts out the scene. The director may correct actor’s expressions, tone of voice and general performance so that it fits the situation on screen (or the director’s understanding of the situation). Since actors often do not understand what is actually happening, it is all left to the director’s interpretation and guidance.

The lip-synchronized script may be altered slightly at this stage, but it does not happen frequently. The director may opt for a different solution that he/she sees to be more fit or, at other times, the actors may decide to use some other word or a phrase because they feel they know the character and the actor and have a better sense of what he/she may say or simply because they find a better solution.

(Soundman)

There is another process that takes place here. A soundman (usually a part of the director’s team) sits in the studio with the dubbing director and records all the lines performed by the actors. This is the first stage of their work.

In the second stage, the soundman works alone with the recordings and creates the final version of the translated program. This is often tedious and fussy work that requires a good ear and a perfect concentration. If the soundman discovers any mistakes at this stage, he/she usually tries to cover them up. The lines are only seldom re-recorded.

As can be seen from the description above, there are many different people and processes involved in the production of a dubbed program or a film. In Slovakia and the Czech Republic, there is currently also a great tendency towards lowering the costs of this process. Some aspects have already changed – the actors, for example, do not all get together in the studio and record lines together, there is therefore usually no reacting to one another in their performance. They are scheduled to visit the studio separately and record only their own lines. This solution lowers the costs significantly but may badly influence the quality of acting.

There are also other practices which lower both the costs of the process but also the quality of the outcome. Evidence shows (Demjanová, 2015 pp. 40-91) that inexperienced translators with lack of translation training are being employed for alarmingly low costs (ibid. p. 44-45). Furthermore, there also seems to be a tendency, which is specific to Slovakia and not to the Czech Republic, to employ only one person to perform the job of the translator and the lip-sync editor. Last but not least, the time a dubbing director has to record the dubbed version of a program or a film, is limited. The directors which are detail-oriented and insist on a perfect line delivery from the actor are at a disadvantage and are often considered too demanding, although their work may be of much higher quality.

How Has Translation for Dubbing Changed in Slovakia?

The rise of dubbing in Czechoslovakia during the 60's 70's and 80's can be evidenced not only by the dubbing production itself, but also by the expert publications on dubbing. While in 1960 Novák (p. 11) claimed that only a minority of programs and films in Czechoslovakia were dubbed at the time, a little over a decade later, Kautský (1972 p. 85) does not hesitate to claim that Czechoslovak dubbing is currently one of the best in the world's cinematography. In only twelve years, dubbing has transformed from an AVT form that is seldom used to the AVT form Czechoslovakia was the best at.

The claim that the Czechoslovak dubbing is currently one of the best in the world is no longer true and not only because Czechoslovakia no longer exists as a country. After the country split in two, both markets went their separate ways and Slovakia faced some difficulties. There was a tendency towards a 'pure' language in the media which made dubbed programming sound artificial. This started to change in the 90's (Klimová, 2012 p. 105) but Slovak dubbing production still faced a more difficult situation because the tradition of dubbing was not as old and a majority of studios was based in the Czech Republic.

Slovak audience was not satisfied with the state of dubbing in the 90's (Hladík, 1995) and this dissatisfaction persists till this day (see Blaženiaková, 2009; Kubinová, 2007 or Demjanová, 2015). The results of a questionnaire with more than a thousand Slovak respondents show that the audience rates Slovak dubbing as average (Demjanová, 2015 p. 36) and that only a third would choose Slovak over Czech dubbed programming if given the choice (ibid. p. 37). Academic research (see Borzová, 2012 or Demjanová 2015) shows that the quality of texts presented on screen to the Slovak viewer is rather low. Even dubbing enthusiasts do realize that there has been a change for the worse in the area (Slovenský dabing, 2016).

What has once been an artform, is today largely criticised by both scholars and laymen. What has changed? Some of the problems dubbing production deals with were already mentioned above. Many of them are caused by constant pressure to lower the costs for this proces. Translation and lip-synchronization are an important part of the dubbing production and there is also a lot that has changed in this area.

Walló (1987a and 1987b) has published helpful books on dubbing in her time and has also produced a list of requirements on the translation for dubbing. The author (1987b pp. 10-11) claims that translator should offer more than one solution to translation problems, should they arise, and similarly, more than one solution should be offered to the lip-sync editor when translating jokes, wordplays, nicknames and other challenging passages. This is seldom done today, although it is a practice of a good audiovisual translator. The translations are mass produced and carried out under

immense time pressure. It often happens that the person translating the script does not have the time to read through the text twice. This of course speaks to the quality of the translator in question, as well as to the conditions he/she is willing to work under.

Another one of Walló's requirements (*ibid.*) says that the translator should use a proper name at the same place as it was used in the original. This also used to be a common practice in dubbing – a proper name in the original meant a proper name in the dubbed version. This tendency has been abandoned by many, the reasons for this decision are unclear. It is very much possible that it is because the translations are not carried out by professionals who would be aware of the specific requirements in translation for dubbing.

The position of the translator for dubbing has also changed significantly. In the past, translation for dubbing has been called a “semi-finished textual product” (Kautský, 1972 p. 41) and many have called it a ‘raw translation’ that cannot stand on its own until the work of the lip-sync editor has been carried out (Paulínyová, 2014 p. 119). In her quantitative research, Paulínyová (2014 pp. 119-130) compares the translations submitted by the translator for dubbing, the scripts after lip-synchronization and the final outcome presented on the screen. The author claims that 89% of translator's and lip-sync editor's work remains unchanged and is presented on screen to the viewer. Out of the translator's work, almost a half (42%) is performed by the dubbing actors with no change whatsoever (*ibid.* p. 129). This means that, although the lip-sync editor still plays a very important role, the work of the translator is not as ‘raw’ as it used to be in the past, on the contrary, it may be quite well cooked.

The problem in researching dubbing in Slovakia is that there is a great difference, both in quality and in general practice, in dubbing for commercial broadcasters (e.g. JOJ, Markíza) and for the national TV broadcaster (RTVS). The working conditions and the translation rates are much better when working for the national broadcaster. Paulínyová's research (2014) is based on the materials from dubbing for the national broadcaster and her results point towards the fact that the translator and the lip-sync editor are equal colleagues. It also is based on the premise that there were two separate people – a translator and a lip-sync editor – involved in the creation of the dubbed script. This does not necessarily have to be the case in dubbing for the commercial broadcasters who have no problem with having no editing carried out whatsoever. (Demjanová, 2015 p. 92) In Slovakia there is definitely a tendency to push the position of the translator and the lip-sync editor together which is not as strongly present in the Czech Republic. This means that less people re-read and edit the text after it was once translated, which may result in its much lower quality. Furthermore, when a translation needs to be carried out quickly, it is nothing special that one two, three or even more translators are assigned to one season of a TV series or that there is simply a job description „translation and lip-synchronization“ with several names officially assigned to it. (see e.g. Dabingforum 2011a or 2011b)

Conclusion

Dubbing is a process, a tradition specific to only some countries. It may be approached as something these countries are special for, as an art form that can be considered their national heritage. The practices in AVT have changed significantly – and not only in Slovakia, but in Europe as a whole. That is why a new AVT categorization is needed and proposed in this paper.

If dubbing is to be preserved in Slovakia, the approach to this process must change. The quality of dubbing in Slovak television is currently declining. The first step towards a change is realizing that something is wrong and that something should be done. The second step is informing and educating not only the professionals but the viewers as well. The process should start at the universities with students of translation and also online, in the discussions and blogs about dubbed programming. Since we were unable to find a theoretical basis for the process of dubbing, we proposed it in this paper and hope that it will prove useful in the future. The information presented here are based on personal experience with translation in the Czech Republic and Slovakia.

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Reflections on a Defective Source Text

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Abstract

In this article the author discusses translation of defective source legal texts and offers solution proposals. The study deals with an authentic legal text which is to be translated into German. It proceeds from an analysis and classification of errors in the selected text and makes an effort to generalise the translation strategy used in translation of a defective text based on a comparison with other texts, while it relies on the translation methods offered by the translation theory. The study deals with legal translation in particular, therefore a specific solution is needed. The article has been developed under the APVV-0226-12 TranSius – From Conventions to Norms of Translations in the Legal Discourse project. It presents results of our own research, which is an integral part of the above mentioned project. On one hand, the presented results reflect the translation theory and on the other hand, they reflect the conventions in legal translation. The aim of the article is to propose a way of implementing the recommended results as a standard approach in translation of legal texts.

Keywords: source text, defective text, analysis of errors, specific features of legal translation.

Introduction

Legal documents represent a specific type of text, characterised by certain typical features and peculiarities. The use and form of communication employed by these texts are equally specific. Due to these facts, a specific approach to the legal texts in the interlingual and intercultural communication, as well as translation is required. In translation of legal text, the translator is confronted with specific translation problems. The translation theory therefore comments on the need of creation of an independent on category of translation for legal texts, or even a specific branch of translation theory which would deal with them.*

The aim of the research based on taking into account the specific features of the legal text, the problems regarding translation of legal texts, as well as the opinions of the translation scholars on legal translation, is to answer the question whether it is necessary to maintain the marker of defective source text in the target text. The article can be considered a case study and its results are possibly applicable to translation of defective legal source texts.

The classification of the source text errors in the translation theory and the opinions of translation scholars on the translating methods and practices along with the solution for the translation problems constitute the theoretical basis for the reflections on the defective legal text in the process of translation, and the search for the answer to the aforementioned question.

Methods and material

The methods used for the research are: theoretical and descriptive, empirical, analytical, and comparative.

* Cf. Weyers (1999, p. 151), Wiesmann (1999, p. 156), Pommer (2006, p. 63).

An authentic text from our own translation experience – a written statement of a person accused in a criminal matter*, and more specifically to the request for additional consent to prosecution – has been selected as the primary working material. The Zvolen district court has requested the translation of this Slovak text into German. However, further working material was needed to verify the results of the analysis and the possible application of the conclusions we have formulated. At this stage, we drew from other authentic texts which had been submitted for translation, but also our personal translating experience. Besides the analytical method, the comparative method was also used.

Defective text

The scholarly literature contains different views on the errors in the source text and proposes different attitudes towards their translation, transfer or correction.

In this context, we agree with Schmitt's (1999, 147) reflection on defects in the source text and his views on the analysis of errors[†] and their classification, as well as his definition of text[‡] and its defects. The discussion on the criteria of what constitutes a defective text has led him to this formulation: "*Ein Text ist defekt, wenn er suboptimal ist, also in irgendeiner Hinsicht nicht so gut, wie er idealerweise sein könnte*" (Schmitt, 1999, 147). In addition to the typical errors, he points out the typical solutions such as the possibility to correct the text based on context, need for consultation with the client for the translator to verify and validate the accuracy of their interpretation, as well as inevitable corrections if an obviously wrong formulation was used in the source text. It is important to translate the actual idea of the author instead of its incorrect realization. Schreiber (2004, 271) is also a defender of such corrections in translation. According to him, the legitimacy of corrections depends on the specific type of the text. Corrections in technical texts are not only legitimate, but even obligatory. However, there are certain types of documents to which this does not apply. According to Koller (2004, 195) every "improvement" of the source text in translation ceases to be its reproduction and becomes production. He asks himself the question, whether the translator has the right or the obligation to correct the source text. Kußmaul (2007, 173) also points out the existence of defective source texts and puts the good translators in the position of text experts, that are competent to eliminate the errors. He emphasises that suggested corrections have to be in the right tone.

Analysed Source Text in the Context of Translation Studies

During the observation of the stated objectives and before the detailed analysis of the defects in the researched source text is carried out, a general characteristics of the text are required to be determined. For this purpose, we decided to employ the translation analysis as the method recommended in translation theory.

The translation analysis is based on the pattern of the communication theory developed by Lasswell. It has also been widely used by other translation scholars.[§] In 1998 it was systematically elaborated in detail for the purpose of the translation process by Christiane Nord. In translation analysis, we rely on the detailed scheme of questions created by Nord (2003) which allows us to determine relevant intratextual and extratextual factors^{**}.

The author^{††} of the text is an accused person prosecuted in a criminal matter in the competent district court. The author of the text is signed below, however we can assume that

*The mentioned working material will be hereinafter referred to as the source text or defective source text.

[†] Schmitt (1999, 148) considers as a typical defects formal mistakes, incorrect numbers and units of measurement, typing errors which change the meaning, discrepancy between the verbal text and the image, discrepancy between the text and the reality, expression mistakes, comprehension mistakes. Schmitt (1994, 267) considers the defective text as a translation problem.

[‡] According to Schmitt (1999, 147) the following definition applies for the text: "Ein Text ist ein semantisch und/oder funktional orientierter, kohärenter Komplex aus verbalen und/oder nonverbalen Zeichen, der eine für den Adressaten erkennbare kommunikative Funktion erfüllt und eine inhaltlich und funktional abgeschlossene Einheit bildet."

[§] Cf. e.g. Reiss (1991), Hönl (1994).

^{**} Cf. also Nord (1999, 350 -354) and Nord (2003).

^{††} In Slovak legal language in the referring to persons masculine nouns prevail, which is why in this article we use this form.

during the drafting of the text he collaborated with a lawyer. The author of the text is not identical to its sender. The text, along with the statement to the court, was sent to the competent court by the lawyer of the accused. An important fact is that the author of the analysed legal document is not a legal expert*. The text was created based on a request made by the Zvolen district court and delivered to the accused via the competent court in Germany. The text responds to this request and its author expresses that he does not give their additional approval to the prosecution in the matter conducted by the above mentioned court. The addressees of the text are the Zvolen district court and the Higher Regional Court in Stuttgart. The recipient of the requested translation is the latter authority. The text takes the form of an official document, handwritten with neat and legible handwriting. Despite the fact that the author of the text is not a legal expert, the text uses the law terminology. In cases when the language devices are used incorrectly, the textual criterion of cohesion disrupted. The simple way of expressing the author's ideas results in a number of errors. At first sight it is apparent, that the text in question is defective and suboptimal†.

Results

Classification of Errors in the Analysed Source Text

The errors present in the examined source text were mostly of orthographic and grammatical nature.

Orthographic Errors

Capitalisation rules (1), rules for the use of diacritics (2), punctuation (3), and rules for the correct use of "y" and "i" (4) were broken by spelling errors. Writing the preposition together with the following word (5) and missing letters in words (6) represent examples of orthographic errors.

Examples:

(1)

Lower-case letters were used instead of upper-case letters in

- proper names, e.g. okrasný súd Zvolen (correct: Okrasný súd Zvolen),
- using the polite form of addressing someone, e.g. ... na vašu žiadosť (correct: ... na Vašu žiadosť).

On the contrary, in some instances an upper-case letter was used without a reason, e.g. ...okrasný súd Zvolen Vzhľadom na... (correct: Okrasný súd Zvolen vzhľadom na ...) § 31 ods. 1 Zákona ..., (correct § 31 ods. 1 zákona ...), Ďakujem (correct: ďakujem).

(2)

In many instances

- the acute accent was missing entirely, e.g. zasadu (correct: zásadu), pisali (correct: písali), vysluchu (correct: výsluchu),
- the acute accent was placed on an incorrect syllable, e.g. vydána (correct: vydaná), vyplyvá (correct: vyplýva),
- the acute accent was placed on a syllable where it should not be, e.g. súdcu (correct: sudcu),
- the caron mark was missing, e.g. so žiadosťov (correct so žiadosťou).

(3)

The failure to comply with the correct use of punctuation led to breaking of the content and formal cohesiveness of the text. The violation of coherence and cohesion was more distinctive in combination with other orthographic errors as well as grammatical errors.

Commas are absent in a lot of places in the text as well as periods and exclamation marks at the end of the sentences, or on the contrary, the comma and the period are used in places where they should not be placed, e.g. so žiadosťou ktorú pisal (correct: so žiadosťou, ktorú písal), Vážení okrasný súd Zvolen. (correct: Vážení Okrasný súd Zvolen!), som si dňa 9.1.2014 uplatnil ... (correct: som si dňa 9.1.2014 uplatnil ...).

* Tuhárska (2015, 117-145) points out the role of legal translators as active agents in the process of translation.

† With the definition by Schmitt (1999, 147) stated above the text is defective if it is suboptimal, that means in certain respect is not like an ideal text.

(4)

In the text there were various combinations of defects in the "-y/-i" distribution, e.g. *zásada špecialiti*, (correct: *zásada špeciality*), *zákonmy*, (correct: *zákonmi*), *Európský zatýkací rozkaz* (correct: *Európsky zatýkací rozkaz*).

(5)

Wrong use of preposition together with the word: *svašou žiadosťou* (correct: *s Vašou žiadosťou*).

(6)

In one instance a letter was missing from the word: *nezákoné* (correct *nezákonné*).

Grammatical Errors

The grammatical errors include incorrect phrases (1), incorrect grammatical forms (2), and syntactic errors at the sentence level or bigger units with illogical repetition of certain phrases (3).

(1)

Wrong phrases in the text disturb the cohesion of the text. Incorrect verb phrase, missing prepositions: e.g. ... *ja sa* svašou žiadosťou ... *nesuhlasim*... (correct: ... *ja s* Vašou žiadosťou ... *nesúhlasím*), ... *v štáte u* obvodu ... (correct: ... *v štáte obvodu* ...), ... *pri* prerokovaní Oberlandesgericht Stuttgart ... (correct: *na* Oberlandesgericht Stuttgart).

(2)

Incorrect grammatical forms resulting from an incorrect declension, e.g. *Okresného súdu v Lučenec* (correct: *Okresného súdu v Lučenci*).

(3)

On the sentence level, the errors included incomplete sentences or accumulation of several types of errors disturbing the compactness and comprehensibility of the sentence, e.g. *Vážený okresný súd Zvolen Vzhľadom na skutočnosť že som si dňa 9.1.2014 uplatnil zásadu špecialiti pri svojom vyluchu na okresnom súde v Lučenci* (correct: *Vážený Okresný súd Zvolen, vzhľadom na skutočnosť, že som si uplatnil zásadu špeciality na Okresnom súde v Lučenci, ...*).

Analysed Source Text and Translation

As we can see, the results of the analysis confirm that the analysed source text is defective and substandard.

Translation of the text into German required coping with the typical feature of the source text – its defectiveness. A translation requires transformation of the typical features and characteristics of the source text into the text of the target language. Most translation scholars are in favour of correcting such errors during the transfer into the target language, many even emphasize the translator's obligation to remove defects as it results from the translator's loyalty to the sender. They recommend the translator to diverge from the superior function of the original text and find a typical way for coping with translation of typical features*. However, the defenders of corrections in translation point out that this translating method does not apply to certain documents. Legal documents are definitely one of them. We define legal documents as a wide range of texts marked as documents in which it is necessary to preserve original errors in translation. Such texts are translated by legally certified translators who enclose the original text to the translation. We use legal documents for communication in the official capacity, in case of translations precisely for communication between domestic and foreign judicial authorities. These texts are of informative nature and possess the communicative function.† Another case in which source text errors are transformed into translation is the documentary type of translation‡ and the related GIGO principle.

The question asked in the introduction – whether it is necessary to keep the marker of defectiveness of the analysed source text in the target text – is legitimate. Based on the arguments provided above, the answer should certainly be positive. During the attempt to transfer the errors described in the analysis above into the target text, we inevitably encounter problems. An analysis

* Compare with e.g. Schmitt (1999,148).

† Cf. Stolze (2009, 276).

‡ Nord (e.g. 2010, 88) distinguishes the documentary and instrumental translation. This type of translation during the legal translation defend e.g. Stolze (2009, 276 et seq.), Kadrić / Kaindl / Kaiser-Cooke (2010, 172 – 173).

of the specific types of errors found in the source text has to be carried out in the context of the target language (in this case German) and other aspects have to be taken into consideration.

Based on our analysis of the defects we can conclude that the source text has not been created defective on purpose. Discovered errors do not alter the meaning of the text neither they reduce its readability. Therefore, there is no need to transfer the marker of defectiveness of the source text into the translation. This conclusion is supported by more aspects relevant from the point of view of the translation process – text type, function, purpose, language and culture pair, extra and intratextual factors pertaining to the text.* The above mentioned translation analysis deals with these aspects and in result confirms the idea that there is no need to transfer the defects of the analysed source text into the target text.

The attempt to transfer the defects above into the target text and the comparison of the relevant language means of source (Slovak) and target (German) languages have brought the following result:

The differences between the Slovak and German languages do not allow the transfer of certain types of errors into German. For example:

- the German language uses different diacritics;
- the German language follows different punctuation rules. The language asymmetry often results in the need to use different syntactic structures which also alter the use of punctuation.
- The differences between the Slovak and German languages do not allow for the transfer of the orthographic errors in the use of lower-case letters to the target text. We can see it in the following examples of noun translation between the languages in question: **okresný súd** (=Bezirksgericht) and personal noun **Okresný súd Zvolen** (=Bezirksgericht Zvolen) into German.

Based on the capitalization rules in the German language, it is legitimate to use the form **Bezirksgericht Zvolen** if there is an error in the original text (**okresný súd Zvolen**).

Equally, it is not possible to transfer grammatical errors e.g. wrong declension and forms due to the differences in declension and the lack of direct equivalence for source phrases in the target text (incorrect declension: v Lučenec; correct declension: v Lučenci – German equivalent: in Lučenec).

Conclusion

Based on the analysis of the source legal text defective in its nature, the classification of errors it contained, and taking into consideration the differences between the Slovak and German languages as well as characteristics and specifics of the legal language, function of the text and the purpose of translation, and last but not least, the theoretical solutions proposed by the theory of translation, it can be concluded that the marker of defectiveness of the source legal text is not necessary, and in many cases neither possible, to be transferred into the translation. The errors in the translation would not bear markers equivalent to those in the source text. We recommend to neutralize the translation and notify the text recipient by creating a translator's note, stating that the original text is substandard with a large number of orthographic and grammatical errors. The neutralisation procedure can be possibly generalised as a method applicable in other texts bearing defects of a similar nature.†

Based on our comparison of the defects of the analysed source text with other legal documents we have encountered in our own translation practice, we need to highlight that the method of coping with defective source text discussed in this paper is only applicable to errors whose correction does not result in a discrepancy between the text and reality. In legal translation there is a norm according to which errors regardless of their cause or origin, or the fact that such error results in a discrepancy with the reality have to be transferred into the target text. Correction is possible only if the original is corrected by the sender as requested by the translator. The translator can, in a parenthesis following the error, warn the recipient about the fact, that the error in translation is identical with the error in the original. It is necessary to apply the same procedure in case of missing text or incomplete syntactic constructions.

*Cg. e.g. Reiss (1993), Kupsch-Losereit (1999), Schreiber (1999), Nord (2010, 84 et seq.).

†The above stated restrictions are related for the texts to which are the stated results applying.

The errors in source legal texts are only one of the problems regarding translation. Specific features of translating legal documents represent another part of our research within the "From Conventions to Norms of the Translation in the Legal Discourse" project.

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

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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. Dunsky 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.

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Determination of the Degree of Attractiveness of the Resort-City of Sochi in Present-Day Conditions

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Abstract

In this article, based on a comprehensive questionnaire survey of visitors to the city of Sochi, the authors attempt to identify and analyze the major elements of the attractiveness of a specific resort region in its post-Olympic period of development, when there has been put together all relevant infrastructure for the effective development of the tourism industry and ancillary, industry servicing, spheres of entrepreneurial activity, with a view to putting together a strategy for sustainable development based on the localization of the region's competitive advantages. The analysis has helped to reveal the lack of a uniform marketing strategy that is consistent at different levels and tactics for the development of the tourism sector and resort business with a view to boosting the attractiveness of Sochi's competitive tourism services.

The authors' research has indirectly reflected the strengths and weaknesses of the resort-city of Sochi in terms of its attractiveness during the post-Olympic period from the viewpoint of the city's visitors, their attitude towards the quality, range, and cost of its tourism services, its infrastructure, which is founded on the technical, functional, and social components of quality, which affect the size of demand.

Keywords: resort-city of Sochi, destination, post-Olympic Sochi, tourism infrastructure, tourism flows, recreation, lodging facilities.

Introduction

The major strategic objectives for any resort area are improving the well-being and quality of life of the local population, ensuring sustainable, quality-oriented economic growth, and augmenting the area's competitive positions within Russia's hospitality industry, as well as on a global scale [7]. That said, we are witnessing a stiffening of competition between different regions for investment, tourism product sales markets, and qualified human resources [3].

Currently, in a climate of stiff competition between resort destinations along the Black Sea coast, which are close in terms of natural potential and tourism services they provide, the advantage is with those characterized by a positive image, which makes them more attractive in the minds of potential consumers shopping for a getaway. The social-economic effectiveness of a resort area is linked quite closely with marketing ideation, as well as the region's marketing policy. This governs the level of the area's marketing attractiveness, which is a foundational factor in the system of orienting investors and entrepreneurs looking to invest in the region's economy [5].

Today, Sochi is a large modern Russian resort with a federal status. The city is a unique ski, balneo-climatic, and tourism/excursion resort, as well as a business and sports center, and has been developing at a brisk pace.

Sochi is one of the major focus areas for the development of tourism in Russia. Most Russian and foreign analysts see it as one of the more actively developing tourism service markets: there has been an incremental increase of 13-14 % a year in the number of tourists to the area [10].

Methods

This study is based on specific methodological and theoretical research into issues related to managing destination attractiveness. As an information-empirical base for ensuring the credibility of their inferences the authors use factual data compiled on the basis of a questionnaire survey of visitors to the resort-city of Sochi conducted within the post-Olympic period.

Research results

The development of a system of beliefs concerned with the management of the tourism-recreation complex is based on the writing input of scholars and specialists engaged in exploring issues in regional economics, economic geography, as well as those working in various areas of management (ecological, investment, strategic, financial, social, etc.). Among such scholars are: M.A. Bokov, A.M. Bronshtein, A.M. Vetitnev, S.V. Voskoboynikov, A.P. Gradov, A.G. Gryaznova, L.I. Yevenko, I.V. Zorin, N.I. Kabushkin, V.A. Kvartalnoye, E.M. Korotkoye, Ye.A. Kotlyarov, Z.M. Makasheva, I.I. Pirozhnik, A.G. Porshnev, Z.P. Rumyantseva, N.A. Solomatin, E.A. Utkin, etc.

Issues in the development of regions specializing in recreation have been investigated by the following scholars: M.M. Amirkhanov, A.V. Gidbut, V.M. Grigoriyan, A.V. Zhivitsky, N.P. Krachilo, A.A. Tatarinov, P.P. Chuvatkin, and Ye.M. Shlikhter.

The development of tourism and sanitarium-resort business has been examined in works by A.Yu. Aleksandrova, A.A. Berestov, M.B. Birzhakov, A.T. Bykov, A.P. Durovich, L.V. Krivoruchko, V.I. Krivoruchko, V.S. Molchanova, Ye.P. Puzakova, T.P. Rozanova, G.M. Romanova, V.B. Saprunova, A.D. Chudnovski, etc. [23, 24].

In the meantime, the lack of sufficient insight into issues related to integrated and systemic management of the TRC and ensuring its effective development in the market and the existence of unresolved discussion-worthy issues in the area have determined the authors' choice of the topic, goal, objective, and content of this study.

Similar studies include the collective scientific research works "Organizing and Conducting an Integrated Study for the Resort-City of Sochi in the Area of Tourism", written by G.M. Romanova, N.S. Matyushchenko, A.M. Fetisova, and Ts.A. Grigoryan at Sochi State University in 2013, and "Providing Methodological Support for and Conducting Research into the Area of Tourism" by G.M. Romanova, N.S. Matyushchenko, S.M. Romanov, G.D. Nubaryan, and Sh.D. Sovmen, which aim to explore the attitude of Sochi's tourists towards the comfort of vacationing in the city-resort, their preferences in terms of what type of activity to engage in while vacationing, as well as analyze the major indicators of the state of development of tourism at resorts within Krasnodar Krai [12, 13, 15].

Amid the globalization of tourist business in Russia and around the world, there is an increase in the role of a resort area, which is not just a locality with unique natural resources and characteristics and advantages for conducting tourist business, compared with other areas, but an entity that uncovers the significance and attractiveness of producing, distributing, and consuming establishments, their potential and needs for domestic and international tourism entrepreneurs [14].

The effectiveness of promoting this potential to the tourism market and pushing forward business communication processes is, in large measure, determined by market entities using the philosophy and tools of marketing. This raises requirements for assessing the competitive advantages of territorial formations, which act as an entity in the investment market and the goods and services market and are attractive in terms of organizing and conducting entrepreneurial activity and business in a specific region.

Sochi is truly unique: it is not like any other maritime resort around the world. This shows up in many aspects, from the history, so unusual for a major resort, of the development of the USSR's principal recreation center, which was virtually closed for foreign tourists, to its natural and tourism resources. Indeed, probably no other resort is capable of combining in itself all types of territorial recreation systems. Sochi does. It can be positioned as a recreation-curative (due to its highly rich hydro-mineral base and famous curative Matsesta waters), a recreation-fitness (due to its mild subtropical climate, clean air, and beaches), a recreation-educational (due to its ancient stations and exotic nature), and, thanks to the 2014 Olympics, a recreation-sports resort.

Sochi's resort season lasts for 5 months – June through October. The ski season in Krasnaya Polyana is 6 months long – December through May; it is the busiest during the period from January to April. The average annual room occupancy rate in the Sochi market of lodging facilities is

36–42 %; during July's second decade the average occupancy rate is 95–97 %; in August it is 86–92 %; in September it is 72–79 %. During certain weeks in the summer months, as well as during the Christmas, New Year's, and May holidays, the occupancy rate reaches 100 %. The active development of the resort is impossible without a well-oiled hotel infrastructure, for revenue from tourism accounts for 80 % of the city's budget [10].

The development of the Krasnaya Polyana ski resorts has cleared the seasonal differences in Sochi tourism, which from, an economics standpoint, used to tangibly limit the sector's contribution to the city's economy. In winter time, a substantial portion of the facilities would be engaged only partially, while the seasonal closing of recreational centers and vacation hotels would increase the hidden unemployment rate among the local population. One of the overriding objectives in the Olympic project was to change the situation fundamentally.

In addition to climatic factors facilitating the development of tourism activity, the city is distinguished by a set of natural sights used actively in excursion activity. Such objects include the Orekhovsky, Agursky, Zmeykovsky, and Samshitovy falls, the Narzan spring, the Matsesta waters, and Mount Akhun. All these and many other sites are unique and highly attractive natural monuments. Besides, tours of these places are of an educational nature, with a lot of interesting information not only about the natural characteristics of these picturesque places but their cultural/daily life and ethnographic history.

Sochi's crucial natural resources include its valuable hydro-mineralogical base. Currently, there are 6 mineral water and curative mud deposits in use in the city. In all, the city has explored over 200 hydro-mineral water sites with total reserves of 13,504 m³ per day.

Sochi's well-developed city parks are a significant natural/anthropogenic resource. They vary by area, function, and time of origin. Parks occupy the maximum area in Khostinsky District, although, if you correlate the parks' area with the district's total area, Adler District has the maximum indicator.

During the period from August 1, 2014 to February 28, 2015, the authors conducted an integrated study into the degree of attractiveness of the resort-city of Sochi, which included a comparative analysis of its current competitiveness in the hospitality market. The study aimed to help come up with an effective marketing strategy for attracting visitors and smoothing over the seasonal fluctuations in inbound travel to the resort.

The study method: a comprehensive questionnaire survey.

The number of respondents: 500 individuals.

The study venue: lodging facilities within Sochi's Central, Khostinsky, Adler, and Lazarevsky districts.

In the beginning, the authors identified the most attractive excursion sites with a view to assessing the degree of primary attractiveness and evaluating the "image", or notions, of the resort formed in the minds of visitors based on their sensuous perception of the destination.

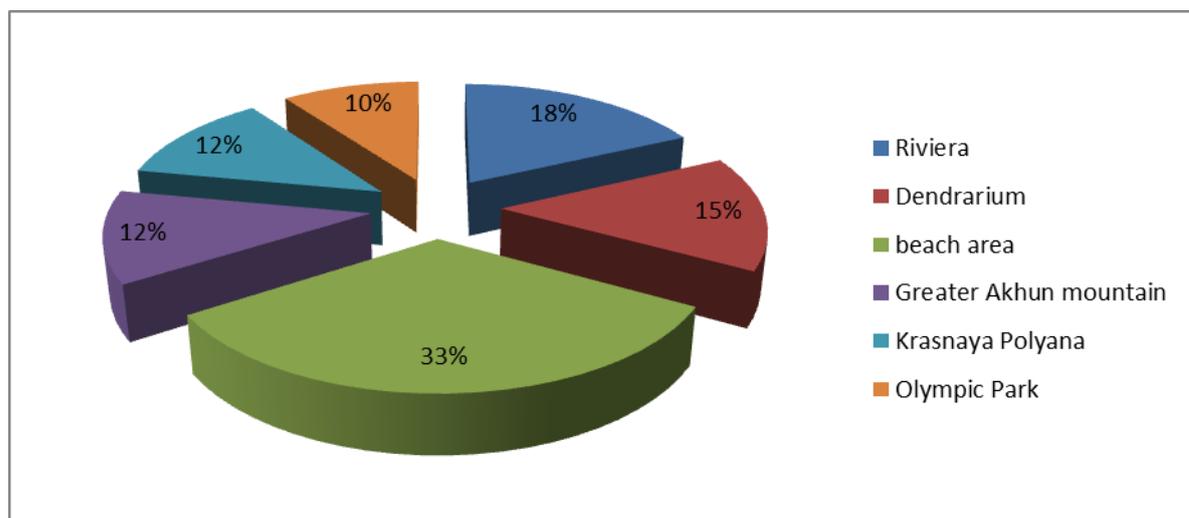


Figure 1. The most popular places to visit in Sochi

Thus, based on the survey results, the most attractive sites visited on a regular basis are the Riviera and Dendrarium parks, the beach, the Greater Akhun mountain, the Krasnaya Polyana ski resort, and Olympic Park (in the Imereti Valley) as a new site. That is, some of them are a must to visit based on the public opinion formed a long time ago, while others arouse a lively interest in the city’s visitors but need promoting and marketing.

It is worth noting that currently one of the factors in smoothing over the seasonal fluctuations in Sochi’s tourism business is event tourism, which is a great way to relax, receive lots of unexpected impressions, and learn something new. Today Sochi has the potential to be not just a major resort city but a true center of event tourism. You can enjoy not just a unique combination of sea and mountains in Sochi, which lets you either relax on the beach or have fun skiing, but also take advantage of the opportunity to attend and take part in events that take place in the area.

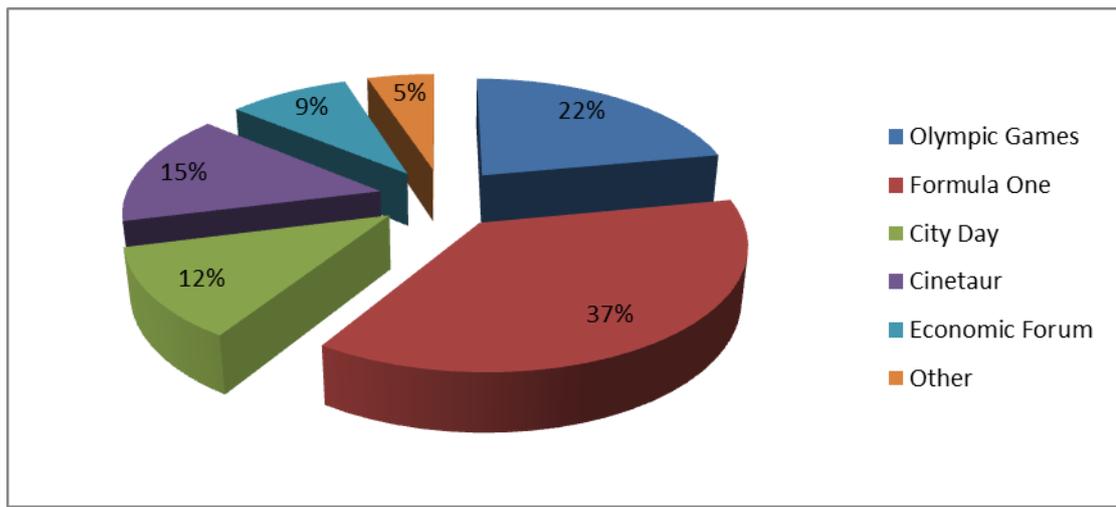


Figure 2. Sochi’s most attractive events

Thus, the survey revealed that the most vibrant event was, of course, the XXII Winter Olympic Games, the rest including the Formula One Russian Grand Prix (October), City Day and the opening of the resort season (May), the Russian film festival “Cinetaur” (June), and the international economic forum “Sochi” (September). For Sochi, the development of event tourism is an extremely topical issue also as an action guide in competing for tourists, since it is inexhaustible in content in this region. Sochi being chosen as the host city for the Olympics and its preparation for the event definitely proved a powerful stimulus for the development of this resort region.

The authors’ study identified the following characteristics of the structure of Sochi’s tourism flow: young families without children (46 %), young families with one child (26 %), families with two or more children (9 %), middle-aged families (7 %), retired persons (12 %).

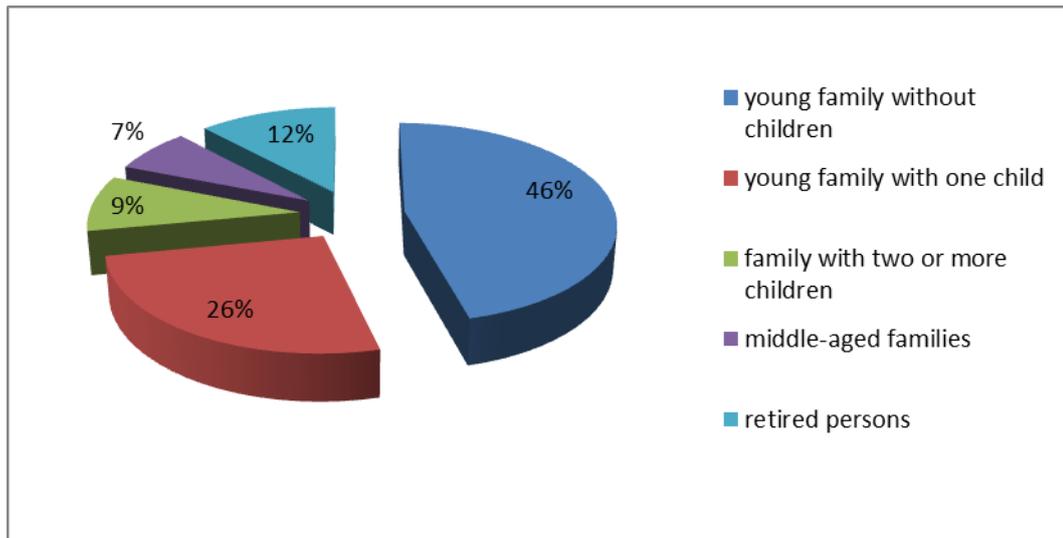


Figure 3. The structure of Sochi's tourism flow

To investigate into preferences in the choice of lodging facilities across Greater Sochi, the authors conducted a questionnaire survey to determine which types of facilities are popular with the city's visitors.

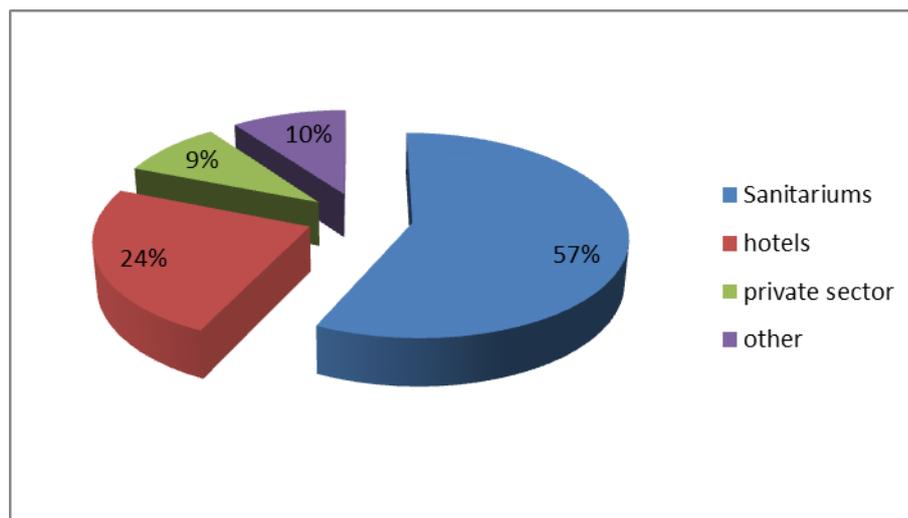


Figure 4. The structure of distribution of tourists across lodging facilities

Out of 500 respondents, the majority elected to stay in Sochi at sanitariums (57 %), hotels (24 %), the private sector (9 %), and other lodging facilities (10 %). Unfortunately, the quality of services provided at the city's lodging facilities hardly meets international standards. Therefore, most of the respondents consider as the maximum efficiency in Sochi not the quality of service but the possibility of improving their health at Sochi's sanitariums. Most of the respondents noted a high level of health improvement medicine at the resort, even compared with recognized international resorts like the Karlovy Vary and Baden-Baden spa resorts. Vacationers are also quite satisfied with pricing policy on sanitarium-resort services.

Hotel accommodation was ranked only second by the respondents (24 %). Unfortunately, almost everyone pointed out drawbacks in the level of hotel service, even at 5-star hotels that belong to international hotel chains. Over the last several years, Sochi has been actively built up and developing its hotel framework, attracting to the local market a number of top international hotel business entities to ensure the European level of service and comfort for the city's visitors. Today, hotel business in Sochi, as well as Krasnaya Polyana, features brands like Radisson, Hyatt,

Pullman, Swiss Hotels, Mercure, Park Inn, Tulip Inn, Sport Inn, Heliopark, Marriott, Rixos, Solis, Russky Dom, Azimut, etc.

The private sector was ranked third (9 %) by the popularity of lodging facilities. Here, of course, the major factor is the price (statistically, savings are about 50 % compared with similar hotel rooms). What draws tourists to the private sector is attractive prices, as well as the absence of a fixed hotel schedule and the opportunity to relax any time you like. Some of the respondents stated that they are ready to put up with the absence of service as long as there is free access to the resort's main attraction – the beach area. Respondents also mentioned some of the other advantages of this type of lodging, like: the opportunity to relax in seclusion, silence, and quiet (something you often do not get when staying at a hotel); the opportunity to plan your time independently; the availability of a fitted-out kitchen and all necessary household appliances, which ensures home-like comfort.

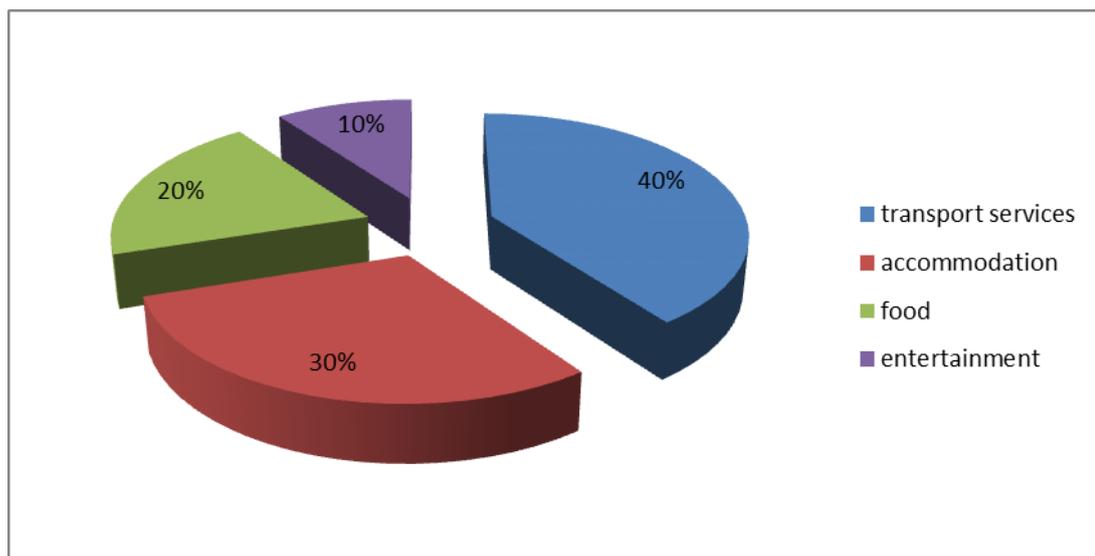


Figure 5. The structure of expenditure by visitors to the city of Sochi

An important role in fostering the region's attractiveness is also played by the scale of visitor expenditure at all stages of the trip. The tourism industry is known to have a unique structure which consists of several separate elements and includes various areas of service for tourists – transport, lodging facilities, public catering, excursion service, commerce, community service facilities, and much more.

As part of the study, the authors had to determine the structure of visitor expenditure during the post-Olympic period, when there has been put in place all relevant infrastructure for the effective development of tourism, handling large tourist flows, and streamlining the various dimensions and types of tourism.

The survey results revealed the following: transport services ranked first in terms of one's total expenditure for the trip (40 %), i.e. the cost of tickets accounts for quite a sizable share of one's total expenses. This is the only negative factor affecting the choice of Sochi as a getaway at present. The city, despite its international status obtained after the Winter Olympics, has not made it into the charter air-flight grid. And there is really no stimulus for road transport and airline companies to reduce prices. "Suffering" the most, according to respondents, is the Moscow-Sochi-Moscow route (16,598 rubles being the average ticket price in 2015), for which prices go up three times in "high-demand" periods, while in peak periods, such as during the holding of the International Economic Forum or Formula One, prices can jump up to eight times. The only way out of the current situation is creating an extensive network of charters connecting cities in Russia and Central Europe with Sochi.

Respondents ranked accommodation second (30 %). Up to 80 % of respondents considered the cost of accommodation as reasonable and acceptable, which can be viewed as one of the elements of attractiveness (Figure 6). Note that those staying at sanitariums found that that full

board and lodging and sanitarium-resort treatment have a more-than-reasonable price-tag, for three meals daily included in the cost of the package come at quite an acceptable price compared with what you get at city cafés and restaurants.

Among their major complaints, respondents listed excessive expenditure on food (20 %) and entertainment (10 %): prices being higher than European (the average bill being 1,000 to 1,200 rub.), the quality of service being quite low, and the roster of services offered being too limited. That said, the entertainment industry proper did not draw negative reviews from respondents either in terms of service or pricing policy, while the limited number of new exciting entertainment facilities was listed as a concern.

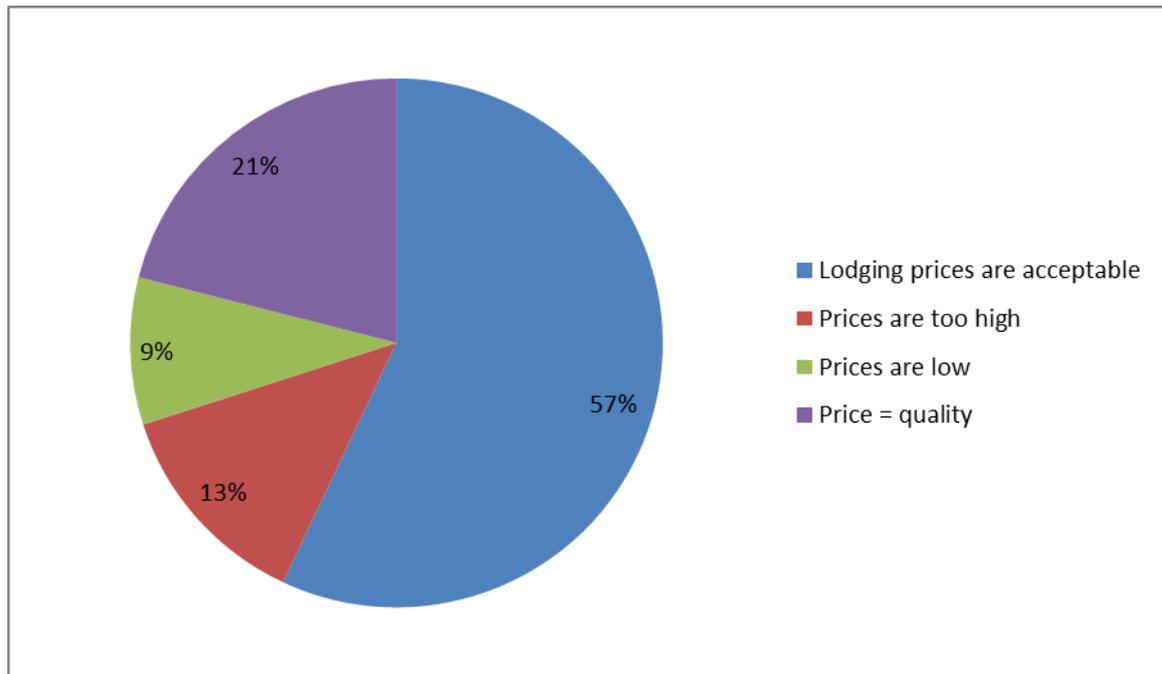


Figure 6. An assessment of the degree of objectiveness of the cost of staying at lodging facilities in Sochi

And that is quite a significant consideration when it comes to attractiveness, for the entertainment industry is among the major stimuli for tourism, as most tourists come over to get new, unforgettable impressions and positive emotions. The truth is that just two new services have joined the excursion roster: tours of Olympic facilities (“In the Wake of the Olympics”) in Krasnaya Polyana (an alpine cluster that incorporates Sky Park, new chairlifts, new hotels, and entertainment complexes) and in the Imereti Bay (a littoral cluster that consists of Olympic Park, major Olympic sports facilities, and the “Sochi Park” theme amusement park).

Today, we can only presume that we will see an increase in the share of vacationers with budget expenditure in the structure of tourism to Sochi, for there are no official data on the structure of tourist expenditure through the example of the resort city of Sochi [9].

The survey’s summarizing point was exploring the general picture which reflected the main elements of Sochi’s attractiveness during the present period (Figure 7).

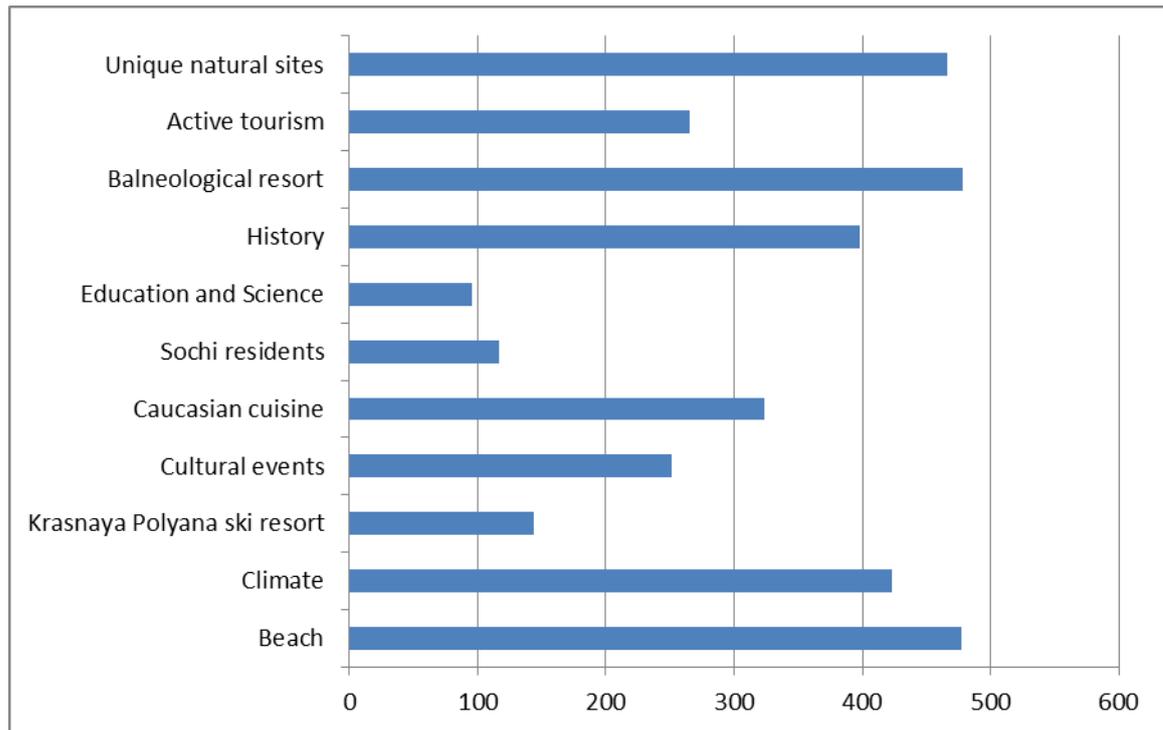


Figure 7. The main elements of Sochi's attractiveness

Respondents were asked to determine which main elements, in their opinion, are the most attractive to them in terms of the choice of a getaway. Thus, the most important, of course, were the Black Sea (477 respondents, 95.4 %), the climate (423 resp., 84.6 %), the Krasnaya Polyana ski resort (144 resp., 28.8 %), significant cultural events (251 resp., 50.2 %), the original Caucasian cuisine (324 resp., 64.8 %), the hospitality of the city's residents (117 resp., 23.4 %), educational institutions (96 resp., 19.2 %), the city's rich history (398 resp., 79.6 %), balneological resources (478 resp., 95.6 %), active tourism (265 resp., 53 %), and the area's unique natural sites (466 resp., 93.2 %).

Conclusion

The development of the tourism industry is a priority for the Black Sea coast of the Russian Federation and the city of Sochi, in the first place, whose development was given a powerful boost by the XXII Winter Olympic Games staged in February 2014; immense funds were invested here in the area of development of the region and its infrastructure. Any destination that operates as an economic system needs to embark on a path of sustainable and effective development and become competitive, when its establishments (lodging facilities, food outlets, transport companies, etc.) become fully aware of the importance of creating a highly attractive tourism complex for the region's economy and start implementing a harmonious policy of development of their enterprises and coordinating mutual economic interests with a view to expanding their potential for development and attracting tourist flows [1].

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Deepening Cooperation in the Black Sea Region: IBSU Project Experience

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Abstract

The article shares the experience of two-year project within Black Sea Basin Joint Operational Programme. Five Universities from four Black Sea region countries were involved into the project. Based on conducted surveys, statistical analysis of the results are done. Huge potential of such a projects is underlined.

Keywords: project, experience, Black Sea region, university cooperation.

Introduction

In today's unstable world when conflicts spread from region to region, it is very important to have human contacts to break through distrust and to keep peace and prosperity inside the country and in the region. Higher education institutions are among the key players in providing these basic values. Education should help students to acquire cosmopolitan perspectives and values needed to attain equality and social justice for people around the world. Students also acquire the knowledge, skills, and values needed to function effectively within their cultural communities, nation states, regions, and the global community [1].

For emerging and developing countries, the EU expertise has been a beneficial source for building platform for people-to-people communication and dialog. The EU programs in higher education such as Tempus, Black Sea Basin Joint Operational Programme, etc., are important priority for cooperation activities with the neighbouring countries and the countries within its wider vicinity. The programs support modernisation of higher education, as well as they promote university cooperation, sustainable university partnerships, and enhance mutual understanding between the academic worlds of the European Union and the Partner Countries [2].

Georgia shows one of the highest results of higher institutions involvement in the EU programs. Particular, 49% of Georgian universities have been involved in Tempus projects [3].

Some of the European projects are focused on the Black Sea region cooperation. One of successful example is "University collaboration network at the Black Sea – UNIVER.SEA-NET" project, in the framework of Joint Operational Programme "BLACK SEA BASIN 2007-2013".

To evaluate the results of activity within the project, three structured questionnaire surveys were conducted. The surveys' results have been encoded in the SPSS program.

Project contents and objectives

Five Universities from four Black Sea region countries were involved into the project. Particularly, beneficiary of the project was Andrei Saguna University of Constanta (Constanta, Romania) and the following universities – International Black Sea University (Tbilisi, Georgia), Academy of Public Administration under the President of the Republic of Moldova (Kishinev,

Republic of Moldova), Istanbul Aydin University (Istanbul, Turkey) and Karabük University (Karabük, Turkey) – participated as partners.

The duration of the project was 24 months starting from March, 2013.

The overall objective of the project was to promote exchange of educational values and experiences between universities in partner countries through joint educational program and network. The project aimed on creation of virtual community within which the universities would exchange good practices, publications, and courses. These activities created natural framework for a dialog between students and academic staffs of different countries with different culture and religion.

Evaluation of the project main activities

These aims were successfully achieved through project activities. Specifically, in the course of the project two workshops were held. The first workshop was held in Romania (in Constanta) on September 12-14 of 2013 and the second was held in Turkey (Karabük) on October 24-26 of 2013. Students and lecturers met and discussed the ways to promote common educational values and to capitalize regional identities (<http://univer-sea.net/online-library.html>). The participants focused attention of academic community and public on profound and long-lasting historical and cultural connections, which were established in the Black Sea region throughout the centuries. They argued the urgent need of creation of foundation of common cultural environment in the region. The workshops contributed to the creation of the background for stronger social and cultural relations among communities, to the promotion of development of educational network among institutions in order to support social and economic development of region countries.

As workshops result, brochure “*White paper of good practices within the common educational programs*” was written and published. The book describes the existing educational system in the partner countries – Romania, Turkey, Moldova, and Georgia, and shares good practices in partner countries [4].

The next project activity was aimed on widening the project horizon by involving new partners. The International Conference in Istanbul on October 9-11 of 2014 demonstrated strong desire of academic community of partner countries to dialog in order to achieve mutual understanding and respect for cultural and religion diversity among neighbors. Georgian delegation included official representative of 13 Georgian universities located in Tbilisi and Georgian regions (particular, Batumi, Telavi, Gori, Zugdidi). Collaboration Protocols were signed by the universities.

One of the most important goal of the project was to develop common educational programs and courses for common cultural and educational values promotion. In November - December of 2014 online classes were delivered. Nine lectures from project partner universities delivered lectures for four modules:

Module 1: Multiculturalism & Identity (Karabük University, Turkey)

Module 2: Intercultural Communication (Moldova University)

Module 3: Conflict resolution (Andrei Saguna University, Romania & IBSU, Georgia)

Module 4: Social Entrepreneurship (Istanbul Aydin University).

Urgent topics (such as “Intercultural Communication”, “International Conflicts and Conflict Resolution”, “Social Entrepreneurship”, “Democracy and Democratization”, “Multiculturalism”, etc.) and interesting contents attracted students and make the courses very popular among the students (<http://univer-sea.net/online-library/courses.html>). 104 students from 8 Georgia universities were registered for online course modules, 22 of them wrote Final project papers and were awarded with Certificate of Completion. 18 students received Certificate of Appreciation in five different nominations. The top five project authors from International Black Sea University, I. Gogebashvili Telavi State University, Gori State Teaching University, Guram Tavartkiladze Teaching University, and Shota Meskhia State Teaching University of Zugdidi were selected to undertake one-month internship at Karabük University and Aydin University in Turkey.

At the end of the online course, the feedback form was sent through e-mail to 203 students involved in the project. Among them 150 students finished the course and 117 students filled-in the feedback form, which means that response rate was 78 percent that is quite sufficient. The results of the survey are shown in Table 1.

Table 1: Students' satisfaction regarding the online activity on the UNIVER-SEA.NET platform

Criteria	Number of respondents	Maximum Points	Mean Score	Standard Deviation	Mode	Number of students who evaluated with	
						Maximum points	Minimum points
Rate of the online courses	117	10	8.89	1.31	10	46	0
Rate of the way in which the courses were developed	117	5	4.31	0.71	4	51	0
Rate of the quality of the lecturers' performance	117	5	4.31	0.77	5	54	1

Thus, evaluation of results shows that great majority of participants were satisfied with online course module organized by the project on the UNIVER-SEA.NET platform, mostly with the quality of the online courses. The result showed that students' satisfaction rates are almost close to the expected values.

21 students, participants of the Internship were asked separately to rate different activities, on a scale from 1 to 4, where 4 represents the highest level of satisfaction and 1 the lowest, depending on their perception of the activity. The response rate was 100 %. The results of the survey are shown in Table 2.

Table 2: Students' satisfaction regarding internship on the UNIVER-SEA.NET platform

Criteria	Number of respondents	Maximum Points	Mean Score	Standard Deviation	Mode	Number of students who evaluated with	
						Maximum points	Minimum points
Rate of the information provided prior to the Internship programme	21	4	3.9	0.6	4	19	0
Rate of the documentation provided prior to the Internship programme	21	4	3.95	0.22	4	20	0
Rate of the transfer to the meeting places	21	4	3.95	0.22	4	20	0
Rate of the content of programme	21	4	3.86	0.36	4	18	0
Rate of the logistic preparation and organization of programme	21	4	3.95	0.22	4	20	0

Rate of the communication between the coordinator of the project and the students	21	4	3.8	0.4	4	17	0
Rate of the quality and usefulness of presentations and other materials provided during the lectures	21	4	3.95	0.22	4	20	0
Rate of the usefulness of the social events and trips.	21	4	4	0	4	21	0
Rate of the duration and respecting of the timetable in the programme	21	4	3.8	0.4	4	17	0
Rate of the quality of the catering services	21	4	3.7	0.46	4	15	0
Rate of the hotel or dormitory quality	21	4	3.86	0.49	4	19	0
Rate of the communication between the students and the project team	21	4	3.71	0.56	4	16	0
Rate of the enrollment of the participants in activities and discussion	21	4	3.95	0.22	4	20	0
Rate of the communication and interaction between students of different countries	21	4	3.8	0.6	4	19	0

Thus, evaluation of results shows that great majority of the internship participants are satisfied with overall quality of the program and, in particular, with organizational aspects, communication between organizers and participants, materials provided and the activities offered in the frame of the internship.

In March of 2015, the Final Conference of the project took place in Constanta, Romania, under the organization of the „Andrei Şaguna" University. Conference participants summarized the importance and benefits of the project. The feedback form was sent to the participants through e-mail and was filled-in by 60 of participants out of total 91, which means that response rate was 66 percent that is acceptable. The results of the survey are shown in Table 3.

Evaluation was conducted using the scheme:

- Very Good/Very Important - 5;
- Good/Important - 4;
- Medium/More or Less Important – 3;
- Bad/Less Important – 2;
- Very Bad/Not Important – 1.

Table 3: Participants' opinion regarding the Istanbul International Conference

Criteria	Number of respondents	Maximum Points	Mean Score	Standard Deviation	Mode	Number of students who evaluated with	
						Maximum points	Minimum points
The quality of the conference	60	5	4.58	0.62	5	39	0
The level of importance of the discussed topics	60	5	4.4	0.64	5	29	0

Thus, evaluation of results shows that great majority of participants were highly impressed with the Istanbul International Conference organized within the project, mostly with the quality of the conference. The result showed that participants' satisfaction rates are very close to the expected values.

The project results

For Georgian universities Black Sea network can scarcely be overestimated. The positive role of the project can be summarized as follows. "University collaboration network at the Black Sea – UNIVER-SEA.NET" project

- supports the dissemination of common European values that are especially important for partner countries and for Georgia, in particular,
- encourages friendship among the cultures and establishment of cultural links among participating countries,
- promotes a dialogue between the education stakeholders through establishment of strong network and partnership among the participating institutions,
- intensifies accumulation process of information and knowledge in education field through sharing the best practice,
- encourages staff and student mobility,
- increases the opportunities of capacity building and development at student as well as staff level,
- helps to accumulate international project management know-how and to get involvement in EU projects,
- improves multicultural and communication skills of the project teams,
- provides the IBSU team and staff with a broader vision of the educational situation in EU countries and offers invaluable expertise in the ability to compare EU and Georgian present and future education programs,
- increases recognition and credibility of each partner and particular, IBSU at international level.

Conclusion

The project "University collaboration network at the Black Sea – UNIVER-SEA.NET" reveals an example of a successful story and a source of inspiration of further expanding of international network and future cooperation. During two years students and academicians of five universities from four countries intensively worked together. We realized that the existed differences in religion, culture, traditions are not barriers for mutual understanding and respect. The project built platform for future communication and cooperation not only among partner universities but all universities involved into the project. We do recognize huge potential of such activity.

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