© European Researcher, 2013

EUROPEAN RESEARCHER

2013

№ 6-2

ЕВРОПЕЙСКИЙ ИССЛЕДОВАТЕЛЬ

2013

№ 6-2

C O N T E N T S

Physico-mathematical Sciences

Historical Sciences

Economic Sciences

Philological Sciences

Cultural Studies

Physico-mathematical Sciences

Физико-математические науки

Dependence of Synchronization Coefficient Changing on Izhikevich Neuron Model After-Spike Reset Parameters for Ascending Information Flow in Cortical Column

[1] Ruslan M. Yatsiuk
[2] Mihail V. Kononov

[1] Taras Shevchenko National University, Ukraine
Glushkova Street 2, Kyiv
PhD student
E-mail: yatsiuk.ruslan@rambler.ru
[2] Taras Shevchenko National University, Ukraine
Glushkova Street 2, Kyiv
PhD (physical and mathematical), Assistant Professor
E-mail: m_v_k@univ.kiev.ua

Abstract. The synchronization of neurons in cortical column for ascending information flow is considered. Graphics of the synchronization coefficient dependence on different variations of Izhikevich model parameters of after-spike reset were constructed. The raster plots were constructed for visual study of synchronization. Corresponding diagrams were plotted for the opportunity to compare the synchronization coefficient on different layers of cortical column.

Keywords: neuron dynamics; synchronization coefficient; cortical column; ascending information flow; raster plot; neuron modeling; Izhikevich model; after-spike reset parameters.

Problem statement. Researchers, who practice various specialties, such as biophysics, neurophysiology and medical informatics, are often interested in the issues of converting signals and information transmission in nervous system. Discovering the principles of representation and transformation of information in the human brain, depending on the architecture of its neural networks, are highly relevant research directions of modern science. Because of the complexity of setting real experiments, building computer models of neural networks plays very significant role in this process [1].

Analysis of recent researches and publications. One of the leading trends in modern neurobiology, neurophysiology and neuropsychology is a study of cognitive functions of human brain. One of the approaches of studying the processes occurring in such system is a use of dynamic models of neural networks of brain [2, 3]. The basic structural and functional unit of the cerebral cortex is a cortical column, i.e. vertically arranged rows of neurons linked predominantly with vertical connections [4, 5]. The shape of cortical column is still not fully defined, so each researcher chooses it at its own discretion - column, cylinder, cone, barrel or band, etc., the main thing is the vertical organization of internal connections. Cortical column passes through all layers of cortical cells.

Recent studies show that the implementation of many cognitive functions, such as the integration of features in a character, attention, perception, memory, are realized not only by modulating the level of neuronal activity, but also as a result of synchronization of neuronal activity between different brain structures [6].

The key role in the perception, selective attention and working memory is played by synchronous neuronal discharges which are recorded in various brain structures (thalamus, sensory systems, central olfactory cortex, neocortex). Synchronous neuronal activity supports the coordination of the locomotors system and provides life rhythms like breathing. On the other hand, the presence of synchronization is a sign of pathological abnormalities [7]. Disorders of the mechanism of generation of synchronous oscillations are one of the symptoms in patients with schizophrenia [8].

The purpose of article. The synchronization of neural network with the architecture of communications for ascending information flow is investigated. The neuron behavior is described by the Izhikevich model. The change of the synchronization coefficient, based on changes in neural activity, from model parameters of after-spike reset in cortical column is investigated.

Results and discussions. The human brain is a collection of cells (neurons) that communicate with impulses. The brain is based on a continuous process of formation and destruction of nerve connections. Nerve connections provide functional interaction between neural ensembles located in different parts of the brain. It is known that synchronous neural activity suggests the exchange of information between neurons and groups of neurons and it also suggests the establishment of functional connections between them. That is why the study of the structure of neural networks is one of the priorities of biophysics.

The homogeneous neural structure, i.e. a network in which all elements are identical and have the same neural connections, is investigated in this work. The studied neural system is fully connected, i.e. the system in which each element of the next layer takes synaptic current from all the neural elements of the previous layer and is connected to all neurons in its layer. The hierarchical structure of the network that was investigated in our work is shown in Fig. 1.
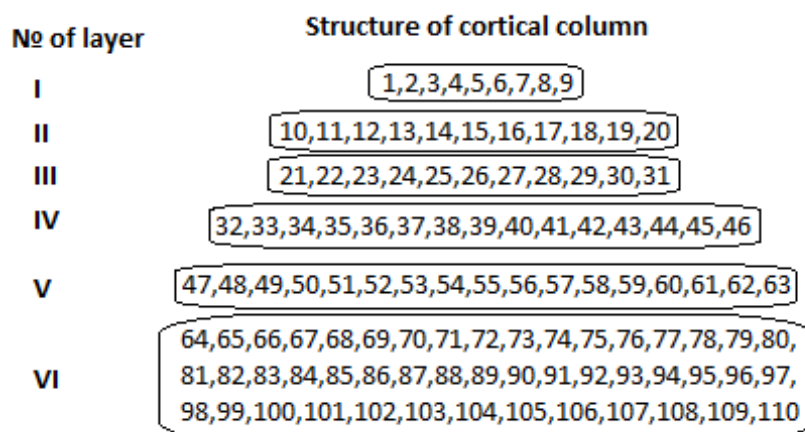
Fig. 1.The hierarchical structure of investigated network

To describe the neural element for such morphology network the mathematic neural model of Izhikevich was used. The neural model of Izhikevich is a two-compartment model that contains an additional requirement for cell membrane discharge:

$$\frac{dv}{dt} = 0.04v^2 + 5v + 140 - u + I, \quad \frac{du}{dt} = a(bv - u),$$

$$v \leftarrow c, u \leftarrow u + d \text{, if v>=30 mV,}$$

where v and u are the dimensionless membrane potential and membrane potential recovery variables respectively; a, b, c and d – dimensionless parameters. The variable u simulates the activation of ionic K^+ currents and the deactivation of ionic Na^+ currents and provides negative feedback to v. Variable I simulates external currents. Various choices of the parameters result in various intrinsic firing patterns, including those exhibited by the known types of neocortical and thalamic neurons [9].

The route of ascending information flow investigated in this work is displayed in Fig. 2. Information from the lower column always comes to the fourth layer - the main input layer. Then the cells of the fourth layer send projections up to the second and third layer inside the column, and then these layers are submitted to the input layer synapses of higher areas. In this way the information flows up to the hierarchy.
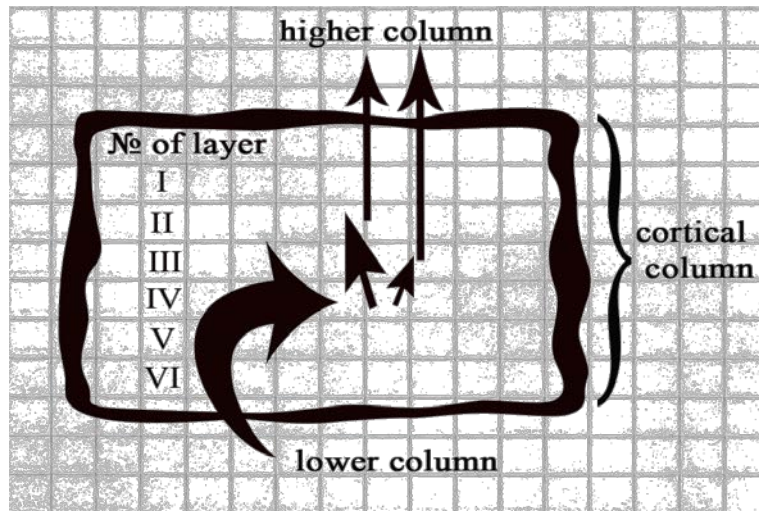
Fig. 2. The ascending information flow

From [10] the parameter *c* describes the after-spike reset value of the membrane potential *v* caused by the fast high-threshold K^+ conductance. A typical value is *c=-65 mV*. There was investigated the synchronization coefficient changes dependence on changes of parameter *c* for the whole cortical column (Fig. 3), and the diagram of layer dependence of synchronization coefficient on parameter *c* was constructed (Fig. 4).
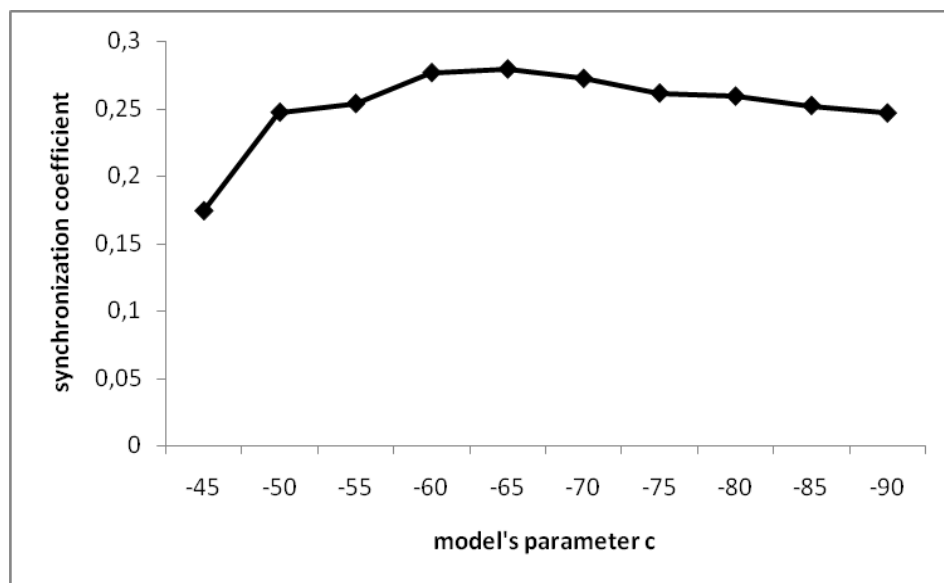
Fig. 3. Dependence of synchronization coefficient on parameter c
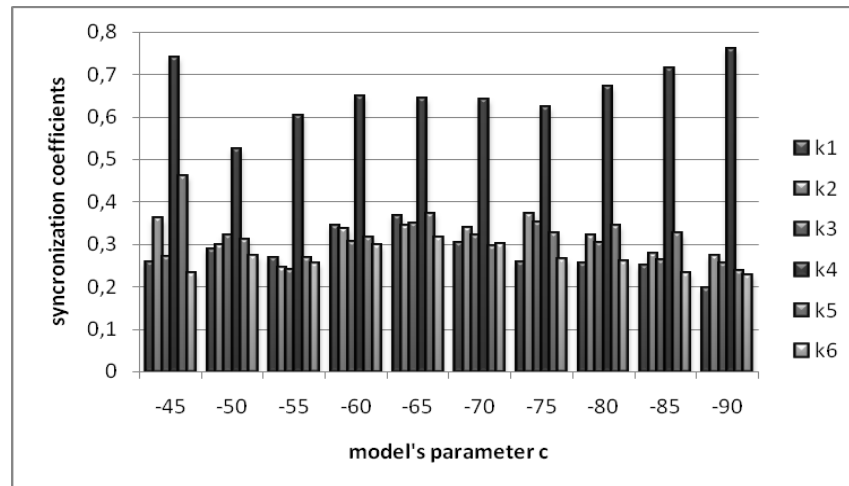
Fig. 4. Layer dependence of synchronization coefficient on parameter c

On the graphic of the synchronization coefficient dependence on parameter *c* we can see that values change fluently within *15%*. At *c=-65mV* the synchronization coefficient reaches the maximum - *k=0.279*. From Fig. 4 we can see the exceptionality of the fourth layer, on which the synchronization coefficient has higher value than on other layers, it changes in the limits of *k=[0.52; 0.76]*. On other layers the value of the synchronization coefficient is close to *0.3*. For *c=-65mV* the raster plot for ascending information flow in the cortical column was constructed (Fig. 5). Neural dynamics looks like *intrinsically bursting* (Fig. 6).
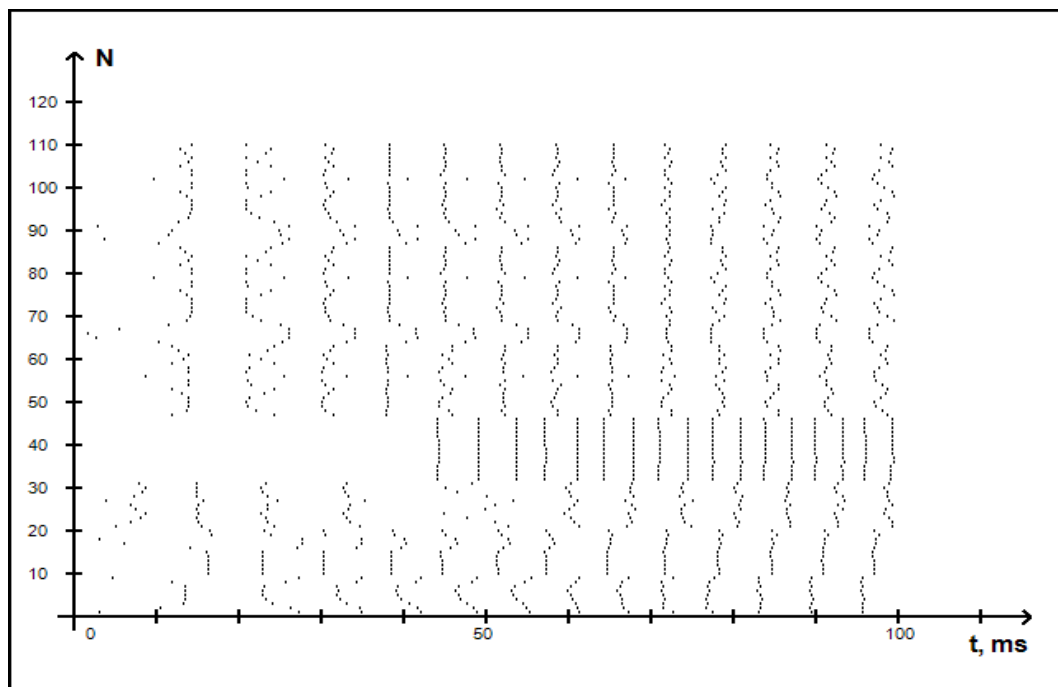
Fig. 5. The raster plot for c= -65 mV
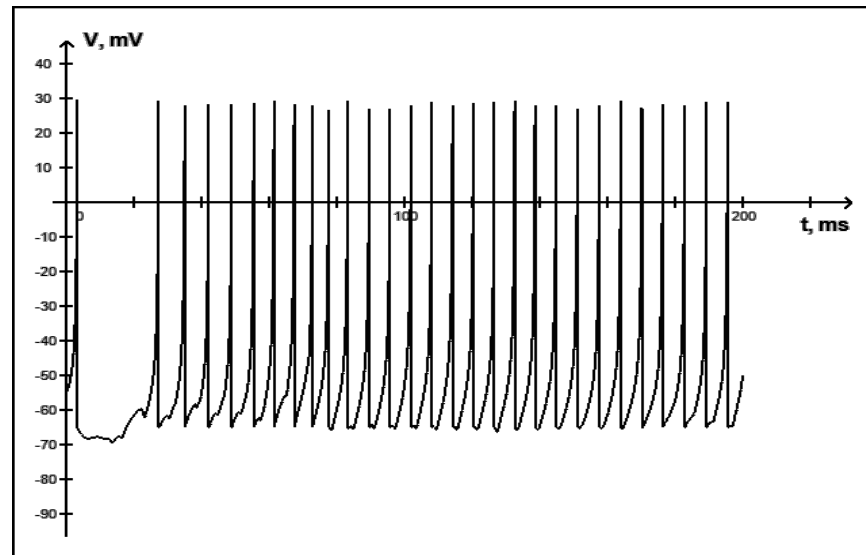
Fig. 6. Neural dynamics for c= -65 mV

From [10] the parameter *d* describes after-spike reset of the recovery variable *u* caused by slow high-threshold Na^+ and K^+ conductance. A typical value is *d =2.* There was investigated the synchronization coefficient changes dependence on changes of parameter *d* for the whole cortical column (Fig. 7), and the diagram of layer dependence of synchronization coefficient on parameter *d* was constructed (Fig. 8).
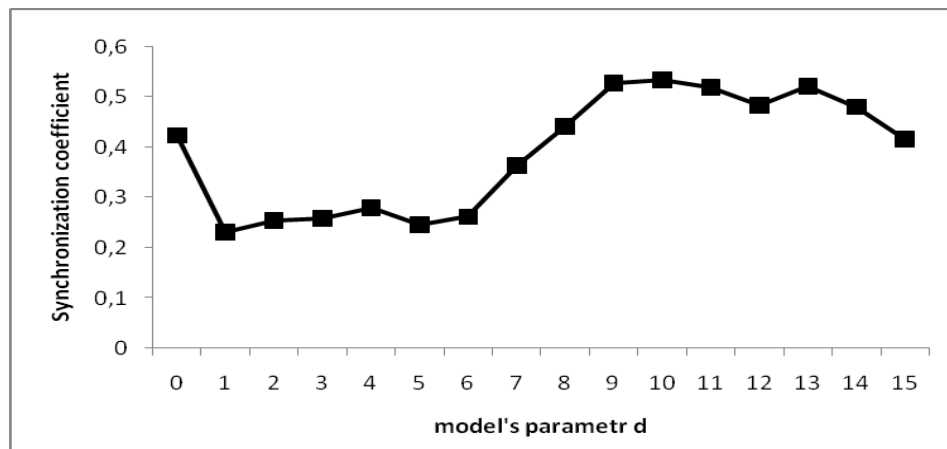
Fig. 7. Dependence of synchronization coefficient on parameter d
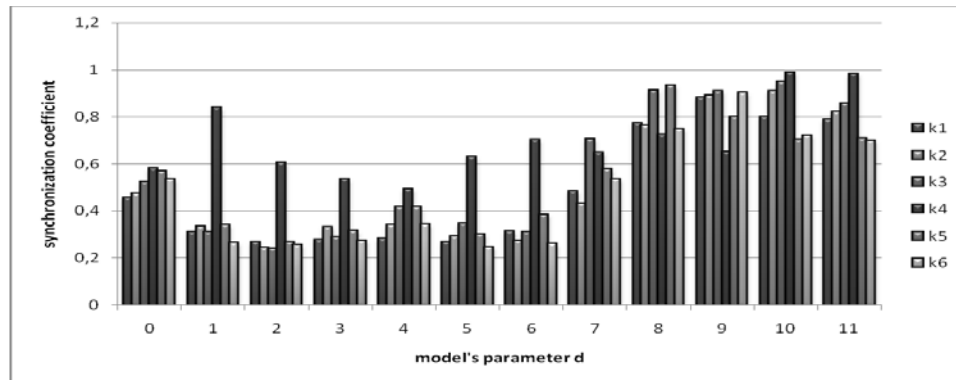
Fig. 8. Layer dependence of synchronization coefficient on parameter d

The graphic of the synchronization coefficient dependence on parameter *d* shows nonlinear dependence. During the previous parameters variations the synchronization coefficient does not exceed *30%,* but at parameter *d* the value of the synchronization coefficient reaches almost 60%. The minimum value of the synchronization coefficient *k=0.23* reaches at *d=1* and its maximum value *k=0.534* reaches at *d=10*. In the diagram (Fig. 8*)* we can also see an interesting situation which differs from previous one. The value of the synchronization coefficient arises with growth of parameter *d* on all layers, including the fourth input layer, on which at d=10 the synchronization is almost 100%. For *d=10* the raster plot for ascending information flow in the cortical column was constructed (Fig. 9). Neural dynamics looks like *regular spiking* (Fig. 10).
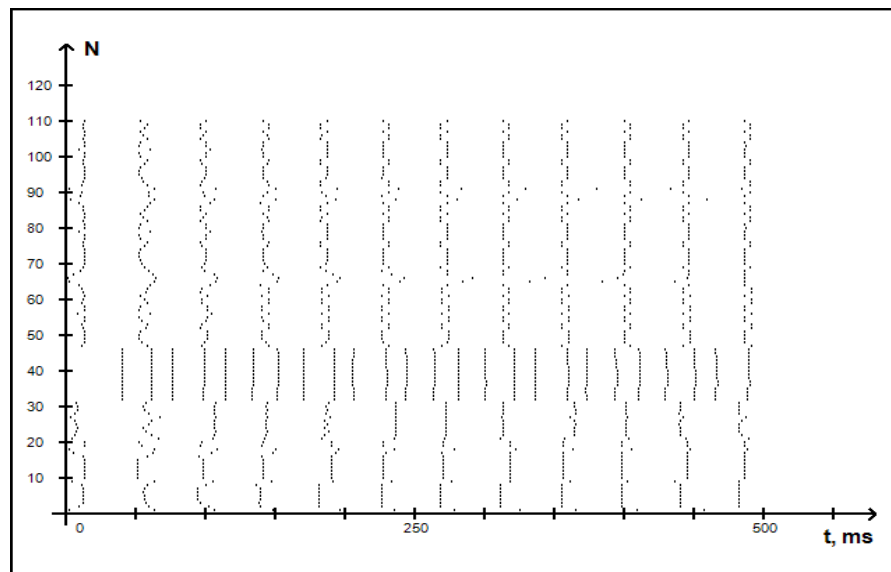
Fig. 9. The raster plot for d=10
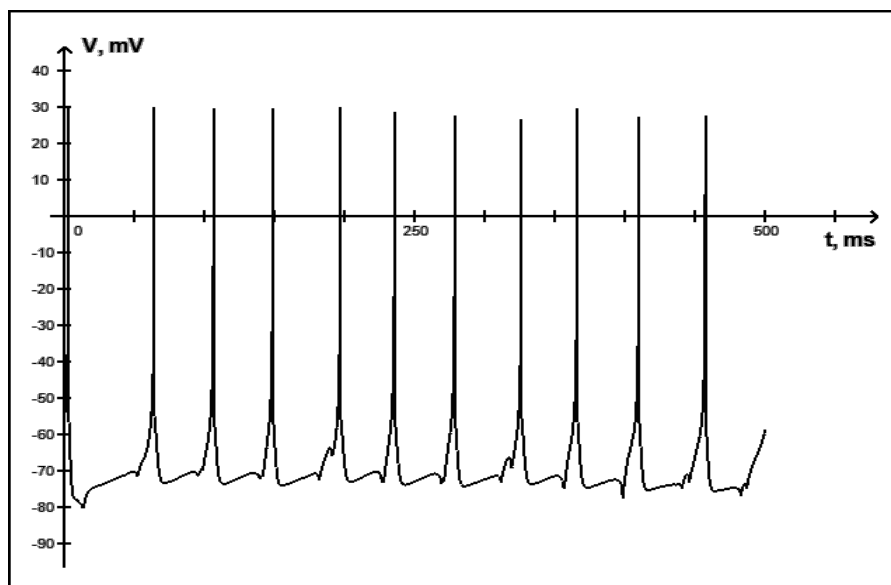
Fig. 10. Neural dynamics for d=10

Conclusions. Using experiment we can see that synchronous regimes arise during variations of Izhikevich model parameters. Researching of synchronization coefficient dependence on changing these parameters showed:

- neurons activity in the cortical column model is changed from the first to the sixth layer;
- the synchronization coefficient reaches its maximum at:
- at the parameter value $c = -65$ the synchronization coefficient $k = 0.279$;
- at the parameter value $d = 10$ the synchronization coefficient $k = 0.534$.
- the minimal synchronization coefficient is at the after-spike reset parameter c, and the maximum value of the synchronization coefficient is at the parameter d.

References:
1. Романов С.П. Кольцевые связи в нейронных структурах и синхронизация как индикатор их патологического состояния // Научная сессия МИФИ - 2002. Ч. 1 Нейроинформатика - 2002. 4-я Всероссийская научно-техническая конференция. Общие вопросы нейроинформатики. Обработка изображений и звука. Нейробиология. Модели памяти. Обработка временных рядов. Клеточные нейронные сети, с. 126–133.
2. Кочубей С.А. Особенности расчета коэффициента синхронизации нейронных сетей // Вісник Дніпропетровського університету. Біологія. Екологія. 2009. Вип. 17, т. 2. с. 55–62.
3. Rabinovich M., Varona P., Selverston A., Abarbanel H. Dynamical principles in neuroscience // Review of modern physics. 2006. Vol. 78. p. 1213.
4. Петров А.М., Гиниатуллин А.Р. Нейробиология сна: современный взгляд. Учебное пособие, Казань: КГМУ, 2012. 109 с.
5. Серков Ф.Н. Электрофизиология высших отделов слуховой системы. Киев: Наук. дум-ка. 1977. 215 с
6. Маунткасл В., Организующий принцип функции мозга: элементарный модуль и распределенная система // Эдельман Дж., Маунткасл В. Разумный мозг. М.: Мир, 1981.
7. Осипов Г.В. Синхронизация при обработке и передаче информации в нейронных сетях. Учебно-методические материалы по программе повышения квалификации «Хранение и обработка информации в биологических системах». Нижний Новгород, 2007. 99 с.

8. Vierling-Claassen D. Modeling gaba alterations in schizophrenia: a link between impaired inhibition and altered gamma and beta range auditory entrainment // J. Neurophysiol. 2008. Vol. 99, N 5. p. 2656–2671.

9. Connors B.W. and Gutnick M.J., "Intrinsic firing patterns of diverseneocortical neurons,"Trends in Neurosci. , vol. 13, pp. 99–104, 1990.

10. Izhikevich E.M. Simple model of spiking neurons // IEEE Transactions on Neural Networks. 2003. 14, №6. P. 1569–1572.

УДК 577.3

Зависимость коэффициента синхронизации от параметров после спайкового сброса модели нейрона Ижикевича для восходящего информационного потока в кортикальной колонке.

[1] Руслан Михайлович Яцюк
[2] Михаил Владимирович Кононов

[1] Киевский национальный университет имени Тараса Шевченко, Украина
Ул. Глушкова, 2, Киев
Аспирант
E-mail: yatsiuk.ruslan@rambler.ru
[2] Киевский национальный университет имени Тараса Шевченко, Украина
Ул. Глушкова, 2, Киев
Кандидат физико-математических наук, доцент
E-mail: m_v_k@univ.kiev.ua

Аннотация. Рассмотрено синхронизацию нейронов для восходящего информационного потока в кортикальной колонке. Были построены графики зависимости коэффициента синхронизации в зависимости от вариаций параметров после спайкового сброса модели Ижикевича. Для визуального отображения картины синхронизации были построены растрограммы. Также были построены диаграммы для сравнения коэффициента синхронизации на разных слоях кортикальной колонки.

Ключевые слова: нейронная динамика; коэффициент синхронизации; кортикальная колонка; восходящий информационный поток; растрограмма; моделирование нейрона; модель Ижикевича; параметры после спайкового сброса.

Historical Sciences

Исторические науки

UDC 93

Post-War Retributive Jurisdiction in Slovakia

Marek Syrny

Matej Bel University, Slovakia
1, Kuzmányho Str., 974 01 Banská Bystrica
PhD (History), Assistant Professor
E-mail: marek.syrny@umb.sk

Abstract. This paper provides an overview of the history of political bases and political party struggle for the realization of the post-war jurisdiction against war criminals and Nazi collaborators in Slovakia. While Slovak democrats tried to judge their war rivals strictly but equitably, communists wanted to judge all real or potential political opponents connected with the war regime. Because the moderate democrats had more influence, results of the Slovak retribution was not so harsh.

Keywords: post-war jurisdiction; war criminals; collaboration; political struggle; Slovakia.

Introduction

Czechoslovakia was disintegrated in March 1939 under the pressure of Germany and with the help of inner conflicts. Autonomous Slovak Republic, strongly bounded to Nazi Germany, was created at Slovak territory. Its policy was controlled by totalitarian Hlinka's Slovak People's Party – so called Ludaks. Ludak regime of Slovak Republic integrated the elements of traditional Slovak nationalism or Christianity, but also foreign fascist and Nazi models/elements. In the 1944 the Uprising against the regime started. It started unscheduled already at the end of August 1944, when Germany decided for military occupation of Slovakia just in case, that it will not join the Allies. The Uprising, which was politically led by the Democrats and the Communists, supported Czechoslovakia, but demanded federation after the War. However after two months the Uprising was defeated. Since autumn 1944 Slovak Republic was factually occupied by Germany, although German bodies officially allowed Ludak quislingite institutions to work. German army was gradually pressed by Red Army since the end of 1944. Czechoslovak statehood started to be restored beyond the front and Slovakia became its part again.

Shortly after the end of World War II the trials with war criminals of Nazis and their collaborators, citizens of particular states, started in several European countries, which were occupied, or under the influence of Germany. Considering the particularity of the crimes of World War II, the crimes, which were not defined by the law, were trailed on principle of retroaction. For this reason specific forms of courts were established in some countries. In post-war Czechoslovakia this process was called retribution and special post-war courts, which practised it, were called popular courts. The term "popular" should emphasize their particularity compare to the other courts, in which the lawyers decided. In popular courts the laics without legal education decided. The participation of the laics in retribution jurisdiction should express the fact, that they are judging not only direct war crimes, but also political acts of regime authorities of the first Slovak Republic, which helped war criminals or expansive policy of Nazi Germany [1].

This laicization of judging had to the purpose that the citizens will rid of criminals and their collaborators, so they will clean themselves morally [2]. Of course as in each trial of the victors against the defeated, or judging of political activity of political opponents, basic law principles, objectivity and neutrality of trial and presumption of innocence were violated many times.

Slovak resistance groups, which had representatives in insurgent Slovak National Council, which took power after the fall of pro German war regime in Slovakia, started to prepare proposition of retribution legal norm shortly after the liberation. It should punish all war crimes in Slovakia and all active representatives of war regime. Although the retribution norm was already

prepared during the War by exile Czechoslovak bodies in London, with the intention to issue it for the whole territory of Czechoslovakia, Slovak National Council decided to issue own Slovak norm. Except the fact, that the Council refused the idea of legal continuity of interwar Czechoslovak Republic (which was part of the proposal of London exile bodies) they were afraid of disobedience of different Slovak legal and social conditions by Czech politicians in the case of issuing of common norm [3]. Also political interest of the Communists influenced the adoption of special Slovak modification in large scale. They were aware of their political superiority in Slovakia and in Czech lands in the first half of the year 1945 and believed in enforcement of revolutionary and radical retribution norm at least in Slovakia [4].

The voices for the making of retribution were sporadically heard already immediately after the liberation of Eastern parts of Slovakia in February and March 1945 [5]. The specific preparations of Slovak retribution norm started only after the liberation of whole Slovakia and after solving of more urgent questions of primary function of the society. Then Slovak norm about the retribution was adopted in relative short time in May 1945, because the representatives of Slovak National Council were afraid of adoption of Presidential retribution decree before their norm. The decree should cover the whole territory of Czechoslovakia and it would make Slovak modification useless. Therefore the chairmanship of Slovak National Council negotiated about forthcoming scheme of the directive already on April 16, 1945. It should be adopted in several days in their plenum.

On April 21, 1945 the scheme of retribution directive was negotiation topic of Slovak National Council, but because of different opinions of the Communist Party of Slovakia and Democratic Party, it was not adopted. So the special commission was established [6] with the intention to prepare compromise proposal of the directive, which will be adopted in the Council by the representatives of the Communist Party of Slovakia and also by the representatives of the Democratic Party. Disunion of the opinions of political parties considering retribution norm was reflected to the work of this commission. Mainly the question of retroactivity of this norm caused problems. Also different opinions of the Communists and the Democrats about the optimal proportion of laics and lawyers in popular courts, using of defence advocates during the proving of guilt of the client caused problems too. For example, the Democrats wanted as many lawyers in popular courts as possible; the Communists wanted its maximal laicization.

The attitude of the Democratic Party was influenced by the apprehension of disunion of the punishments in the same guiltiness, or apprehension of bigger quantity of non objective verdicts and misdemeanours in judging, if the persons unknowing of law would judge. Slovak Democrats also did not agree that defence advocates should help by finding of guilt of the client, because it would mean something like a return to Middle Ages inquisition [7]. At the end both political parties agreed with compromise version of retribution directive. Considering the predominance of the Communists their opinions were taken more into the consideration. On May 15, 1945 the plenum of the Slovak National Council adopted the Directive number 33 "About punishment of fascist crimes, the occupants and traitors and about the establishment of popular jurisdiction" [8].

At first glance the Slovak retribution norms may seem a bit harsh especially in the area of tangible assets. The § 1, which is dealing with occupants, punishes obvious war crimes of foreign citizens with the absolute penalty. However the § 2 to § 4 are dealing with political offense, which cannot be objectively condemned. In addition, many characteristics of demerits are so broad, that they could include almost all state and local employees or representatives of the First Slovak republic, not to mention that according to all paragraphs these were punished by the death sentence. Only §6, which is dealing with the mitigation of sentences according to later resistance work or the saving of Slovak lives and property, lessened this harsh jurisdiction. However as was later shown the harshness of the retribution norm was only formal. People's courts usually forgave or severally lessened the sentences put forward by retribution courts, whether by citing §6 or using the excuse of "human factors". The judges of peoples courts were usually far less strict then the laws of the retribution norm.

Slovak retribution laws created three types of peoples courts according to competence. The highest position had the National court. It dealt with the leading representatives of the Ľudák regime from all over Slovakia – for example the former president J. Tiso, members of the government, assembly, leaders of the Hlinka´s guards and so on. The middle levels of retribution judiciary were the District People's courts. They were dealing with people working on the local level

in the previous regime. Like the National court they could give the convicts the death sentence; however this was done only rarely because the main war criminals were judged by the National court. The District people's courts were represented by the chairman and 4 assessors, however the chairman and his deputy had to be lawyers. The lowest level of Slovak retribution was the Local people's courts, which were positioned in cities and towns. They were dealing with the lowest category of retribution convicts according to §5. order n. 33/1945, so the highest sentence they could give was a 2 year sentence in a work camp [9].

The presidential retribution decree, which was valid in Czech lands, was different from the retribution order on the SNR. The presidential decree mainly applied formal merits according to the penal code from 1852 and the law n. 50/1923, which were rather legalistic. In a true sense the order of the SNR contained true merits. There were rather new concepts and nonstandard claims regarding the characteristics of culprits showing them as fascist occupants, betrayers, collaborators, betrayers of the uprising and so on. The order of the SNR did not know the institution of criminal organizations like the presidential decree, where to punish a person it was sufficient that he/she was a member of the NSDAP, Sudetendeutsche Partei, Vlajka and others. According to the directive of the SNR a member of the Slovak council was a collaborator already when he was elected as a representative, however his responsibility was only a personal one. A big specific of the Slovak directive was that if a person was taking part in the Uprising, he/she could be freed from the accusation of collaboration or treason as they were trying to mend their mistakes later on [10].

The retribution directive was judicial norm, which was aimed at punishing those who were supporting German expansive politics. Even today nobody would really object to such laws. However it was also misused by political parties (KSS and DS) that were victorious after the war, to punish their political enemies. So it was also used to punish those people who were involved with the Ľudák regime also because they helped to bring down the Czechoslovak republic and to create the Slovak state, which was an ally with Nazi Germany. Both Slovak post war political parties also wanted revenge for their own persecuted members, especially regarding the Ľudák regime after the start of the Slovak national uprising. During the uprising both antagonistic factions –Ľudák and non-Ľudák- fought an armed conflict against each other for their own ideals and aims. Therefore it was natural for the victor to make the defeated responsible for the suffering.

These political motives were strengthened in countries where communists had the power and used it to get rid of their political opponents whether they were or were not fighting the Nazis during the war. Post war retribution trials were a good opportunity to destroy or otherwise get rid of all opponents, who were participating in pro-German regimes [11].

It was a natural outcome of the war and the post-war era, that retribution jurisdiction was not objective. Usually laymen were leading such trials and therefore there was a much smaller chance that they would truly be candid.

Apart from these "human" factors, political parties also influenced the outcomes of these processes. They were following their own aims, which changed over time as the situation in post-war Slovakia was gradually changing.

The DS (Democratic Party) was aiming to punish the main representatives of the 1st Slovak republic and the HSĽS [12] and did not want to deal with all people who were taking minor parts in the previous regime. In general we could say that the call for vengeance from the DS was far lesser in comparison with the communists as the members of the DS understood the complexity of collaboration better also because some of its members previously worked in the economy sector of the 1st SR. Last but not least they also knew how to cherish the help of some representatives of the Ľudák regime in preparing the Uprising.

Slovak communists had similar aims in the retribution processes; however they also wanted bloody revenge for the persecutions of their own members from the hands of the previous regime and also wanted to eliminate any potential enemies in their own struggle for power.

These different aims in the leadership of the KSS and DS later projected into the execution of the retribution processes. Shortly after the starts of the processes in June 1945 the first conflicts arose. The DS found out quickly that the KSS was trying to eliminate its opponents with the use of these processes and was criticizing the harshness of the sentences and the biased appraisal.

The democrats also attacked the KSS for trying to protect war criminals which were its members. They also questioned the KSS for trying to gather more members in the people's courts

at the expense of even distribution of representatives of the democrats and communists, which was aimed at influencing the outcomes of these proceedings [13].

The KSS, even though it was openly stating to be in alliance with the DS with regards to punishment of war criminals, was trying to influence the people's courts [14] also because its members wanted to discredit the representatives of the DS, who were part of the resistance [15].

Shortly after the creation of people's courts, the press of the KSS started to eulogize the harshness of sentences [16]. Later the communists started to criticize the clemency of sentences, the small numbers of convicted people and the slowness of people's courts [17]. The communists in the Czech lands were trying to create the impression that the Slovak democrats want to protect fascist criminals and collaborators [18]. On the other hand the criticisms of the communists against the democrats had some real basis. It is a fact that the strict position of the DS to punish of the members of the Ľudák regime or Catholicism was gradually lessened. This was mainly due to the disinterest of the broad population in strict measures and also because of the April treaty. The influence of the April treaty between the Evangelic and Catholics in the DS also had the effect that they better understood the position of Catholic priests during the war and wanted to give them lesser sentences.

The best example is the court proceedings with the former president of the Slovak state, Jozef Tiso. Another similar case of the forgiving positions of the democrats towards Catholic priests was the case of the German parson and former member of the Slovak concilium, Jozef Steinhübel. In March 1946 the press of the DS showed him as an apostle of Nazism influencing the assertiveness and activity of the German minority in Slovakia during the war [19]. However in May 1947, when the government was deciding about his reprieve from the death sentence it was J. Ursíny, an important member of the DS and its former leader, who wanted his freedom the most [20].

The post war retribution judiciary in Slovakia ended its activity on the 31st of December 1947. All cases which were not handled up until this point were then handed over to regular courts. Up until the end of 1947, 38 000 complaints were handed over to the courts from which ¾ were dealt with until the end of 1947. From the 20 550 accused people only 40 percent were convicted and the rest was freed. From the 8000 convicts, 65 people received the death sentence (only half was actually executed). Approximately 330 people were sentenced to serve 10 to 30 years in prison. 45 percent of the convicted served less than 2 years and 40 percent received admonition [21]. Based on these numbers we can state that Slovak retribution courts, during the era of the increase of the soviet influence in post-war Eastern Europe, were rather lenient. If we compare Slovak retribution with Czech retribution – relatively to amount of population – in Czech lands were eight times more people punished and about 700 executions against 25 in Slovakia [22]. In Hungary, which has more than two times greater population than Slovakia, about 27 000 persons were sentenced and 146 were executed [23].

Conclusion

At the end of 1947 the retribution courts did not definitively end. After the communists took power in Czechoslovakia in February 1948, the parliament agreed to the bid of the government under Gottwald to restart the retribution processes. These courts were supposed to deal with undone proceedings from 1945-1947, or were restarting new processes in cases where they thought the sentences were lenient. However this was only a pretext to punish any political enemies with disregard to the fact if they were collaborating with Nazism or were just the members of non-communist political parties.

References:

1. Ako sa bude súdiť // Čas. 1945. Nr. 38, P. 2; Slovak National Archive (SNA) Bratislava, fund ÚP SNR, carton 998. Těsnopisecká správa o 34. schůzi Provizórního národního shromáždení republiky Československé z 27. 2. 1946, P. 17-23.

2. Compare: Ľudové súdy budú vykonávateľmi práva // Čas. 1945. Nr. 31. P. 2.

3. For details see: Rašla A. Ľudové súdy v Československu po II. svetovej vojne ako forma mimoriadneho súdnictva. Bratislava: Editorship of Slovak Academy of Sciences, 1969. P. 43-47.

4. Jech K. Dekrety prezidenta republiky 1940-1945. Documents Part I. / K. Jech, K. Kaplan. Brno: Doplněk, 1995. P. 249-254, 261-265.

5. For detail see: Vartíková M. Komunistická strana Slovenska. Dokumenty z konferencií a plén 1944-1948. Bratislava: Pravda, 1971. P. 108.

6. This special commission consisted of three experts - lawyers (Slavomír Takáč, Igor Daxner a I. Štefánik) and one representative of political parties (J. Púll for Communist Party of Slovakia, a I. Pietor for Democratic Party). Rašla A. Ľudové súdy v Československu po II. svetovej vojne ako forma mimoriadneho súdnictva. Bratislava: Editorship of Slovak Academy of Sciences, 1969. P. 57.

7. Compare: Feierabend K. L. Pod vládou národní fronty. Washington: own edition, 1968. P. 44.

8. Sbierka nariadení Slovenskej národnej rady 1945. Bratislava: Office of the Chairmanship of the Slovak National Council, 1945. P. 42-46. Directive of the Slovak National Council Nr. 33/1945 from May 15, 1945 "About punishment of fascist crimes, the occupants and traitors and about the establishment of popular jurisdiction" was published in the whole length in newspaper Pravda from May 18, 1945 with the title: „Viníci budú prísne potrestaní."

9. Look at: Sbierka nariadení Slovenskej národnej rady 1945. Bratislava: Office of the Chairmanship of the Slovak National Council, 1945. P. 42-46.

10. Compare: Beňa J. Slovensko a Benešove dekréty. Bratislava: Belimex, 2002. P. 80; Dekrét prezidenta republiky č. 16/1945 Sb. „o potrestání nacistických zločinců, zrádců a jejich pomáhačů a o mimořádných lidových soudech" published // Sbírka zákonů a nařízení. Praha, 1945. P. 25-31.

11. This is proven by the criticism by K. Gottwald regarding the retribution laws brought forward by the exiled goverment in London. They were presented before Gustáv Husák in februari 1945 in Moscow. K. Gottwald was thinking that this law was too lenient and therefore wanted to broaden retribution laws so that it would deal with all the bourgeois. Rašla A. Ľudové súdy v Československu po II. svetovej vojne ako forma mimoriadneho súdnictva. Bratislava: Editorship of Slovak Academy of Sciences, 1969. P. 53.

The true aim of the communists was to eliminate all opponents from political and regular life, even those who were not active. The communists definitively wanted absolute power in Czechoslovakia, which is proven by later documents. For example the Union of Slovak partisans demanded, during the autumn crisis in Slovakia during 1947, the removal of hundreds of people from state and local functions. These claims were based on false accusations that these people were part of the previous regime. SNA Bratislava, fund PV – pers., carton 11.

12. With regard to the post war retribution the chairman of the Democratic Party J. Ursíny said during the main congregation of the party in Martin on 8th July 1945: "It would not be right if those, who shamed our life, would go unpunished. However the biggest criminals are those who betrayed our soldiers and resistance fighters after they retreated into the mountains... It is important that the peoples courts will be harsh but just, so that personal vengeance will not become prevalent. Peoples and National courts will not be judging functions but deeds of the people." Ursíny J. Cesta Demokratickej strany. Martin: Ústredný sekretariát Demokratickej strany, 1945. P. 18.

13. Belluš S. Ľudové súdy a naše stanovisko / S. Belluš // Demokratická strana a problémy dneška. Bratislava, 1945. P. 4-5.

14. The persistent tries of political parties, especially the KSS, to influence the retribution processes can be seen in the speech K. Bacílka during the plenary of the Central committee of the KSS on the 26th of October 1945: "We will be unrelenting against reactionism and fascism. It is important that our comrades do not criticise peoples courts but safeguard public opinion and testimonies." Vartíková M. Komunistická strana Slovenska. Dokumenty z konferencií a plén 1944-1948. Bratislava: Pravda, 1971. P. 290.

15. A typical example of this is the request of the District people's court in Prešov regarding the cancelation of the deputy immunity of P. Pláňovský (an important member of the resistance in eastern Slovakia) because of a constructed accusation of collaboration according to § 3. order n. 33/45 Sb. nar. SNR. SNA Bratislava, fund ÚP SNR, carton 998. Těsnopisecká správa o 28. schůzi Provizórního národního shromáždení republiky Československé z 12. 2. 1946.

16. Look at: Ľud môže hneď začať súdiť // Pravda. 1945. Nr. 81. P. 3; Vidiecky ľudový súd príkladom // Pravda. 1945. Nr. 120, P. 2.

17. SNA Bratislava, fund ÚP SNR, carton 998. Těsnopisecká správa o 29. schůzi Provizórního národního shromáždení republiky Československé z 13. 2. 1946.

18. SNA Bratislava, fund ÚP SNR, carton 999. Těsnopisecká správa o 5. schůzi Ústavodárního národního shromáždení republiky Československé z 10. 7. 1946; Kto sa odvažuje obhajovať zradcov? // Pravda. 1945. Nr. 58. P. 5; Ryšavý V. Žilina a Slovenské národné povstanie. New York: Sokol Publications, 1981, P. 118.

19. Bývalý poslanec Steinhübl bol apoštolom nacizmu // Čas. 1946. Nr. 62. P. 2.

20. National Archive (NA) Praha, fund 100/24, carton 144. Zápis 86. schôdze vlády z 20. 5. 1947.

21. Counted according to: Rašla A. Ľudové súdy v Československu po II. svetovej vojne ako forma mimoriadneho súdnictva. Bratislava: Editorship of Slovak Academy of Sciences, 1969. P. 152-153.

22. Frommer B. National Cleansing: Retribution against Nazi Collaborators in Postwar Czechoslovakia. New York: Cambridge University Press, 2005. P. 321.

23. Karsai L. The People's Courts and Revolutionary Justice in Hungary / L. Karsai // The Politics of Retribution in Europe: World War II and Its Aftermath. Princeton, 2000. P. 233.

УДК 93

Послевоенное карательное правосудие в Словакии

Марэк Сырны

Университет им. Матея Бела, Словакия
974 01, г. Банска Быстрица, ул. Кузманыго 1,
Кандидат наук (история), асистент профессор
E-mail: marek.syrny@umb.sk

Аннотация. Данное исследование содержит обзор истории политической основы и политической партии, которая боролась за реализацию послевоенного правосудия против военных преступников и нацистских коллаборационистов в Словакии. В то время как словацкие демократы старались судить военных преступников строго, но справедливо, коммунисты хотели осудить всех реальных или потенциальных политических оппонентов, связанных с военным режимом. В связи с тем, что умеренные демократы имели более сильное влияние, результаты словацкого карательного правосудия не были слишком жестокими.

Ключевые слова: послевоенное правосудие; военные преступники; коллаборационизм; политическая борьба; Словакия.

Economic Sciences

Экономические науки

UDC 33

The Role of Job Involvement as a Mediator in Employees' Moral Values - Organizational Commitment Relationship: Bosnian Case

[1] Muhammet Sait Dinc
[2] Muzaffer Aydemir

[1] International Burch University, Bosnia and Herzegovina
Management Department
[2] Yildiz Technical University, Turkey
Management Department

Abstract. The purpose of this paper is to investigate the joint effects of employees' moral values and job involvement on their organizational commitment. Data were collected via a questionnaire survey of private educational institutions in Bosnia and Herzegovina and a total of 100 valid responses were received. It was found that although both moral values and job involvement could enhance organizational commitment, once the effects of job involvement are accounted for, the direct effects of moral values on organizational commitment diminish to almost non-existent. This result provides strong evidence that the influence of employees' moral values on organizational commitment is mediated by job involvement.

Keywords: job involvement; Bosnia and Herzegovina; moral values; organizational commitment.

Introduction

The topic of values has been an important item of debate in many areas, especially in the field of management. Many philosophers and researchers have contributed to the term "values". One of the most used definitions is the one by Rokeach (1973). He described values as prescriptive and enduring standards that have cognitive, affective, and behavioral components. Values affect moral reasoning by influencing judgments about ethical and unethical behavior (Hughes, Ginnett, and Curphy, 1993). There is an increasing body of empirical evidence to support the positive effect of moral and ethical values in organizations on employee commitment and loyalty (Koh and Boo, 2004; Andrews, Baker and Hunt, 2011)

Organizational commitment which is a dependent variable in this study has been very important for organizations because of the desire to retain talented employees. A short definition of organizational commitment is recognition with and devotion to the concerned organization and its targets (Blau & Boal, 1987). Considerable work has been done on organizational commitment by researchers from the field of organizational behavior in the last few decades (Benkhoff, 1997; Mathieu & Zajac, 1990). While some of these studies investigate the relationship between organizational ethics and commitment (Cullen, Parboteeah and Victor, 2003; Trevino *et al.*, 1998; Schiebel and Pochtrager, 2003), others focus on correlations between organizational commitment and job involvement (Cheloha & Farr, 1980; Gechman & Wiener, 1975).

On the other hand, job involvement is an individual's commitment or psychological identification to his / her job in a nutshell (Kanungo, 1982). In most of the studies, it is defined as the degree to which one is psychologically engaged in and concerned with one's current job (Paullay, Alliger and Stone–Romero, 1994; Saleh and Hosek, 1976; Lodahl and Kejner, 1965). Job involvement has gained importance because of its significant role in generating positive organizational outcomes such as employee motivation (Hackman, & Lawler, 1971) and commitment (Meyer, Paunonen, Gellaty, Goffin, & Jackson, 1989; Mathieu, & Zajac, 1990; Ketchand, & Strawser, 2001).

Although moral values and job involvement are both generally recognized as determinants of employee commitment, few studies have accounted for their joint effects on organizational

commitment. The main purpose of this study is to propose job involvement of employees in Bosnia and Herzegovina as a mediator and to measure its effects in moral values - organizational commitment relationship (see Figure 1).

Background and Hypothesis

Rokeach (1973, p. 5) defined values as "determinants of virtually all kinds of behavior that could be called social behavior or social action, attitudes and ideology, evaluations, moral judgments and justifications of self and others, comparisons of self with others, presentations of self to others, and attempts to influence others". Rokeach's definition and values literature show that values are an integral part of our daily lives. They "determine, regulate, and modify relations between individuals, organizations, institutions, and societies" (Agle and Caldwell, 1999, p. 327). In fact, many studies have suggested that values will be even more important in governing the new organizational forms of tomorrow (Bradley and Craig, 1999). According to studies about top management in business organizations, it has become clear that personal values are important determinants in choosing corporate strategy (Guth and Tagiuri, 1965) and individuals with strong value systems have the tendency to behave more ethically than those with weak value combinations (Hughes et al., 1993). Briefly, values guide an individual's behavior and can influence the entire organization (Jiang, Lin and Lin, 2011).

"Values are central to the domain of morality" (Pojman, 1995, p. 93). Morality or moral values concepts were developed by Schwartz (1992, 1994) and used by many researchers. Moral values guide an individual's behavior and influence the individual's interactions with others (Small, 2002). Business interactions are also guided by personal moral values (Lewis, 1985). Personal moral values refer to the criteria by which individuals judge whether behavior is morally right or wrong when interacting with other people. The place where this interaction occurs is the business organization. For better management of organizations, greater knowledge of business-specific moral values is necessary to understand the influence of moral values on the business activities of organizations (Jiang, Lin and Lin, 2011). Recent scandals in the USA involving Tyco, Enron, and WorldCom have forced individuals and organizations to better understand moral values and take them into consideration again. So, managers and human resources practitioners all have a stake in preventing their organization from becoming victims of unethical behaviour (Martin and Austin, 2010).

In this study, the dependent variable which is affected by moral values and job involvement is the employees' organizational commitment. Mowday *et al.* (1982)'s organizational commitment definition has been widely used in the literature. They define organizational commitment as the relative strength of an individual's identification with and involvement in a particular organization. They also mention three characteristics of commitment in their study: a belief in and acceptance of the values of the organization, a strong willingness to put in effort for the organization and the desire to remain with the organization. However, literature relevant for organizational commitment concentrates on its dimensions. There are many models for the organizational commitment dimensions. One of the most famous ones is Allen and Meyer's three-component model (1991). According to this model, the three components are affective, continuance and normative. Affective commitment is the employee's emotional attachment to, identification with, and involvement in the organization. Continuance is commitment based on the costs that the employee associates with leaving the organization. And normative commitment is the employee's feelings of obligation to stay with the organization (Allen and Meyer, 1990b).

There have been many studies which focused on the relationship between morality and employees' organizational commitment. While in some of them, evidence shows that employees' personal belief in work ethics had a direct effect on organizational commitment (Chusmir and Koberg, 1988; Saks, Mudrack, and Ashforth, 1996; Andrews, Baker and Hunt, 2010), others focus on the relationship between organizational ethics and commitment. One of them is Koh and Boo's research (2004). They tried to find the relationship between organizational ethics and employee satisfaction and commitment. According to their study, organizational ethics are positively associated with organizational commitment. Cullen, Parboteeah and Victor (2003)'s two study analyses also found the positive effects of the ethical context on organizational commitment. Their study is consistent with the findings of Trevino *et al.* (1998) that ethical culture and ethical climate

influence organizational commitment. Finally, Schiebel and Pochtrager (2003) have reported that organizational ethics increases employee commitment.

The literature in this setting has found a positive relationship between personal and organizational ethics specifically, and between moral values and organizational commitment generally; and likewise our study conducted in Bosnia and Herzegovina hypothesized that:

H1: Moral values have a direct impact on employee's organizational commitment.
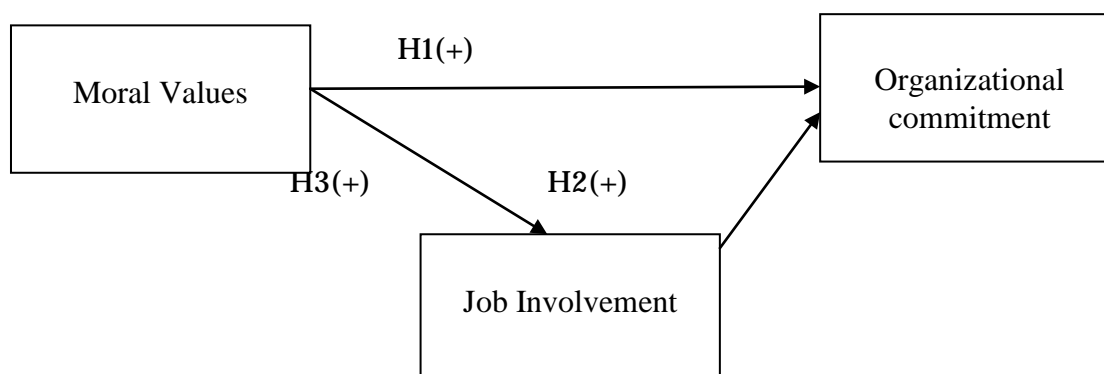
Figure 1 Conceptual Framework

Another concept which has important effect on organizational commitment is job involvement. Job involvement is considered as an important employees' job-related behaviour (Kanungo, 1982) and is defined as "a belief descriptive of the present job and tends to be a function of how much the job can satisfy one's present needs" (p. 342). Morrow (1983, p.488) also defines it as "the degree to which a person is identified psychologically with his work".

Organizational researchers from all around the world consider job involvement as an important factor which affects both employees' as well as organizational outcomes (Lawler, 1986). Employees with high levels of job involvement make the job a central part of their personal character and focus most of their attention on their jobs (Hackett, Lapierre and Hausdorf, 2001). Job involvement and commitment or loyalty have become key structures in many studies and most of them found a strong relationship and correlations between them (Cheloha and Farr, 1980; Gechman and Wiener, 1975; Hall and Schneider, 1972; Mowday, Porter and Steers, 1982; Mowday, Steers, and Porter, 1979; Rabinowitz and Hall, 1977; Weissenberg and Gruenfeld, 1968; Wood, 1974). In Cohen's (2000) study, for example, the relationship between job involvement and organizational commitment was strong. Mathieu and Zajac (1990) also found moderate relationship between job involvement and organizational commitment. Finally, employees that internalize the appropriateness of being loyal to their organization (Meyer and Allen, 1997) are likely to be more involved in their job than those who do not. In accordance with recent empirical studies that demonstrated the positive impact of job involvement on employees' organizational commitment; the second hypothesis of this study is that:

H2: Job involvement has a positive impact on organizational commitment.

Unfortunately, less research attention has been devoted to exploring the extent to which organizational commitment is associated with employees' moral values or work ethic and their job involvement. Relevant literature indicates that job-involved persons perceive work as a very important aspect of their lives (Dubin, 1956; Rabinowitz and Hall, 1977) and the ultimate determinant of job involvement should, according to this logic, be the value of one's work in life (Kanungo, 1979); hence, employees with a strong work ethic should devote a significant amount of time and involvement to their job (Lodhal, 1964; Lodhal and Kejner, 1965). In a recent meta-analysis, Brown (1996) reported a strong corrected correlation between work ethic and job involvement. However, employees with a strong work ethic are not only likely to be more involved in their job, but also have a strong commitment (Carmeli, 2005).

Bosnia and Herzegovina is a developing country in the eastern part of Europe which experienced destruction in terms of trade and industry because of ethnic problems and conflicts in 1990s. Now, the country has gone through major restructuring processes and attempts to join in the European community. Private and public institutions, which were closed during the conflict

years, have been reopened; trade and employment opportunities in the country have increased and new companies have been established in a safe atmosphere during the previous decade. What are moral values and job involvement of employees like, especially in private companies and institutions after conflict; and what is the role of job involvement in the moral values - employees' organizational commitment relationship in this country are questions which have awaken curiosity. On the basis of the above mentioned arguments, this study posits that:

H3: Job involvement is a key mediator in the employees' moral values - organizational commitment relationship.

Research Method
Sample and data collection

A two-page questionnaire with three sections was used to collect data. The first section of the questionnaire consisted of questions about general properties of organizational commitment. Questions about the work experience of employees and the number of different countries where employees had worked before the current organization were asked in this section. The second section was about demographics. The last section included questions designed to measure moral values and commitment of employees, and their job involvement in the current organization.

All of the 14 questions were measured with a seven-point Likert scale, with scale anchors ranging from "1" (strongly disagree) to "7" (strongly agree). The questionnaire was first prepared in English and then translated into Bosnian language. The translation of the questionnaire was done by experts who know both languages and respective cultures. Retesting of the questionnaire was administered with ten respondents chosen conveniently from some employees. The aim of the retest was to assess the validity of the questionnaire. The questions that were not fully understood were evaluated again and finalized for data collection.

Data were collected from private education institutions in Sarajevo, the capital city of Bosnia and Herzegovina. A total of 200 survey instruments were distributed to employees in three schools and a university. Participation was voluntary. The employees were requested to participate in the survey and to return the completed survey the next day. A total of 102 respondents returned surveys, of which 100 were usable, resulting in a response rate of 50 %.

Demographic and general information about employment and organizational commitment were analyzed through frequency and descriptive statistics. The dependent and independent variables were analyzed with a linear regression test.

Measures

The four-item scale developed by the authors was used to measure moral values of employees. And then, some items of two instruments were modified and used to assess employees' job involvement in educational institutions by combining three items from the Organizational Commitment Questionnaire developed by Porter et al (1974), with two items from the job involvement questionnaire developed by Kanungo (1982). These five items were carefully selected and combined in one single instrument. These are the items included in the modified instrument: (1) I am willing to put in a great deal of effort beyond that normally expected in order to help this company be successful, (2) This company inspires the very best in me in the way of job performance, (3) I find that my values and the company's values are very similar, (4) I am very much involved personally in my employing company, (5) My job means a lot more to me than just money.

Finally, to measure employees' commitment to their organizations, the four- item scale was adopted from Zeithaml, Berry, and Parasuraman (1996). These are the items: (1) I say positive things about my organization to other people, (2) If I had to choose a job over again, I would consider this organization my first choice, (3) I intend to stay with this organization at least for the next few years, (4) I would easily accept a job from an alternative employer that offers better economic benefits.

Analysis and Results

Table 1 presents the demographic characteristics of the employees. 56 % of employees were in the "over 30" age range. While males constituted 68,0 % of the survey, 31,0 % of employees were females. 85,0 % of employees had income levels between 330-1600 USD.

Table 1: Demographic Variables of Employees

Demographic Variables	N	%		N	%		N	%
Income Level			**Gender**			**Age Group**		
very low (0-330 USD)	4	4,0	Male	68	68,0	20-25	17	17,0
low (330-660 USD)	43	43,0	Female	31	31,0	26-29	36	36,0
average (660-1600 USD)	42	42,0	Total	99	99,0	30-35	20	20,0
high (1600-2600 USD)	7	7,0				36-40	21	21,0
very high (2600 and more)	2	2,0				above 40	5	5,0
Total	98	98,0				Total	99	99,0
Missing	2	2,0	Missing	1	1,0	Missing	1	1,0
Total	100	100,0	Total	100	100,0	Total	100	100,0

Table 2 presents general properties of the employees reported in the surveys. 43 % of employees have been working in their firms for 3 or more years. 49,0 % of the employees have no work experience in different countries. 47,0 % of them have work experience longer than 5 years. While 55,0 % of the employees who participated in the survey are Bosnian, 42 % of them are from other nations. 48,0 % had college or graduate education. 61 % of the participants have administrative responsibility in their current organizations. Finally, Table 2 shows the desire of employees to leave their organization if they are offered a higher salary, status and friendlier environment and freedom. According to results of this part of survey questions, employees find enough opportunities for status, salary and freedom in their current organizations.

Table 2: General information about Employees

General Information	N	%		N	%
Work Experience in Different countries			**Duration in Current Business**		
1	32	32,0	1	30	30,0
2	9	9,0	2	27	27,0
3	6	6,0	3	13	13,0
4	2	2,0	4	13	13,0
5 or more	2	2,0	5 or more	17	17,0
none	49	49,0			
Total	100	100,0	Total	100	100,0
Work Experience in total			**Nationality**		
1	15	15,0	Turkish	40	40,0
2	13	13,0	Bosnian	55	55,0
3	14	14,0	Malaysian	1	1,0
4	10	10,0	Uzbekistan	1	1,0
5 or more	47	47,0			
Total	99	99,0	Total	97	97,0
Missing	1	1,0	Missing	3	3,0
Total	100	100,0	Total	100	100,0

Education			Administrative Responsibility in Current Organization		
undergraduate	24	24,0	Yes	61	61,0
graduate	48	48,0	No	38	38,0
postgraduate	18	18,0			
Total	90	90,0	Total	99	99,0
Missing	10	10,0	Missing	1	1,0
Total	100	100,0	Total	100	100,0
Desire for higher Salary			**Desire for More Freedom**		
yes	23	23,0	Yes	35	35,0
no	71	71,0	No	62	62,0
Total	94	94,0	Total	97	97,0
Missing	6	6,0	Missing	3	3,0
Total	100	100,0	Total	100	100,0
Desire for higher Status			**Desire for more Friendly Environment**		
yes	18	18,0	Yes	27	27,0
no	77	77,0	No	67	67,0
Total	95	95,0	Total	94	94,0
Missing	5	5,0	Missing	6	6,0
Total	100	100,0	Total	100	100,0

The hypotheses were analyzed by a linear regression test. In the first two hypotheses, the study predicts a direct effect of Moral Values (H1) and Job involvement (H2) on employees' organizational commitment. The results show that the effects of Moral Values (b = 0.38, p = 0.000) and Job involvement (b = 0.76, p = 0.000) on organizational commitment are both highly significant, hence they support for H1 and H2 (Table 3).

H3 predicts that job involvement is a mediator between moral values and organizational commitment. We followed the procedure recommended by Baron and Kenny (1986) in testing the existence of mediating effects:

- the independent variable must affect the dependent variable;
- the independent variable must affect the mediators;
- the mediators must affect the dependent variable; and
- when mediators enter the model, the contribution of a previously significant independent variable must drop substantially for partial mediation and become insignificant for full mediation.

Supports for H3 were found. In specific, H1 provides the evidence that moral values affect organizational commitment, satisfying the first condition set by Baron and Kenny (1986). The third condition that the mediators must affect the dependent variable is also met, since job involvement is found to have positive effects on organizational commitment. Finally, although moral values is a significant independent variable, when job involvement (mediator) is added to the model, the effects of moral values on organizational commitment (dependent variable) ceases to be significant (b = 0.053, p = 0.467), providing strong support for the full mediation of job involvement on the effects of moral values on organizational commitment.

Table 3: Regression Model Results

Model	1. Equation: Mediator Variable= f(Independent Variable)	2. Equation: Dependent Variable= f(Independent Variable)	3. Equation: Dependent Variable = f(Independent Variable and Mediator Variable)	
	Independent Variable values	Independent Variable values	Independent Variable values	Mediator Variable Values
M. Values - J. Involvement - org. commitment	0.768(0.068) (11.81)	0.381(0.12) (4.039)	0.053(0.092) (0.73)	0.745(0.076) (10.231)

Discussion and Conclusion

This study assesses the role of job involvement as a mediator in the relationship between moral values and organizational commitment. It is found that although both moral values and job involvement could enhance organizational commitment, once the effects of job involvement are accounted for, the direct effects of moral values on organizational commitment diminish to almost non-existent.

Firstly, congruent with recent literature (Andrews, Baker and Hunt, 2011), this study found a positive effect of moral values on organizational commitment. If an employee finds his or her values and the company's values very similar, his or her commitment to the firm increases and this affects outcomes of the company positively. People in Bosnia and Herzegovina suffered in the ethnic conflict of 1990s. This cruel conflict has taught them how to appreciate values, especially moral values. The results of this study show that the Bosnian people who see similar moral values in the company where they work appreciate it and become loyal to it.

Job involvement is a very important concept which has significant influence on organizational commitment. According to Saleh and Hosek (1976), if the employee identifies himself/herself with his/her job, he/she participates in it and considers his/her performance important to his/her self-worth. The higher positive relationships in previous studies between job involvement and organizational commitment prove this idea (Cohen, 2000; Mathieu and Zajac, 1990). The results of this study are consistent with the literature. People who are involved with their job have the tendency to become loyal to their organization and try to contribute to it. Job involvement also seems a very good mediator between moral values and organizational commitment. Even though both moral values and job involvement could influence organizational commitment in a positive way, once the effects of job involvement are accounted for, the direct effects of moral values on organizational commitment decrease. So, this study suggests that job involvement and morality of employees are very important in making employees loyal to their organization. Managers who understand this and try to enhance these two concepts with seminars and training programs will be able to increase the commitment of employees to their organization.

References:

Agle, B.R. and C.B. Caldwell: 1999, 'Understanding Research on Values in Business'. *Business and Society,* 38(3), 326–387.

Allen, N.J. and Meyer, J.P. (1990b), "The measurement and antecedents of affective, continuance, and normative commitment to the organization". *Journal of Occupational Psychology*, Vol. 63, pp. 1-18.

Andrews, M.C., Baker, T. and Hunt, T.G. (2010), "Values and person-organization fit". *Leadership & Organization Development Journal,* Vol. 32, pp. 5-19.

Baron, R.M. and Kenny, D.A. (1986), ''The moderator-mediator variable distinction in social psychological research: conceptual, strategic and statistical considerations''. *Journal of Personality and Social Psychology*, Vol. 51 No. 6.

Benkhoff, B. (1997). Ignoring commitment is costly: New approaches establish the missing link between commitment and performance. *Human Relations*, 50, 701–726.

Blau, G.J., & Boal, K.R. (1987). Conceptualizing how job involvement and organizational commitment affect turnover and absenteeism. *Academy of Management Review*, 12, 288-300.

Bradley R.A. and Craig B.C. (1999). "Understanding Research on Values in Business". *Business & Society*, Vol. 38, pp. 326-387.

Brown, S.P. (1996), "A meta-analysis and review of organizational research on job involvement". *Psychological Bulletin*, Vol. 120, No. 2, pp. 235-55.

Carmeli, A. (2005). "Exploring determinants of job involvement: an empirical test among senior executives". *International Journal of Manpower* , Vol. 26, No. 5, pp. 457-472

Cheloha, R. S., & Farr, J. L. (1980). Absenteeism, job involvement and job satisfaction in an organizational setting. *Journal of Applied Psychology*, 65, 467–473.

Chusmir, L.H. and Koberg, C.S. (1988), "Religion and attitudes toward work: a new look at an old question". *Journal of Organizational behaviour*, Vol. 9, pp. 251-62.

Cohen, A. (2000), ''The relationship between commitment forms and work outcomes: a comparison of three models''. *Human Relations*, Vol. 53 No. 3, pp. 387-417.

Cullen, J., Parboteeah, K., Victor, B., (2003). The effects of ethical climates on organizational commitment: a two-study analysis. *Journal of Business Ethics*, 46 (2), 127–141.

Gechman, A.S. and Wiener, Y. (1975). Job involvement and satisfaction as related to mental health and personal time devoted to work. *Journal of Applied Psychology*, 60, 521–523.

Guth, W.D. and Tagiuri, R. (1965). Personal values and corporate strategy. *Harvard Business Review*, *43*, 123-132.

Hackett, R.D., Lapierre, L.M. and Hausdorf, P.A. (2001). Understanding the links between work commitment constructs. *Journal of Vocational Behaviour, 58*, 392-413.

Hackman, J.R. and Lawler, E.E. (1971). Employee reactions to job characteristics. *Journal of Applied Psychology*, *55*, 259-286.

Hall, D. T., & Schneider, B. (1972). Correlates of organizational identification as a function of career pattern and organizational type. *Administrative Science Quarterly*, 17, 340–350.

Hughes, R.L., Ginnett, R.C. and Curphy, G.J. (1993), Leadership: Enhancing the Lessons of Experience, Richard D. Irwin, Homewood, IL.

Jiang, D., Lin, J., Lin, L. (2011). Business Moral Values of Supervisors and Subordinates and Their Effect on Employee Effectiveness. *Journal of Business Ethics*, 100, 239–252

Kanungo, R.N. (1979), "The concept of alienation and involvement revisited". *Psychological Bulletin*, Vol. 86, pp. 119-38.

Kanungo, R.N. (1982). Measurement of job and work involvement. *Journal of Applied Psychology,* 67(3), pp. 341-349.

Ketchand, A.A. and Strawser, J. R. (2001). Multiple dimensions of organizational commitment:
Implications for future accounting research. *Behavioral Research in Accounting, 13,* 221-253.

Koh, H.C. and Boo, E. H. Y. (2004). "Organisational ethics and employee satisfaction and commitment", *Management Decision.* Vol. 42 , pp. 677-693.

Lewis, P.V. (1985). 'Defining "Business Ethics": Like Nailing Jelly to a Wall'. *Journal of Business Ethics,* 4(5), 377–383.

Lodhal, T. (1964). "Patterns of job attitudes in two assembly technologies". *Administrative Science Quarterly*, Vol. 8, pp. 482-519.

Lodhal, T.M. and Kejner, M.M. (1965). "The definition and measurement of job involvement". *Journal of Applied Psychology*, Vol. 49, pp. 24-33.

Martin, D.E. and Austin, B. (2010). Validation of the moral competency inventory measurement instrument. *Management Research Review,* Vol. 33, pp. 437-451.

Mathieu, J.E. and Zajac, D. M. (1990). A review and meta-analysis of the antecedents, correlates, and consequences of organizational commitment. *Psychological Bulletin, 108(2),* 171-194.

Meyer, J.P., Paunonen, V., Gellatly, I.R., Goffin, R.D. and Jackson, D.N. (1989). Organizational commitment and job performance: It's the nature of the commitment that counts. *Journal of Applied Psychology, 74,* 152-156.

Meyer, J. P. and Allen, N. J. (1991). A Three-Component Conceptualization of Organizational Commitment. *Human Resource Management Review*, Vol. 1 (1): 61 – 89.

Meyer, J.P. and Allen, N.J. (1997). Commitment in the Workplace: Theory, Research and Application, Sage Publication: ATOB, Thousand Oaks, CA.

Mowday, R.T., Porter, R.W. and Steers, R.M. (1982). "Employee-organization linkages"*, The Psychology of Commitment, Absenteeism and Turnover,* Academic Press, New York, NY.

Mowday, R.T., Steers, R.M., and Porter, L.W. (1979). The measurement of organizational commitment. *Journal of Vocational Behavior*, Vol.14, pp.224-47.

Morrow, P.C. (1983). Concept redundancy in organizational research: The case of work commitment. *Academy of Management Review, 8,* 486-500.

Lawler, E.E. (1986). High involvement management: participative strategies for improving organizational performance. San Francisco: Jossey-Bass.

Lodahl, T.M. and Kejner, M.M. (1965). "The definition and measurement of job involvement". *Journal of Applied Psychology*, Vol. 49 No. 1, pp. 24-33.

Paullay, I., Alliger, G., and Stone -Romero, E. (1994). Construct validation of two instruments designed to measure job involvement and work centrality. *Journal of Applied Psychology, 79*, 224-8.

Pojman, L.P. (1995). Ethics: Discovering Right and Wrong (Wadsworth Publishing Company, Belmont, CA).

Porter, L.W., R.T. Steers, R.M. Mowday, and P.V. Boulian. (1974). Organizational commitment, job satisfaction, and turnover among psychiatric technicians. *Journal of Applied Psychology,* 59, pp. 603-609.

Rabinowitz, S. and Hall, D. P. (1977). Organizational research on job involvement. *Psychological Bulletin,* 84, 265-288.

Rokeach, M. (1973), The Nature of Human Values, The Free Press, New York, NY.

Saks, A.M., Mudrack, P.E. and Ashforth, B.E. (1996). "The relationship between the work ethic, job attitudes, intentions to quit, and turnover for temporary service employees", *Canadian Journal of Administrative Sciences*, Vol. 13, pp. 226-36.

Saleh, S.D. and Hosek, J. (1976). "Job involvement: concepts and measurement". *The Academy of Management Journal*, Vol. 19 No. 2, pp. 213-24.

Schiebel, W. and Pochtrager, S. (2003). "Corporate ethics as a factor for success – the measurement instrument of the University of Agricultural Sciences (BOKU)". *Supply Chain Management*, Vol. 8, pp. 116-21.

Schwartz, S.H. (1992). 'Universals in Content and Structure of Values: Theoretical Advances and Empirical Tests in 20 Countries', in M. Zanna (ed.). *Advances in Experimental Social Psychology*, Vol. 25 (Academic Press, New York, NY), pp. 1–65.

Schwartz, S.H. (1994). 'Studying Human Values', in A. Bouvy, F. J. R. Van de Vijver, P. Coski and P. G. Schmitz (eds.). *Journeys into Cross-Cultural Psychology (Swets and Zeitlihman, Amsterdam)*, pp. 239–254.

Small, M.W. (2002). 'Practical Problems and Moral Values: Things We Tend to Ignore Revisited'. *Journal of Business Ethics*, 39(4), 401–407.

Trevino, L.D., Butterfield, K.D. and McCable, D.L. (1998). "The ethical context in organizations: influence on employee attitudes and behaviours". *Business Ethics Quarterly*, Vol. 8, pp. 447-76.

Weissenberg, P. and Gruekfeld, L. W. (1968). Relationship between job satisfaction and job involvement . *Journal of Applied Psychology,* 52, 469-473.

Wood, D.A. (1974). Effects of worker orientation differences on job attitude correlates. *Journal of Applied Psychology, 59,* 54–60.

Zeithaml, V.A., Berry, L.L. and Parasuraman, A. (1996). "The behavioral consequences of service quality". *Journal of Marketing*, Vol. 60, pp. 31-46.

УДК 33

Роль вовлечения в работу как посредника в формировании моральных ценностей сотрудников – взаимодействие с организационной работой: на примере Боснии

[1] Мухаммет Саит Динк
[2] Музаффер Айдемир

[1] Международный университет Бёрч, Босния и Герцеговина
Кафедра менеджмента
[2] Технический университет Йылдыз, Турция
Кафедра менеджмента

Аннотация. Цель данной работы – исследование совместного влияния моральных ценностей сотрудников и их вовлечение в работу на организационную работу. Материал был собран с помощью анкетного опроса в частных педагогических вузах Боснии и Герцеговины. В результате было получено 100 отзывов. Было установлено, что хотя моральные ценности и вовлечение в работу могут улучшить организационную работу, если брать за основу влияние вовлеченности в работу, то прямое влияние моральных ценностей на организационные способности практически сходит на нет. Данный результат доказывает, что влияние моральных ценностей сотрудников на организационную работу опосредуется вовлечением в работу.

Ключевые слова: вовлечение в работу; Босния и Герцеговина; моральные ценности; организационная работа.

UDC 331.101.341:005.95

Employees' Stimulation for the Perception of Innovations

[1] Tatiana V. Peregudova
[2] Anton G. Bystrov

[1] Volodymyr Dahl East Ukrainian National University, Ukraine
Molodizhny bl., 20a, Luhansk, Ukraine, 91034
PhD (Economy)
E-mail: ptv_tat@ukr.net
[2] Volodymyr Dahl East Ukrainian National University, Ukraine
Molodizhny bl., 20a, Luhansk, Ukraine, 91034
Engineer, Postgraduate
E-mail: shikoistheone@gmail.com

Abstract. The article justifies the approach to the encouragement of employees of the organization to the perception of innovative activity products. At the core of this process there is an estimation of their activity regarding contribution to this process by group examination with point scoring of each employee on the selected criteria.

The principles of formation and distribution of the bonus fund, which it is proposed to establish on the basis of proportion of the sum of average scores which the employee received in total, are given. 20% of employees with the low rates are not paid the bonus.

Such approach to the stimulation of innovation implementation in the organization will create a positive institutional environment and reduce implementation time.

Keywords: incentive; stimulation; award; innovation; implementation; employees of the organization; evaluation; expert; institutional environment; knowledge.

Introduction. An innovative activity is one of the activity types that characterizes the efficient use of labor potential of the company. Its importance and necessity for the improvement of the results of public benefit activities is due to the fact that it forms the basis for improving the competitiveness of enterprises, development (growth) of employees.

However, the level of innovation activity, which is determined by the number of new ideas and their development, the ability to solve unusual production problems, participation in rationalization and invention, in search of reserves, work methods improvement, does not entirely define the innovative development of enterprises.

The employees of the organization are one of the subjects of innovation work, as innovation products include new methods of work organization, management, implementation of new technologies, etc. In the process of innovation implementation the management of organization may face the problem of employees' resistance to changes accompanying the innovation, because of the employees' unwillingness to learn new working methods, to study or because of their misunderstanding. In its turn, it requires expenditure of time and money for information search, adaptation, stress release due to unknown future. This may significantly extend and complicate the implementation of innovations.

Thus, overcoming of the employees' resistance to changes requires the search for effective principles of the improvement of the innovation management mechanism, which presupposes the encouragement of employees to accept the innovation. Despite the fact that innovations are aimed at achieving such objectives as cost reduction, acquisition of new useful properties of the product or service, improving the organization labor, at the same time, their typical features are the increase of the complexity and intensity of labor at the first stages of work. It's known that innovation makes human activities easier. However, before they can be applied efficiently, they should be mastered, which requires significant financial and time costs.

Misunderstanding and neglect of these aspects can lead to the failure of some innovative projects.

In this case, the management faces the task of improving the innovation implementation process. We believe that one of the main directions is tangible incentives for employees.

Materials and Methods. Significant contribution to the issue of overcoming staff resistance to changes, which accompany innovations, were made by such scholars: A.V. Alekseeva, I. Ansoff, M.M. Vlasova, G.I. Dibnis, A. Kammel, I.V. Koniev, J. Cotter, J.B. Quinn, A.I. Prigogin, N.I. Fedinets, S.S. Frolov, Y. Hentts, E. Hughes, L. Schlezinger and others.

We would like to name the following scientists who rate stimulation as one of the ways to support innovation: A.S. Afonin, I.A. Batkaieva, R. Diakiv, V. Diatlov, P.V. Zhuravlev, A.V. Kalina, A.M. Kolot, V.P. Nesterchuk, V.P. Sladkevich, V. Travin, V.I. Shkatula and others.

While acknowledging the performed studies we should note the lack of attention to the formation of the employee stimulation system to perception of innovations based on evaluation criteria of their activity in this direction. For the reduction of the innovation implementation period, formation of a positive employees' attitude, increase of the activity to learn the necessary information it is necessary to study theoretical, methodological and practical approaches which defines the purpose and tasks of the article.

The purpose of the article is to develop the methodical approach to the tangible incentives for employees regarding innovation implementation.

According to the article the following tasks were assigned and consistently solved:

• peculiarities and objectives of innovations implementation are defined;

• the essence of the category of employees' stimulation to perception of the innovations implementation is examined;

• the algorithm of employees stimulation based on evaluation of their activity to the innovations implementation is developed;

• evaluation criteria are identified and systematized;

• principles of formation and distribution of bonus funds in accordance with the employees' activity in the implementation of innovations are given.

Discussion. The activity of employees in the implementation of innovations in an organization depends on their needs, values, interests, motivations which are influenced by a variety of incentives.

The study of employees' stimulation issues in this aspect has both theoretical and practical values, which allows development of effective measures for innovative activity at the enterprise.

The role and importance of stimulation in the process of providing a favorable institutional environment for innovation implementation can be explained basing on the definition of this category by different authors.

In the economic literature there are different interpretations of the category of stimulation, but mostly, they are focused on the stimulation to work, innovation activities, while no less attention must be paid to the stimulation to innovation implementation within the company.

In general stimulation is regarded as formation of employees' interest in achieving their goals and tasks.

I.A. Batkaieva considers stimulation as an approach to solving the problem, according to her it is aimed at the actual value orientations and interests of employees, to fuller realization of their labor potential [1, p. 484−485].

According to R. Diakiv stimulation is an economic inducement, the use of financial incentives to influence producers, consumers, customers in a way that they act in interests of people applying stimulation [2, p. 557].

P.V. Zhuravlev interprets this category as creating such employment, economic situation, which could interest the object of stimulation and incent to act in a certain way. Tangible and moral incentives are distinguished among the external work motives. Tangible incentives can be expressed in monetary terms (salary, bonuses, etc.) and non-monetary (vouchers for the rest and treatment, providing housing, the right to obtain deficient goods, subsidies from the enterprise, etc.) [3, p. 424−425].

V. Travin and V. Dyatlov determine the category "stimulation" as an external excitation, element of work situations that affect human behavior at work, material form of motivation. However, it carries an intangible load, which allows the workers to realize themselves as a personality and an employee at the same time. It performs economic and social function [4, p. 126].

In further studies, they indicate that stimulation is the creation of conditions under which labor activity, which receives previously registered results, becomes a necessary and sufficient

condition for satisfaction of employee's needs, which are important for him, and formation of his labor motives. [5, p. 111].

Thus, satisfaction of employee's needs, interests and motives depends on internal factors (motives) and external factors (incentives).

"Stimulus" (Latin word "stimulus") literally is translated as a sharpened stick, whip. First, the stimulus meant a means of compulsion. Over time, this concept has been linked with the encouragement. Inducing force can be either "carrot " or " stick." Stimulus, as well as interest may be material and moral, personal, collective and public [6, p. 362].

A.M. Kolot emphasizes the difference between the stimulus and the motive, indicating that incentive actions are based on external material and moral factors, it means that stimulation is an external inducement. Moreover, he notes that the incentive becomes the motive for a person when the person realizes it as a fair compensation [7, p. 292].

By definition of N.M. Bogatska, O.S. Neichenko labor stimulation is a way to reward employees for taking part in the production, which is based on comparing the labor efficiency to technological requirements [8].

Adapting the given definitions to the problem of improving the level of employee activity in the innovations implementation in an organization, we consider it appropriate to determine the employee stimulation to accept innovation as an inducement of employees to form a positive attitude to innovation, shorten implementation, increase their loyalty to this process and reduce resistance based on establishing of the relation between the results of work in the new conditions and the reward.

In the labor process a clear understanding how to get reward and for what it is paid plays an important role. The use of multi-system stimulation encourages employees to growth, mastering new working methods, improvement of the competitive position of their company.

Results. During this stimulation we offer to do periodic evaluation of employees, creation of database and determination of an award. We consider, this should be done by the following algorithm:

1. Defining of the goals and objectives of employee stimulation to the implementation of innovations.

2. Selection of methodical approaches to the stimulation and evaluation of employees. Determination of the expert commission. Singling out the evaluation criteria. Preparation of evaluation forms and creation of a database form.

3. Conduction of an assessment among employees.

4. The calculation of expert opinions coherence in order to provide objective information.

5. Storing data in the current database. Performing calculations. Ranking employees according to the implementation of innovations and the size of award.

6. The payment of award.

In view of the fact that the implementation of innovations in an organization is accompanied by changes in labor activity, the main goal turns to be the improvement of the efficiency of the innovations implementation. The management tasks in this case are:

• shortening of the implementation term will allow to beat competitors and return the investment on innovation faster;

• creating a favorable institutional environment for innovation perception (training employees, developing conscientious attitude to job responsibilities in terms of the innovations implementation, growth of employees, as new situation requires mastering additional information, in other words formation of useful knowledge. The importance of the latter is proved by the famous scientist, Professor of Economic History at Northwestern University Department of Economics (Evanston, USA) Joel Mokyr [9, p. 82 - 87]).

The next stage of the proposed algorithm is to choose methodical approach to evaluation. Within this research, we have chosen the group expertise method to evaluate an employee's activity of innovation implementation assistance providing a score for each individual criterion.

Since this method relates to the expert evaluation types, further commission of experts will be defined. We would like to remind that an expert is a qualified person with a range of issues, problems, which should provide a competent conclusion, an objective assessment. In our opinion among the main experts' characteristics there should be allocated:

- high level of competence and knowledge in the areas that being assessed;
- collective experts assessment must be coordinated with each other;
- no subjective evaluations based on their own interests and preferences must be given;
- a clear understanding of the goals and objectives of the evaluation;
- experts training to assessment procedures;
- analytical skills and self-criticism.

Considering the fact that the management of the organization is interested in positive attitude of employees towards innovation, work quality, we propose to build an incentive system based on the compliance with the certain criteria of activity and assignation of the bonus fund for its distribution among employees on the basis of the evaluation. We propose to attribute next evaluation criteria of employees' activities to assist the implementation of innovations in accordance with the following objectives:

- positive attitude to innovation;
- quality of work;
- on-time tasks execution;
- the level of responsible attitude to innovation;
- the level of labor complexity, due to the working needs in a new unfamiliar environment;
- amount of processed information, which determines mastering new methods of work organization and etc.;
- diversity of the information mastered by the employee;
- labor intensity of each employee;
- the situation assessment rate, solving problems, preventing errors.

The next principles should be followed in determining the reasonableness of the score: put "1" to an employee by the criteria, if according to the expert, he is characterized by the lowest activity level, the maximum score goes to the employee with the highest level of activity. The value of the maximum score is determined by the committee of experts. One of the methods is to determine the number of employees being evaluated.

After experts have evaluated employees for all criteria, the results need to be entered into the prepared database, which example is given in Table 1.

Table 1: **An example of a database for expert evaluation by criterion of positive attitude to innovation**

№	Employees (surname, name and patronymic)	Expert evaluation by criterion 1 - positive attitude to innovation			
		Expert 1	Expert 2	Expert 3	Average (column 3 + column 4+ column 5)/m
1	2	3	4	5	6
1	A	1	2	1	1,33
2	B	4	3	4	3,67
3	C	2	1	2	1,67
4	D	3	4	5	4,00
5	E	5	5	3	4,33
6	Total	15	15	15	15,00

Where "m" is a number of experts. There are 3 experts in our example.

The data for employees' evaluation by experts for other criterions is similarly recorded. Reliability of such assessment depends on the consistency of experts' opinions, which requires appropriate statistical processing. This is possible by using the Kendall's coefficient of concordance,

which value may be in the range of 0 ≤ W ≤ 1. The higher value means the more consistent between the views of experts. [10].

The value of the coefficient of concordance in inconsistent opinions of respondents is 0 (W = 0). The higher level of coherence, the greater ratio close to 1 (W = 1).

To check the materiality of coefficient of concordance criterion χ^2 must be determined. Coefficient of concordance is being essential if its value exceeds the critical (tabular) value.

After the employees' activity towards innovation is evaluated, the consistency of opinions of experts is defined, the amount of average scores for each criterion of employees must be calculated, the proportion of each employee and their ratings need to be determined, examples of calculations are given in Table 2.

Table 2: **An example of calculating the amount of workers' award according to their activity for the implementation of innovations**

№	Employees (surname, name and patronymic)	Total average points	Share (sum of average worker points / total points)	Rating	Salaries	The bonus (column 4 * column 6)	Note
1	2	3	4	5	6	7	8
1	A	12,00	0,09	5	350	31,11	The bonus is not paid
2	B	25,00	0,19	3	365	67,59	Bonus is paid
3	C	17,67	0,13	4	345	45,15	Bonus is paid
4	D	38,67	0,29	2	370	105,98	Bonus is paid
5	E	41,67	0,31	1	376	116,05	Bonus is paid
6	Total	135,00	1	-	1806	365,88	-

From the table is seen that size of the award is determined by the salary and cannot be higher than it.

Additionally, since not all employees were active regarding innovation implementation, we offer to divide them into two groups: 80% of the first and 20% of the last rated employees. The second group doesn't get award, as specified in column 8 Table. 2.

For clarity, in Table 3 we have given rating and the division of workers to the relevant groups. Thus, in our case, 80% of workers - is 4 people, 20% - 1 person.

Table 3: **Groups of employees rated by activity and a bonus received**

№	Employees (surname, name and patronymic)	Rating	Groups of employees	Note
1	2	3	4	5
1	E	1	80% of the high activity	Bonus is paid
2	D	2		
3	B	3		
4	C	4		
5	A	5	20% of the low activity	Bonus is not paid

Within the article, we've included 3 tables that reflect in details the stages of employees' evaluation by the level of their activity to innovation implementation, data processing, calculation of the rating, the size of awards. In organization practice it is easier to form one common table.

Conclusions. This article gives the theoretical summary and the methodical approach to solution of important scientific and applied tasks of improving employee stimulation to assist the innovations implementation in the organization which is revealed in the development of the approach to the employees' activity evaluation by the following criteria: positive attitude to innovation, work quality, on-time task execution, the level of responsible attitude to innovation, the level of labor complexity, due to the working needs in a new unfamiliar environment, the amount of processed information, which determines mastering new methods of work organization and action, etc.; diversity of the information mastered by the employee; labor intensity of each employee; rate of the situation assessment, solving problems, preventing errors.

To improve the expert evaluation we propose to examine the level of consistency of experts' views by the Kandel's coefficient of concordance.

The algorithm of incentives for employees to accept innovation and stimulation based on the selection of active and inactive employees, their rating and the salary is proposed.

This study makes it possible to state that use of this incentive approach will reduce staff resistance to changes, which accompany innovation, increase the workers' interest to the implementation of innovations, shortening the implementation term and will allow faster covering of the investment on innovation.

References:
1. Human Resource management in an organization: tutorial / Ed. A.YA. Kybanova. - 3rd ed., Ext. and rev. Moscow: INFRA-M, 2005. 638 p.
2. Research publication. Encyclopedia of businessman, economist, manager / Ed. R. Dyakiv. Recommended by the Ministry of Education and Science of Ukraine 20.04.2000 № 21601 "KNYHODRUK" LLC. Kyiv. International economic foundation. 2000. 703 p.
3. Zhuravlev P.V., Kartashov S.A., Mausov N.K., Odegov Yu.G. Staff. Dictionary of concepts and defined. M.: "Экзамен", 1999. 512 p.
4. Travin V.V., Diatlov V.A. Human Resource management in the company: Textbook. - Pract. Handbook. 3rd ed. Moscow: Delo, 2000. 272 p.
5. Travin V.V., Diatlov V.A. Human Resource management in the company: Textbook. - Pract. Handbook. – 5th ed. Moscow: Delo, 2003. 272 p.
6. Human Resources Management: Encyclopedic Dictionary / Ed. A.Ya Kybanov. Moscow: INFRA-M, 1998. VIII. 453 p.
7. Human Resources Management. Handbook. 2nd ed., unchanged / V.M. Daniuk, V.M. Petiuh, S.O. Tsymbaliuk, etc. Ed. V.M. Daniuk, V.M. Petiuh. Kyiv: Kyiv National Economic University, 2004. 398 p.
8. Bogatska N.M., Neichenko O.S. Tangible incentives in the enterprise. - Electronic Resource. - Access mode: http://nauka.kushnir.mk.ua/?p=10679
9. J. Mokyr. The gifts of Athena: historical origins of the knowledge economy. Electronic Journal. Economic Sociology. T. 13. № 4. September, 2012. P. 82–87.
10. Romashkyna G.F., Tatarova G.G. The coefficient of concordance in the analysis of sociological data. Sociology: 4M, 2005. № 20. P. 131–158.

Стимулирование работников к восприятию инноваций

[1] Татьяна Вячеславовна Перегудова
[2] Антон Георгиевич Быстров

[1] Восточноукраинский национальный университет имени Владимира Даля, Украина
кв. Молодёжный, 20а, г. Луганск, 91034

Кандидат экономических наук
E-mail: ptv_tat@ukr.net
² Восточноукраинский национальный университет имени Владимира Даля, Украина
кв. Молодёжный, 20а, г. Луганск, 91034
Инженер, аспирант
E-mail: shikoistheone@gmail.com

Аннотация. В статье обосновано подход к стимулированию сотрудников организации к восприятию продукта инновационной деятельности. В основе чего лежит оценка их активности относительно содействию данному процессу методом групповой экспертизы с бальной оценкой каждого сотрудника по выделенным критериям.

Приведены принципы формирования и распределения премиального фонда, который предлагается устанавливать на основе удельного веса суммы средних баллов, которые получил сотрудник, в общей сумме. 20 % сотрудникам с низкими показателями премия не выплачивается.

Такой поход к стимулированию внедрения инноваций в организации позволит сформировать позитивную институциональную среду и сократить сроки внедрения.

Ключевые слова: стимул; стимулирование; премия; инновации; внедрение; сотрудники организации; оценка; эксперт; институциональная среда; знания.

UDC 33

Tourism potential valorisation of the old town centre in Sombor based on the Hilary Du Cros model

[1] Igor Stamenković
[2] Sandra Jakšić

[1] University of Novi Sad, Serbia
Faculty of Sciences, Department of Geography, Tourism and Hotel management, Trg Dositeja Obradovića 3, 21 000 Novi Sad
E-mail: igor.stamenkovic@dgt.uns.ac.rs
[2] University of Novi Sad, Serbia
Faculty of Sciences, Department of Geography, Tourism and Hotel management, Trg Dositeja Obradovića 3, 21 000 Novi Sad
E-mail: jsandra88@gmail.com

Abstract. Cultural heritage and tourism are interconnected. As the development of tourism contributes to economic development, it is first necessary to perform an adequate valorisation of cultural heritage, in order to create a suitable tourism product. Old town centres as such, are the objects of different activities aimed at its development and adaptation to new trends. In this paper, focus is on the old town centre in Sombor, with an aim to determine its status in the competitive market of cultural tourism, whether it could be an independent motive that could attract potential tourists, as well as to determine the necessary actions needed to improve quality and competitiveness in order bring them to a higher level. With this in mind, this paper deals with the tourism valorisation of the old town centre based on the model of H. Du Cros.

Keywords: Sombor; old town centre; tourism valorisation; H. Du Cros.

Introduction

What is cultural tourism? Cultural tourism is a broad term, identified by the marketing experts as a rapidly expanding market without detailed evaluation of its actual content. It is a problematic concept, because it consists of two equally broad terms: "culture" and "tourism", both of which are hard to define. For the purposes of this paper, we will use the definition set by the European Association for Tourism and Education. According to this definition, cultural tourism is "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs" [1].

There are two kinds of key elements of a destination which help develop cultural tourism and its tourism potential. The first element is robusticity or cultural integrity of the destination, and the second are commercial factors which are connected to the transformation of the destination into a cultural tourism destination. In order to avoid a negative impact on one of the mentioned key elements, in planning as well as development of cultural heritage destinations as tourist attractions, a successful integration of cultural heritage management and tourism development is necessary to define cultural objects with highest potential for quality tourism and attractiveness [2].

Literary review

Throughout the years, different models for valorisation of tourism potential of a destination, management of heritage assets and possibility for the development of tourism have been developed [3, 4, 5, 6, 7]. Valorisation of a tourist destination is a process of evaluation, verification and ratification of specific characteristics of the destination. If a destination receives positive marks during the process of valorisation, there is a good chance that it will become a destination with high tourist attendance [8, 9, 10]. Evaluation of the cultural significance of the destination should include two key steps: investigation of market appeal and robusticity, with an aim of increasing tourist attendance. In this process it is determined whether a heritage asset has the specific characteristics that would attract tourists, and this on the other hand has to be in correlation with robusticity, which determines the level of possible tourist attendance that will not have a negative impact on the asset [11, 12]. Many destination marketing experts, acknowledging the numerous

positive aspects of the development of tourism, believed that the local assets of cultural significance possessed all the necessary attributes to become a primary tourism attraction. However, as a result of such belief, many communities have made significant investments in those heritage assets, to strictly negative consequences [2]. Therefore tourism valorisation of heritage assets, and the estimation of their value is necessary when planning sustainable development of culture tourism of a destination. Tourism valorisation provides a perspective of the capabilities of cultural monuments which are to be incorporated into the development of tourism. Moreover, it points to the existing correlation between economic effects and conservation management. The application of tourism valorisation provides a means to develop a destination as a cultural destination without the loss of resources or some other negative impact on the heritage asset [13, 10]. Hilary Du Cros has introduced into the process of tourism valorisation of the heritage assets, cultural and tourism sub-indicators and a scale point grading system for these sub-indicators. Taking into account that Hilary Du Cros valorises tourism sector, heritage assets management sector, as well as the degree of robusticity of the heritage asset, we can say that the model has a holistic approach [9, 10].

The old town centre in Sombor and the need for preservation of the cultural heritage

"*Sombor – the green oasis of hack-berry trees, residing on the crossroads, a destination of rich cultural heritage, a region of healthy food and clean water, a centre of sports and recreation, a place of rural and eco-tourism, a town of broad possibilities and decent lives of content people*" [14].

The district of Sombor is located on the far north-west of Republic of Serbia. The town of Sombor is its centre as well as the centre of West-Bačka county. The district itself shares borders with neighbouring countries: Republic of Croatia to the west and Hungary to the north. Sombor, as a town residing on an exceptional geo-strategic position, mostly due to its border proximity as well as great hydrological potential, the river Danube, has an undeniable potential for development of several different types of tourism. In Sombor, tourism is still not profiled. There is significant development of hunting tourism as well as rural tourism in the neighbouring villages that belong to the Sombor municipality [14]. As a town, Sombor has the necessary qualities that would allow for, besides the already developing tourism types, development of cultural tourism, manifestation tourism and nautical tourism. The most significant type of tourism, that Sombor should develop and that could become a foundation for the development of other types of tourism is cultural tourism. Taking into account the significance of cultural tourism, the subject of this paper is tourism valorisation of the old town centre of Sombor, and the analysis of the most significant heritage assets that the town centre consists of and which can contribute to the goal of establishing its position on the map of culture tourism.

A question is raised: why is the preservation and improvement of cultural heritage important? First of all it is important because of the social and national values. Cultural heritage is "public property", a standing testimony of the history and rise of a nation or even the human kind, a history of a town or a territory and it is passed on from generation to generation. Valorising the heritage leads to better mutual understanding inside the community itself. The end result of the valorisation is social harmony, which involves respect and acknowledgement of different cultural identities, and is one of the key factors of the sustainable development of tourism. The second reason for preservation and improvement of cultural heritage is an income source. The development of tourism entails a chance for local and national economic development. Sources of income that would have economic effects are diverse: ticket sales for museums and galleries, walking tours, sales of the old crafts goods, photographs and postcards. The third reason for preservation of cultural heritage is new employment opportunities. The local community would be employed in the fields of conservation, management, hotels, research activities (marketing experts, researchers, administrators). Valorisation of cultural heritage represents a factor that will create a positive image and attract not only potential tourists, but also big investors that can further contribute to an even greater economical development of the territory, implementing new activities in the field of industry and development [15].

Tourism valorisation is one of the most significant subjects in theoretical tourism. The word valorisation means value determination, evaluation. Valorisation is a professionally-methodological procedure, performed by experts before the tourism orientated use of a heritage

asset. This implies that tourism valorisation represents determining or estimating the value of tourism attractiveness of all phenomena, objects and spaces that besides other characteristics have a characteristic that they are attractive and therefore interesting for tourists, and through them tourists can satisfy their need for tourism [16]. Many heritage assets have the potential to become a tourism product in cultural tourism, because they represent a unique testament of local history, lifestyle and social structure, they promote ethnic traditions of the destination and provide opportunities for various kinds of experiences. The decision to incorporate specific heritage assets into a tourism product is often based on insufficient knowledge about the components that have an impact on the popularity of a tourism attraction and an incomplete estimation of the potential that a local tourism attraction has to become a primary tourism attraction [9]. The significance of tourism valorisation can best be seen through the fact that it is acknowledged not only in theoretical discussions of modern tourism, but also in the choice of locations for tourism facilities, their dimensions and functionality. It is also important for planning a socially adapted tourism on different levels, including buildings, general purpose plans, environment protection and improvement events, tourism propaganda, rich and diverse tourism offer, and a number of other questions that are related to economic and non-economic functions of tourism [17].

Further in the paper, we will describe the most significant heritage assets of the old town centre in Sombor, which will be valorised using the H. Du Cros model:

The town museum was founded on the tradition of the "Bač-Bodrog" history association. The association possessed archaeological, numismatic, archive and bibliographic collections. Today one of the most impressive collections of old coins and numismatic literature can be found in town museum, donated by the renown numismatist doctor Imre Fraj. The museum also possesses archaeological, ethnographic and bibliographic collections, which are relevant to the local history [18]. The building now housing the **Town Library "Karlo Bjelički"** was built in 1877. with architecture in neo-renaissance style, to be used by the first Sombor Savings Department [19]. It is the oldest cultural-educational institution in Sombor, and it is among the oldest institution of this type in the country [20]. Karlo Bjelički, head book-keeper of the Sombor Savings Department, made the foundations for the library. The library contains over 300.000 books, with a rarity collection that counts 309 books. The town library became the official main library of the West-Bačka county in 1994 [19]. In the beginning of the 20th century, the manor was built by doctor Stevan Kronić, and it is an example of classic beauty of eclectic style of architecture. When the family fell into a financial crisis they had to sell the manor to doctor Đorđe Antunić, a pharmacist. After the Second World War, the manor became state property. Today, it is known as **"Kronić Palace"** and it houses the court of trade [18]. **"Grašalković Palace"**, built in the baroque style at the end of the 18th century, served as an immigration center and quarantine for German immigrants. Until 1863. it served as a telegraph station, a tax office between the two world wars, and a police station after World War Two [18]. **"Holy Trinity Square"** got its name from the Trinity monument. The Trinity monument was erected in centre of the town square at around half of the 18th century as a tribute to the end of the plague epidemic. After the Second World War, the monument was removed from the town square and today the locals call it "the bald square" [19]. **"Pasha's Tower"** is the only remnant of the "Coborsentmihalj fort" from the time before the Ottoman invasion, as well as the only remnant of the one and a half century long rule of the Ottoman occupation of Sombor. It is the oldest structure in Sombor and it originates from the end of the 16th or the begging of the 17th century. Before, there were cannons resting by the fort and today you can still find guard niches between the floors, typical for the Ottoman buildings of the time. Today this 20 meter high tower is a part of the History Archive of Sombor [18]. The first attempt to build the **Town hall** in Sombor was at the beginning of the second half of the 18th century at the place of today's Krušperov residence.

Figure. The town hall in old city centre of Sombor [21]

The project supervisor Anton Bauer picked a new lot for the future town hall on market square called "Cop Island". It was built in 1809, the town hall went through many renovations that changed its initial look – the exterior was renewed, in a more decorative, eclectic style, the back side was expanded, and a fountain was built in the front yard. Finally, the town hall had 200 different rooms, chambers and halls. In the grand hall an oil painting "The Battle of Senta" by Ferenc Ajzenhut, painted on a single-piece canvas with size of 7 by 4 meters, was placed on the wall [18]. Also, a drawing "Bird's-eye view of Sombor" by the renowned architect Branislav Jovin, can be found. This work represents a synthesis of urbanism, engineering and art. This masterpiece contains 15.000 objects in Sombor, minutely drawn using bird's-eye view photographs and geodetic maps as guidance. Today the town hall acts as headquarters of Sombor municipality as well as many other government institutions [19]. "**Plebanija"** or the former Franciscan convent, which stands beside the Holy Trinity church, housed the local government before the town hall was built. On the back wall of the building is one of the local attractions: a sundial with an inscription "One of these is your last" [19]. "**Preparandija"** or the school for teachers is the legacy of the patriarch of the Serbian orthodox church and metropolitan of Karlovci, Georgije Branković. It was built with the intention of training new teachers, which was the initiative of a pedagogue Avram Mrazović [18].

Objectives and methodology of research

In planning a sustainable development of cultural tourism at a destination, it is very important to valorise heritage assets, estimate their value from the viewpoint of tourism, because it provides the perspective whether these assets can be incorporated in the development of tourism. In the process of valorisation of heritage assets of a destination, all the destination's assets should be included whether "tangible" or "untangible" [9].

The objective of this research project is the determination of tourism attractiveness of the old town centre in Sombor, based on the valorisation of a number of separate heritage assets, as well as determining which of the heritage assets can be a stand-alone tourism attraction, what is the market appeal of cultural heritage of Sombor and what measures should be taken to raise competitiveness to a higher level.

Tourism valorisation based on the model Hilary Du Cros

In order to adequately initiate the development of tourism of the Sombor town centre, it is necessary to perform an adequate tourism valorisation, which in its own right can be a starting point in making plans for the tourism development. Hilary Du Cros [22] introduced into the process of valorisation a number of tourism sub-indicators and a corresponding grading system. The model is very complex and complete, because it grades not only tourism, but also the sector of heritage asset management. She also introduced sub-indicators for grading the robusticity of a heritage asset [9]. For the purposes of this research project, we will perform valorisation of market appeal of heritage assets of the old town centre, and factors relating to the design of the tourism product. In the sector of heritage assets management, valorisation of cultural significance and robusticity is performed. Every sub-indicator is assessed individually, with grades ranging from 0 to 5. For some sub-indicators highest grade can be lower than 5. The final score of a sector is calculated by adding results for individual grades. After the analysis, a market appeal/robusticity matrix is constructed, with 9 cells, marked by M(i, j) (i, j = 1, 2, 3) and for every heritage asset it is determined to which cell it belongs, depending on the grade it has received [9].

Research results

Sub-indicators in the Hilary Du Cros model:

Tourism sector – in this category sub-indicators are graded in the range of 0 to 5. After grading, individual grades are added together, and finally depending on the score are put into one of the groups: poor appeal 0-20, moderate appeal 21-40 and high appeal 41-60.

Market appeal of the old town centre in Sombor constitutes of the following sub-indicators, with the grade range of 0 to 5:

▪ *Ambient* of the old town centre was recently renovated. "Kralja Petra I" street was tiled, the park was renovated, candelabras were installed and a fountain was built. After the plane trees were cut down, the exterior of the buildings was revitalised, and came into the main view. Present grade is 3.

▪ The old town centre in Sombor is *well known out of the local area*, widely known for its architecture and urbanisation, so the grade is 4.

▪ Old town centre does not represent *an important national symbol* so the grade is 0.

▪ An *"interesting" tale can be told* about the old town centre, primarily about the cultural monuments, specific paintings and the lives of their authors. So the grade is 4.

▪ The old town centre *possesses certain characteristics that distinctly differentiate it from the rest of the heritage assets*, because there are not any similar heritage assets anywhere else in the town. Present grade is 4.

▪ Old town centre is *attractive for special purposes*, because it possesses the potential, but is underused, so the grade is 3.

▪ Old town centre does not possess a high degree of *complementarity with other tourism assets on destination or the region*, so the grade is 3, because it possesses a certain potential to be complementary to hunting tourism, rural tourism, nautical tourism and manifestation tourism.

▪ *Tourism activity in the region* is present to some extent. Effort should be invested in increasing the activity of the Tourism Organisation of Sombor, promotion and presentation of the cultural offer of the town, the cooperation of Tourism Organisation of Sombor, culture-orientated organisations, citizens and any interested parties should be raised to a higher level. So present grade is 2.

▪ *Destination is associated with culture* but not in the extent that would bring it to the highest level, which we could associate with the last sub-indicator and say that the two sub-indicators are correlated. Grade is 3.

Factors relevant to the design of the tourism product:

▪ *Access to the heritage asset* is very favourable so the grade is 4 (grade range is from 0 to 5).

▪ *Transport to the old town centre in Sombor* is good, considering both from the surrounding villages and in the town itself. However, it is necessary to reintroduce the public transportation inside the town. So, the grade is 2 (grade range is from 0 to 3).

▪ *In the immediate vicinity of the old town centre* there are cultural attractions such as the monastery of "Saint Arhiđakon Stefan", the church of "Saint Jovan Preteče", galleries. The distance to the cultural monuments can be covered on foot, so the grade is 3 (grade range is from 0 to 3).

▪ *Service availability* of the old town centre is adequate. Parking, tourism signalisation which includes all significant monuments in the town, numerous places for refreshment and accessibility of tourism information in the tourism info center grant the grade of 4.

Total score of the tourism sector is 39. This result indicates that the market appeal of the old town centre is of moderate appeal (poor appeal 0-20, moderate appeal 21-40 and high appeal 41-60).

Heritage asset management sector – consists of two indicators: cultural significance and robusticity.

Cultural significance

▪ *Aesthetic value of the old town centre in Sombor* is high so the grade is 2 (grade range is from 0 to 2).

▪ The old town centre has *high historical value*, because it possesses heritage assets dating back to the end of 16th century. So, the grade is 2 (grade range is from 0 to 2).

▪ *Educational value* of the old town centre is high, because of its rich history. Grade is 2 (grade range is from 0 to 2).

▪ *Social value* of the old town centre is high, so the grade is 2 (grade range is from 0 to 2)

▪ *Scientific research value* of the old town centre is low, so the grade is 1 (grade range is from 0 to 2).

▪ The old town centre in Sombor does not possess *the rarity of a heritage asset on a destination and in the region* so the grade is 1 (grade range is from 0 to 3).

▪ The old town centre is *representative*, but insufficient on its own to attract visitors in greater numbers, so the grade is 2 (grade range is from 0 to 4).

Robusticity

▪ The old town centre in Sombor *is not fragile* so it can host a large number of visitors. So the grade is 4 (grade range is from 0 to 4).

▪ The old town centre recently went through one phase of renovation, but there is still need for renovation of some other parts, so the *renovation state* is good and the grade is 2 (grade range is from 0 to 4)

▪ The old town centre is a part of the South-east Europe Transnational Cooperation Project, where Sombor, Apatin and neighbouring villages are the focus of heritage asset management, through tours, rural tourism and promotions of heritage assets not yet acknowledged as significant factors of development for these regions. First activities of this project started last year (2012.), through cooperation of the authorised personnel of the project (among which are Faculty of Sciences, Department of Geography, Tourism and Hotel management in Novi Sad, as well as Vojvodina chamber of commerce) with local interested parties (tourism organisations, craftsmen, local investors). The goal of the program is education through workshops, with an aim to raise awareness about the existence and significance of heritage assets in this region, and strengthening of the tourism politics. Taking into consideration the *heritage asset management project* and the effort that interested parties put into it, and the success potential, the grade is 5 (grade range is from 0 to 5).

▪ *Potential for continual investments and consulting of key stakeholders* is possible to connect to the previously mentioned project, but investments should be taken with reserve, with studious market research done beforehand, in order to gain perspective of investment, so the grade is 2 (grade range is from 0 to 5).

▪ When considering the question of *the possibility of negative impact of a large number of visitors on the physical condition of the heritage asset, or the lifestyle and tradition of the local community* the grade is 3, because despite the development of tourism to the present day the old town centre does not show any signs of deterioration, although it is of course necessary to determine the tourist capacity of the destination, to avoid any long term damage to asset (grade range is from 0 to 5).

▪ *Possibility that modification, as an integral part of the product development, has a negative impact on the physical condition of the heritage asset, or the lifestyle and tradition of the local community* is present, if the modification is in the direction of modern architecture, because it would not fit in the local ambient and architecture of the old town centre, which originates from

18th and 19th centuries. One of the examples is the construction of a shopping mall "Roda" in the strict center of the town, in "Pariska" street, which is a disgrace in the sense of architecture present in that part of the town. This is for now a sole backwards move, but should act as a reminder of how things should not be done. Therefore the grade is 1 (grade range is from 0 to 5).

Total score of cultural significance/robusticity or the management sector is 29, which corresponds to moderate value (sensitivity/low cultural value 0 to 20; moderate value 21 to 40; high value 41 to 60).

Based on the analysis, the matrix of market appeal/robusticity with 9 cells, marked by M(i,j) (i,j = 1,2,3), is constructed and each valorised asset is associated with one cell, depending on its total scores.

Cells are defined as follows:

M (1,1) – high cultural significance/robusticity and low market appeal;

M (1,2) – high cultural significance/robusticity and moderate market appeal;

M (1,3) – high cultural significance/robusticity and high market appeal;

M (2,1) – moderate cultural significance/robusticity and low market appeal;

M (2,2) – moderate cultural significance/robusticity and moderate market appeal;

M (2,3) – moderate cultural significance/robusticity and high market appeal;

M (3,1) – low cultural significance/robusticity and low market appeal;

M (3,2) – low cultural significance/robusticity and moderate market appeal;

M (3,3) – low cultural significance/robusticity and high market appeal.

Table: Matrix of market appeal and robusticity [22]

	41-60	M (1,1)	M (1,2)	M (1,3)
Robusticity	21-40	M (2,1)	M (2,2)	M (2,3)
	0-20	M (3,1)	M (3,2)	M (3,3)
		0-20	21-40	41-60
	Market appeal			

Heritage assets with moderate robusticity and moderate market appeal, M(2,2) cell, like the old town centre in Sombor, should be adequately promoted and a part of the sustainable development project, that will at the same time provide an image to the heritage asset and protect it from a possible negative consequences from a large number of visits. With this in mind, the tourism carrying capacity of the heritage asset, and monitor all kinds of activities with the goal of broadening the tourism offer. The Tourism Organisation of Sombor, with its expert staff, should have a huge role in this, by promoting and organising as many events as possible that will attract tourists, as well as work on attracting big investors.

The old town centre in Sombor in placed in the M (2,2) cell in the market appeal and robusticity matrix and has moderate cultural significance/robusticity and moderate market appeal. However, Sombor is an important center of north Bačka county, a widely known oasis of urban verdure, known for its famous Sombor cheese, renowned painters, famous carriages, songs of Zvonko Bogdan, smiling people and relaxed lifestyle.

Recommended measures for improvement of development of the cultural tourism

Based on the cultural attractiveness evaluation of previously mentioned assets, the most relevant measures of action will be described, in order to further the development of cultural tourism in Sombor.

Recommended measures:

Realisation of an adequate management plan, with a clear line of development action, specified parties that would participate and clearly specified goals, methods and means of reaching those goals;

Activities of the Tourism Organisation of Sombor:

1. Employ experts in the field of tourism management, marketing and economy experts;

2. Create an interesting and affordable tourism offer, that would incorporate the best that Sombor can offer, as well as additional activities that would include the surrounding rural areas;
3. Perform a tourism market segmentation with the need to determine the target group for the tourism product;
4. Create a marketing plan, which will define who, when and how should be performing marketing activities;
5. Continuously perform tourism valorisation and improve the heritage assets;
6. Participate on both of national and international tourism fairs.

I. Motivation of the local population to participate in the development of tourism through:
- Seminars;
- Education;
- Presentation;
- Workshop.

II. Employment of the local population / encouragement of practice of the old crafts;
III. Creation of a distinguishable brand.

Conclusion

Based on the estimation and final scores a conclusion of Sombor tourism offer sub-indicators can be drawn. Based on the research, the old town centre in Sombor has a moderate market appeal and moderate robusticity, so it needs further promotion and improvement to become recognisable on the national level. It is necessary for the tourism valorisation to be taken seriously by the experts currently working in the tourism sector, performed adequately and on that basis, to further improve the elements of the tourism offer, making it attractive to visitors and in accordance with the "value for money" principle.

References:

1. Richards, G. (1997): Cultural tourism in Europe, Wallingford, UK-Canberra, Aus: CAB International Publishing
2. Cros, du H., McKercher B., Ho S. Y. P. (2004): Attributes of popular cultural attractions in Hong Kong, Annals of Tourism Research, Vol. 31, No. 2, pp. 393–407
3. Deng, J., King, B., & Bauer, T. (2002). Evaluating natural attractions for tourism, Annals of Tourism Research, 2(29), 422–438.
4. Melian-Gonzalez, A., & Garcia-Falcon, J. M. (2000). Competitive potential of tourism in destinations. Annals of Tourism Research, 30(3), 720–740.
5. Moscardo, G. (1996): Mindful visitors, Annals of Tourism Research, Vol. 23, No. 2, pp. 376397, 1996
6. Razzu, G. (2005): Urban redevelopment, cultural heritage, poverty and redistribution: the case of Old Accra and Adawso House, Habitat International 29 (2005) 399–419
7. Maitland, R. (2006): How can we manage the tourist-historic city? Tourism strategy in Cambridge, UK, 1978–2003, Tourism Management 27 (2006) 1262–1273
8. Станојловић, А., Ђурчић, Н., Павловић, Н. (2010): Tourism valorization of site "Lazar's town" in Krusevac, Journal of the geographical institute "Jovan Cvijić", vol. 60, no 2, p. 77–93
9. Хаџић, О. (2005): Културни туризам, ПМФ, Департман за географију, туризам и хотелијертсво, Нови Сад.
10. Бесермењи С., Пивац Т., Вујичић М., Стамос А. П. (2010): Minoan culture and tourism, African Journal of History and Culture Vol. 2(5), str. 64-72
11. Yiping Li, Raymond Lap Bong Lo (2004): Applicability of the market appeal—robusticity matrix: a case study of heritage tourism, Tourism Management 25, 789–800
12. McKercher, B., & du Cros, H. (2002). Cultural tourism: The partnership between tourism and cultural heritage management, New York: Haworth Press
13. Cros, H. (2001): A new model to assist in planning for sustainable cultural heritage tourism, International journal of tourism research 3, 165 – 170
14. Група аутора (2007): Стратегија локалног одрживог развоја општине Сомбор, Сомбор.

15. Group of authors (2006): Cultural heritage and local development, Unesco, France.

16. Томка Д. (1998): Култура кроз простор, време и туризам., Институт за географију, Нови Сад.

17. Станковић, С.М. (1993): Географске основе туристичке валоризације, Гласник српског географског друштва, вол. 73, бр. 1, стр. 33 – 42

18. Степановић, М. (2002): Стара здања Сомборска, Књижарско – издавчка радионица „Међу јавом и међ сном", Сомбор.

19. http://www.visitsombor.org/rs/ponuda/znamenitosti/

20. Група аутора (1961): Сомбор, Форум, Нови Сад.

21. http://www.panoramio.com/photo/82988271

22. Cros, H. (2000). Planning for Sustainable Cultural Heritage Tourism in Hong Kong, Final Report to the Lord Wilson Heritage Trust Council.

Улучшение потенциала туризма старого центра города Сомбор на основе модели Хилари дю Кросс

[1] Игорь Стаменкович
[2] Сандра Якчич

[1] Университет Нови-Сад, Сербия
Факультет наук, факультет географии, туризма и гостиничного менеджмента
E-mail: igor.stamenkovic@dgt.uns.ac.rs
[2] Университет Нови-Сад, Сербия
Факультет наук, факультет географии, туризма и гостиничного менеджмента
E-mail: jsandra88@gmail.com

Аннотация. Культурное наследие и туризм взаимосвязаны. Развитие туризма способствует экономическому развитию, поэтому, для создания подходящего турпродукта, необходимо, в первую очередь, произвести эффективное улучшение культурного наследия. Старые центры городов, фактически, являются объектами различных видов деятельности, направленной на их развитие и адаптацию к новым веяниям. Цель исследования данной работы – старый центр города Сомбор, направленное на определение его статуса на конкурентном рынке культурного туризма, существует ли определенный мотив, который мог бы привлечь потенциальных туристов, а также на определение необходимых действий, необходимых для улучшения качества и конкурентоспособности, чтобы поднять их на более высокий уровень. С расчетом на это, в данной статье изучается улучшение туризма старого центра города, основываясь на модели Х. дю Кросс.

Ключевые слова: Сомбора; исторический центр; туристическая валоризации; Хилари дю Кро.

Philological Sciences

Филологические науки

UDC 81

Expressing Gender in English, Slovak, and Latin – Comparison

Petra Jesenska

Matej Bel University, Slovakia
40 Tajovskeho Str., 974 01 Banska Bystrica
Ph.D. (general linguistics), Assistant Professor
E-mail: petra.jesenska@umb.sk

Abstract. The paper explains the term *gender* in linguistics and its reflection in English, Slovak, and Latin languages. The Slovak language expresses gender in substantives, adjectives, some pronouns, some numerals, and in the simple past tense of verbs in the 3rd person singular. The Latin language expresses gender in substantives, adjectives, pronouns, and some numerals, while the English language expresses gender ´only´ in substantives and some pronouns.

Keywords: linguistics; gender; European languages.

Introduction

The term *gender* is not only a grammatical term, but also a social phenomenon having strong impact on its perception within grammatical structures. English gender has its peculiarities the same way as the Slovak and/or Latin languages do have theirs. In this paper, we compare and contrast the phenomenon of gender in all three languages (English, Slovak, and Latin) due to their peculiarities and common features. The reason is logical – Latin strongly influenced the grammar of English and Slovak languages, and gender is part of grammar of both languages. Ancient Latin understanding of gender is reflected in modern languages as English and Slovak are. Though, from the viewpoint of language typology, English is an analytical language and Slovak is a syntactic language preferring declinations of names (nouns, adjectives, pronouns, etc.) and conjugations of verbs.

The term *gender* comes from Latin *genus, -eris* (the genitive form from which all other forms are derived), n. (neuter) and originally it was bearing various meanings. Latin itself borrowed the term from ancient Greek *génos* (kind) [1]. We have found eleven original meanings of the term as known in the Latin language:

1) origin, e.g. *genus ducere* (derive one´s origin) or *generis socia* (sister),
2) noble origin, aristocracy, e.g. *amplus genere* (a noble stock),
3) family, kin, e.g. *antiquitas generis* (ancient kin/family) or *auctores generies* (forefathers),
4) offspring, child,
5) nation, humankind, e.g *genus humanum* (humankind),
6) sex (and also gender in modern understanding of the term), e.g. *genus virile* (male sex), *genus muliebre* (female sex),
7) sort of, kind of (people),
8) kinds of animals, breed, e.g. *varia genera bestiarum* (various kinds of animals)
9) characteristics, feature, nature, way, e.g. *genus dicendi* (oratorical style), *genus vivendi* (the way of life),
10) thing, object, material
11) aspect, direction, e.g. *in omni genere* (in all aspects) [2].

Understanding of *gender* important for our analysis and comparison is in the point six above. Then gender may be described as ´a grammatical distinction, in which such parts of speech as nouns, adjectives, and determiners are marked as masculine and feminine (as in French or Spanish), or masculine, feminine, and neuter (as in Slovak, Czech, German, Latin, and Greek). In such languages, these parts of speech when used together, must agree in gender´ [1].

Methods

In terms of methodology, the standards of descriptive grammar are followed using description, comparative and contrastive analyses as well as qualitative analysis. We analyze the gender of parts of speech in all three languages and further compare them in order to find common features and differences.

Discussion
1 English gender.

The term *gender* comes to the English in the 14th Century from the Old French *gendre* (in Modern French *genre*) [1].

The English language distinguishes natural and grammatical genders (though some grammar textbooks completely deny the existence of English grammatical gender). English natural gender (see table 1) recognizes masculine (*boy, man, father*) and feminine (e.g. *girl, woman, mother*) of persons. Derivational morphemes creating (usually feminine) gender, such as *-ess* or, *-ette* help to distinguish between male and female, e.g. *actor – actress* or *waiter – waitress* (čašník – čašníčka). Female English nouns are created this way – they are derived from the male nous (see table 1). Exceptionally, it is the way round – creation of masculine from feminine by adding suffix *-er*, e.g. *widow – widower* or by compounding by means of *-groom* in the one and only case, i.e. *bride – bridegroom*, or *bride – groom* respectively. The other way to distinguish male from female is the usage *-man* and *-woman* in expressions, such as *policeman – policewoman*, *postman – postwoman*, *chairman – chairwoman*, etc. In Modern English the process of compounding by means of *-person* is preferred due to gender equality and gender neutrality, *e.g. chairperson* (or *chair* respectively), *postperson, police officer*, etc. The expressions *steward – stewardess* are substituted by neutral *flight attendant*. Neutral expressions in English become problematic when translating them into the Slovak language which is based on gender. Especially, when translating into Slovak (or Czech for example) without any further context expressions as *chair, flight attendant, postperson* or *post officer*. Then so-called generic masculine must be applied or sometimes by means of pairs (masculine – feminine).

Table 1: Natural gender of English nouns

The way how gender is expressed		Examples
Pairs of words		*boy – girl, father – mother, brother – sister, uncle – aunt, gentleman – lady, sir – madam, male – female, nephew – niece, husband – wife, king – queen, prince – princess, monk – nun, gander – goose, cock – hen, drake – duck*
Derivatives from male nouns	*-ess*	*actor – actress, waiter – waitress, count – countess, duke – duchess, heir – heiress, emperor – empress, god – goddess, host – hostess, tiger – tigress, lion – lioness*
	-ette	*usher – usherette*
	-ine	*hero – heroine*
	-ina	*czar – czarina* (borrowings from the Russian language)
Derivatives from female nouns	*-er*	*widow – widower*
	-groom	*bride – bridegroom*
Compounds	*-(wo)man*	*chair(wo)man, police(wo)man, post(wo)man, horse(wo)man, sports(wo)man*
	(fe)male...	*male teacher – female teacher, male reader – female reader*
	boy/girl...	*boyfriend – girlfriend, boy students – girl students*
	man-/maid-	*man-servant – maid-servant*

	s/he-	he-goat/billy-goat (cap) – she-goat/nanny-goat (koza), wolf – she-wolf
	other forms	tom-cat – pussy-cat
Personificatio n	Masculine: *Love, Sun, Summer, Autumn, Winter, Anger, Sleep, Time*	Feminine: *Babylon, France, the Earth, Spring, Nightingale,Night, Fortune, Justice, Liberty, Wisdom*

So-called non-personal nouns are marked neuter regardless whether there are animate (creatures) or inanimate objects (*dog, window, book*). Dual gender (see table 3) is rather common in English nouns naming living creatures, referring to their occupation or activities, e.g. *student, teacher, friend, writer*, etc. Such nouns are usually translated into Slovak by means of generic masculine as *študent* m., *učiteľ* m., *priateľ/kamarát* m., *pisateľ/spisovateľ* m. Duality is also expressed in the 3rd person plural *they* (in Slovak *oni* refers to masculine and *ony* to feminine) and its further forms *their(s), themselves*. Also relative pronouns *who* (in Slovak *ktorý* m., *ktorá* f., *ktoré* n.) and *which* (in Slovak *ktorý* m., *ktorá* f., *ktoré* n.) both refer to masculine and feminine at the same time. In terms of relative pronouns, English prefers expressing animate creatures (*who*) and inanimate objects and animals (*which*) to gender.

Nouns (referring to persons) and (personal, reflexive, and possessive) pronouns express gender in English as shown in table 2. Generic masculine used to be preferred in the past (usually in the 19th and 20th Centuries) by means of *he, his, himself*, e.g. *Everyone wants to realize his ambition*. However, in Modern English neutral (dual) dominates – *they, them, their(s)*, e.g. *Everyone has their faults.* This is a sort of step ´back´ to the 17th Century when *their* was preferred to *his*. The animals are referred to by means of (im/non-)personal pronoun *it*, especially in specific technical texts or sayings, e.g. *Every dog has its day*.

Table 2: Expressing English gender in all parts of speech [3]

SINGULAR		**PLURAL**	
son	*he / his / himself*	*sons*	*they / their(s) / themselves*
	who		*who*
daughter	*she / her(s) / herself*	*daughters*	*they / their(s) / themselves*
	who		*who*
beetle	*it / its / itself*	*beetles*	*they / their(s) / themselves* *which*
book	*which*	*books*	*they / their(s) / themselves* *which*

Legend: Relative pronouns *who* and *which*, and personal pronouns in plural are crossed over due to the further comparison to the gender expressed in the Slovak language.

The exception that proves the rule is personification expressing affection to pets by means of pronouns *s/he*, e.g. *We love our cat. Her name´s Later.* Animals in fables and/or fairy tales are characteristic of human qualities, and that is why they are referred to as persons/people. For example, as in the case of a nightingale featuring in a famous fairy tale by Oscar Wild, where the creature is referred to by means of *she, her, hers, herself* (*nightingale* f.). Compared to Slovak, *slávik* m. (nightingale) is masculine and it is referred to by means of *he, his, himself.* Words like *cat, parrot,* or *fish* are also feminine in English. Masculine are *canary, dog,* or *horse.*

Personification is common in English in case of inanimate entities, such as cities (or towns), countries, ships, cars, and various machines, e.g. biblical *Babylon* is feminine as shown in the syntactic construction *Babylon the great and her destruction*. In journalistic style names of cities and countries are referred to by means of pronoun *she* and/or *her*, e.g. *Though she had not suffered wartime destruction, the United States shared with Europe an acute housing shortage.*

Personification is common when referring to ships, cars or machines: *There she is! The most luxurious car ever made!* The examples about the United States and luxurious car have been both taken from Dušková et al. (1988) [3].

In English belles-lettres, personification is perceived as stylistically marked, especially in style of poems [3]. Very often this is due to the strong Latin influence e.g. Latin masculine *sol* m. (sun) is respected in the case of English *sun* m. Similarly, English *moon* f. takes feminine from Latin *luna* f., or English *earth* f. from Latin *terra* f. Rarely, either gender is applied in English personification, e.g. in cases of such words as *sea* or *world* when it may be referred to by means of *s/he*. Grammatical gender is applied in the aforementioned examples.

Table 3: Dual gender in English

Parts of speech	Examples
Nouns naming fe/male persons	*artist, assistant, author, baby, citizen, child, cook, cousin, doctor, doer, dog, editor, foreigner, friend, frog, goer, host, inhabitant, member, minister, mouse, musician, neighbour, nurse, parent, person, president, professor, pupil, reader, runner, servant, singer, speaker, stranger, student, teacher, worker, writer, . . .*
Personal pronouns	*you, they, them, one, etc.*
Possessive pronouns	*theirs, yours, mine, etc.*
Possessive adjectives	*their, your, my, etc.*
Reflexive pronouns	*themselves, yourselves*
Relative pronoun	*who*

Table 3 depicts English animate nouns referring to fe/male persons, however, some nouns (usually cubs) are referred to by means of all three genders [3]. Dual gender may be considered part of the natural gender taking its gender neutrality into account. In tables 3 and 6 we can see that English dual gender outnumbers stylistically marked natural gender and grammatical gender. In general, the category of English gender can be viewed on morphological and lexical levels.

2 Slovak gender.

Slovak prefers grammatical gender, but it also knows natural gender, e.g. in pairs of words as *muž – žena* (male – female)*, otec – matka* (father – mother)*, učiteľ – učiteľka* (male teacher – female teacher) etc. (see tables 4 and 6). Grammatical gender in Slovak is expressed in nouns, adjectives, pronouns, numerals, the 3rd person singular of verbs in the simple past tense, and in the present and past participles, that is in all parts of speech subjected to declinations [4].

Slovak male nouns are subjected to the five basic paradigms *chlap, hrdina, dub, stroj*, and *kuli*. Paradigms *chlap* and *hrdina* are applied in declination of animate nouns and names of animals in singular. Slovak female nouns do not distinguish between animate and inanimate entities. They are subjected to paradigms *žena, ulica, dlaň, kosť, gazdiná*, and *idea*. There are four paradigms *mesto, srdce, vysvedčenie*, and *dievča* recognized in Slovak neuter.

Slovak masculine adjectives and participles are subjected to two paradigms *pekný* and *cudzí.* Analogically, Slovak feminine adjectives and participles are subjected to two paradigms *pekná* a *cudzia*, and neuter adjectives are subjected to two paradigms *pekné* and *cudzie*. Plural masculine adjectives distinguish between animate and inanimate declinations. Plural feminine and neuter adjectives are subjected to the same rules as inanimate masculine adjectives.

The gender of Slovak pronouns (see table 4 below) is expressed in the 3rd person singular and plural. Slovak personal, possessive, demonstrative, indefinite, relative, and interrogative

pronouns are marked in terms of gender because they are always members of masculine, feminine or neuter. Their gender neutrality is not possible in the Slovak language.

Slovak numerals (one, two, three, and four) *jeden* m. (one) – *jedna* f. (one) – *jedno* n. (one), animate *dvaja* (two) / inanimate *dva* (two), *dve* f. (two), etc. (for more examples see table 4) are also gender markers. Other cardinal numbers are in terms of gender neutral, e.g. *päť mužov/žien/detí* (five men/women/children). However, ordinal numbers express gender, e.g. *piaty muž* (the fifth man) – *piata žena* (the fifth woman) – *piate dieťa* (the fifth child).

Slovak verbs in the 3rd person singular of the simple past tense express gender by means of morpheme *-l* for masculine, *-la* for feminine, and *-lo* for neuter, e.g. *robil, robila, robilo* (see table 4). The syntactic construction between verb and noun must agree. In Slovak one cannot say the following utterance *Jana povedal* or *Jana povedalo*, because noun gender and verb gender do not agree. The correct utterance would be *Jana povedala.* (Jana said.) – the feminine gender of a proper noun *Jane* and verb *povedala* agree together. Unlike in English, in Slovak it is not only lexical or only morphological phenomenon. We can conclude that Slovak gender is a morphological-syntactic category.

Table 4: Slovak gender of nouns, adjectives, pronouns, numerals, and verbs

Type of gender	Examples		
Grammatical gender of nouns	Masculine	*bicykel* (bicycle), *krk* (neck), *lakeť* (elbow), *les* (forest), *národ* (nation), *stôl* (table), *prístroj* (machine), *nos* (nose), *nábytok* m. (furniture), *vlas* m. (hair)	
	Feminine	*hora* (mountain), *stolička* (chair), *kniha* (book), *lingvistika* (linguistics), *sirota* (orphan), *pera* (lip), *líška* (fox), *myš* (mouse), *oblička* (kidney), *žaba* (frog)	
	Neuter	*auto* (car), *hrdlo* (throat), *koleno* (knee), *oko* (eye), *pero* (pen), *srdce* (heart), *ucho* (ear), *dévedéčko* (DVD), *mesto* (town), *školenie* (training)	
Natural gender of nominal pairs of words	*otec* (father) – *matka* (mother) *syn* (son) – *dcéra* (daughter) *brat* (brother) – *sestra* (sister) *chlapec* (boy) – *dievča* (girl) *bratranec* (male cousin) – *sesternica* (female cousin) *učiteľ* (male teacher) – *učiteľka* (female teacher) *občan* (male citizen) – *občianka* (female citizen)		
Adjectives	*cudzí* m. (foreign) – *cudzia* f. (foreign) – *cudzie* n. (foreign) *malý* m. (new) – *malá* f. (new) – *malé* n. (new) *nový* m. (new) – *nová* f. (new) – *nové* n. (new) *slávny* m. (famous) – *slávna* f. (famous) – *slávne* n. (famous)		
Pronouns	Personal pronouns	*on* m. (he) – *ona* f. (she) – *ono* n. (it) *oni* m. (they) – *ony* f. (they)	
	Possessive pronouns	*môj* m. (mine) – *moja* f. (mine) – *moje* n. (mine) *tvoj* m. (yours) – *tvoja* f. (yours) – *tvoje* n. (yours) *jeho* m. (his) – *jej* f. (hers) – *jeho* n. (its) *náš* m. (ours) – *naša* f. (ours) – *naše* n. (ours) *svoj* m. (his) – *svoja* f. (hers) – *svoje* n. (its)	
	Relative pronouns	*ktorý* m. (who/which) – *ktorá* f. (who/which) – *ktoré* n. (who/which)	
	Indefinite pronouns	*nejaký* m. (some) – *nejaká* f. (some) – *nejaké* n. (some)	
	Interrogative pronoun	*aký* m. (what/which) – *aká* f. (what/which) – *aké* n. (what/which) *ktorý* m. (who/which) – *ktorá* f. (who/which) – *ktoré* n. (who/which)	

	Demonstrative pronouns	*tento* m. (this) − *táto* f. (this) − *toto* n. (this) *títo* m. (these) − *tieto* f. (these) − *tieto* n. (these) *ten* m. (that) − *tá* f. (that) − *to* n. (that) *tamtí* m. (those) − *tamtie* f. (those) − *tamtie* n. (those)
Numerals (cardinal and ordinal numbers)	*jeden* m. (one) − *jedna* f. (one) − *jedno* n. (one) *dvaja* m. (two) − *dve* f., n. (two) *traja* m. (three) − *tri* f., n. (three) *štyria* m. (four) − *štyri* f., n. (four) *desiaty* m. (the tenth) − *desiata* f. (the tenth) − *desiate* n. (the tenth)	
Verbs in the 3rd person singular of the past tense	*čítal* m. (he read) − *čítala* f. (she read) − *čítalo* n. (it read) *napísal* m. (he wrote) − *napísala* f. (she wrote) − *napísalo* n. (it wrote) *plakal* m. (he wept/cried) − *plakala* f. (she wept/cried) − *plakalo* n. (it wept/cried) *robil* m. (he did) − *robila* f. (she did) − *robilo* n. (it did) *uvidel* m. (he saw) − *uvidela* f. (she saw) − *uvidelo* n. (it saw)	
Participles	Present participle	*píšuci* m. (writing) − *píšuca* f. (writing) − *píšuce* n. (writing)
	Past participle	*písaný* m. (written) − *písaná* f. (written) − *písané* n. (written)

Legend: m. – masculine, f. – feminine, n. – neuter

3. Latin gender.

Like Slovak, Latin recognizes masculine, feminine, and neuter. Similarly to Slovak, Latin prefers grammatical gender (*genus*), but it also knows natural gender (table 5). Dual gender appears in animate nouns, which used to be only masculine in the past, but later when women gained similar rights as men the nouns became feminine as well. This is the case of *civis* (citizen), which can refer to masculine and feminine [2]. The marker of female gender appears in brackets in a dictionary *civis* m., (f.) [2] only as if ´by the way´ but that is understandable when taking into consideration very strong patriarchal society of ancient Rome.

However, grammatical gender plays a key role in the Latin language in nouns (see table 5), adjectives (table 5), numerals (table 5), and pronouns (table 5). Similarly to English and Slovak, natural gender is expressed in pairs of nouns naming persons (table 5). Latin adjectives, numerals, and pronouns are similar to Slovak in terms of gender markers (table 5). For detailed information study sources [5] and [6] below the article.

Latin verb is independent of noun gender. Latin verb must agree ´only´ in the category of number, but not in gender.

Table 5: Latin gender of nouns, adjectives, pronouns, and numerals

Type of gender	Examples	
Grammatical gender of nouns	Masculine	*fructus* (fruit, berry), *liber* (book), *mus* (mouse), *panis* (bread), *venter* (stomach, belly)
	Feminine	*alvus* (belly), *avis* (bird), *domus* (house), *manus* (hand), *res* (thing)
	Neuter	*balneum* (bath), *epulum* (feast), *mare* (sea), *os* (bone), *verbum* (word)
Natural gender of nominal pairs of words	*pater* (father) − *mater* (mother) *filius* (son) − *filia* (daughter) *frater* (brother) − *soror* (sister) *puer* (boy) − *puella* (girl) *frater patruelis* (male cousin) − *soror patruelis* (female cousin) *magister* (male teacher) − *magistra* (female teacher) *civís* (male citizen) − *civís* (female citizen)	

Adjectives	*clarus* m. (famous) – *clara* f. (famous) – *clarum* n. (famous) *pulcher* m. (pekný) – *pulchra* f. (pekná) – *pulchrum* n. (pekné)	
Pronouns	Personal pronouns	*is* m. (he) – *ea* f. (she) – *id* n. (it)
	Possessive pronouns	*meus* m. (mine) – *mea* f. (mine) – *meum* n. (mine) *tuus* m. (yours) – *tua* f. (yours) – *tuum* n. (yours)
	Demonstrative pronouns	*is* m. (that one) – *ea* f. (that one) – *id* n. (that one) *hic* m. (this one) – *haec* f. (this one) – *hoc* n. (this one) *ipse* m. (himself, alone) – *ipsa* f. (herself, alone) – *ipsum* n. (itself)
Numerals (cardinal and ordinal numbers)	*unus* m. (one) – *una* f. (one) – *unum* n. (one) *duo* m. (two) – *duae* f. (two) – *duo* n. (two) *nonus* m. (the ninth) – *nona* f. (the ninth) – *nonum* n. (the ninth)	

Legend: m. – masculine, f. – feminine, n. – neuter

Results

In the subchapters 3.1 (English gender), 3.2 (Slovak gender), and 3.3 (Latin gender) were described various forms how gender is expressed in all three languages. The influence of Latin is obvious in English and Slovak genders in terms of grammatical, natural, and dual genders. We can see the forms of gender compared in table 6 (see below).

Table 6: Expressing Gender in English, Slovak, and Latin

language \ gender	**English**	**Slovak**	**Latin**
Natural gender (nouns)	*male – female father – mother son – daughter brother – sister boy – girl* ~~*cousin*~~ ~~*teacher*~~ ~~*citizen*~~	*muž – žena otec – matka syn – dcéra brat – sestra chlapec – dievča* *bratranec – sesternica* *učiteľ – učiteľka* *občan – občianka*	*vir – femina pater – mater filius – filia frater – soror puer – puella* *frater patruelis – soror patruelis* *magister – magistra* ~~*civis*~~
Grammatical gender (nouns, pronouns)	*book* n.	*dievča* n. (girl) *kniha* f. (book) *sirota* f. (orphan) *ochota* f. (goodwill) *oni* m. (they) *ony* f. (they)	*liber* m. (book) *carmen* n. (poem, song)

Dual gender (nouns, pronouns)	*artist, cousin, citizen, doctor, friend, minister, president, reader, singer, student, teacher, worker, writer; who, they*	*ty* (you – singular) *vy* (you – plural) *my* (we)	*civís* m./f. (citizen) *comes* m./f. (conductor) *dux* m./f. (leader) *heres* m./f. (heir, heiress)
Other parts of speech and forms expressing gender	some nouns (*actor – actress*); personal pronouns *s/he*; reflexive pronouns *herself* and *himself*	nouns – *chlap* m. (man)*, žena* f. (woman)*, mesto* n. (town)*, pieseň* f. (song); adjectives – *pekný* m. (handsome)*, pekná* f. (pretty)*, pekné* n. (nice); pronouns – *on* m. (he)*, ona* f. (she)*, oni* m. (they)*, ony* f. (they); verbs in the 3. ps. sg. of the past tense – *robil* m. (he did)*, robila* f. (she did)*, robilo* n. (it did)	nouns – *vir* m. (male), *femina* f. (female), *carmen* n. (poem, song); adjectives – *clarus* m. (famous), *clara* f. (famous), *clarum* n. (famous); pronouns – *is* m. (he), *ea* f. (she), *id* n. (it)

Legend: m. – masculine, f. – feminine, n. – neuter; crossed expressions are provided for the sake of translation into a particular language

To sum up we can say that Latin influenced English personification of nouns, such as *moon, death*, or *sea* because these usually take the similar gender as in Latin. Like Latin, Slovak has ´complicated´ declination paradigms in masculine, feminine, and neuter. Unlike Latin and Slovak, English prefers natural or dual gender especially when referring to persons. All our findings of our comparison of English, Slovak, and Latin gender(s) are presented in table 6 above.

References:
1. McArthur T. The Oxford Companion to the English Language. Abridged Edition. Oxford: Oxford University Press, 1996. P. 393.
2. Hlušíková M. Latinsko-slovenský slovník. Bratislava: Mikula, 2009. P. 357.
3. Dušková L. Mluvnice současné angličtiny na pozadí češtiny/L. Dušková, Z. Strnadová, D. Knittlová, J. Peprník, J. Tárnyiková. Praha: Academia, 1988. P. 83.
4. Miko F. Rod, číslo a pád podstatných mien. Bratislava: Vydavateľstvo Slovenskej akadémie vied, 1962. P. 256.
5. Nagy I. Latinčina. Banská Bystrica : Univerzita Mateja Bela, 2011. P. 62.
6. Špaňár J. Latinská gramatika/ J. Špaňár, J. Horecký. Bratislava: Slovenské pedagogické nakladateľstvo, 1993. P. 320.

УДК 81

Выражение рода на английском, словацком и латинском языке – сравнение

Петра Есенска

Университет им. Матея Бела, Словакия
974 01, г. Банска Быстрица, ул. Таёвского 40,
Кандидат филологических наук (общее языкознание), асистент профессора
E-mail: petra.jesenska@umb.sk

Аннотация. Статья объясняет термин рода в лингвистике и его выражение в трёх европейских языках. Словацкий язык выражает род с помощью имён существительных, прилагательных, некоторых местоимений, числительных, глаголов 3 лица единственного числа и с помощью причастий прошедшего и настоящего времени. В латинском языке род выражается именем существительным, прилагательным, местоимением, а в некоторых случаях числительными, в то время как на английском языке род выражается прежде всего именами существительными и некоторыми личными местоимениями.

Ключевые слова: лингвистика; род; европейские языки.

Cultural Studies

Культурология

Russian Image of the Modern Western Screen: Case Film Studies
(2 films of S.Spielberg and J.Stelling)

Alexander V. Fedorov

Anton Chekhov Taganrog State Pedagogical Institute, Russia
48, Iniciativnaya street, Taganrog city, Rostovskaya oblast, 347936
Dr. (Education), Professor
E-mail: mediashkola@rambler.ru

Abstract. This article analyzes the modern Western films about Russia and Russian characters – in terms of their ideology, social and cultural context. As examples – the films of S.Spielberg's and J.Stelling.

Keywords: media text; analysis; media studies; film; policy; ideologies.

Introduction.

This article analyzes the Western films of the modern period about Russian world and Russian characters - in terms of their ideology, social and cultural context. As examples - the films of S.Spielberg's and J.Stelling.

Case Study 1. Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull" as a Burlesque Transformation of Media Stereotypes of the "Cold War" Within the Framework of Mass/Popular Culture of the XXI Century

In 2008 the Russian subject was suddenly taken up by the very Steven Spielberg, who made the legendary character Indiana Jones fight with beast-like Soviet special forces in the action movie *Indiana Jones and the Kingdom of the Crystal Skull.*

In this connection it is curious to trace how media stereotypes of the *Cold War* underwent the burlesque transformation within the framework of this product of mass/popular culture of the XXI century.

The authors of many Russian researches of the past years reproached the creators of works of popular culture for using unseemly methods of psychological pressure (constant repetition of the facts regardless of the truth), misinterpretation of fact and tendencies, selection of unfavorable features in representation of political opponents, "sticking of labels", "embroidering", "simple folks games", referring to authorities to justify lies, etc. As a matter of fact global conclusions were made on the basis of particular facts, since among the creators of works of mass culture there have always been not only honest professionals who make up their plots taking into consideration humanistic values, but also "craftsmen" inclined to political conformism and momentary hack-work.

Meanwhile popular/mass culture media texts have success with the audience not due to their supposed orientation to people with low aesthetic taste, subjected to psychological pressure, easy believing lies, etc., but because their authors respond to real needs of the audience, including informational, compensatory, hedonistic, recreative, moral, etc., which are worthy of respect and study.

The rise of the "industrial society inevitably leads to the formation of the special type of culture – mass, commercial culture... which satisfies the fundamental need of mankind to harmonize psychic life of people on the basis of contemporary technologies" (Razlogov, 1991, p.10). At that mass culture which is unthinkable without media, is a natural constituent of the contemporary culture in general, to which almost all artistic works created all over the world belong. It can be regarded as the effective way of involving the vast masses of viewers, listeners and readers into various cultural processes; as the phenomenon begotten by the newest technologies (firstly by the communication ones), world integration and globalization (the destruction of local communities, blurring of territorial and national frontiers, etc.).

In my opinion such definition of mass/popular culture logically fits in the context of functioning of media – the systematic spreading of information (by way of the press, television, radio, cinema, sound/video recording, the Internet) among "vast and dispersed auditory with the purpose of strengthening of spiritual values and having ideological, economical or organizational influence on people's evaluations, opinions and behavior (Philosophical encyclopedia, 1983, p.348).

V.Y.Propp (Propp, 1976), N.M.Zorkaya (Zorkaya, 1981), M.I.Turovskaya (Turovskaya, 1979), O.F.Nechay (Nechay, 1993) and M.V.Yampolskiy (Yampolsky, 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so "the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites" (Zorkaya, 1981, p.116).

Indeed the success with the audience is closely connected with the mythological layer of a production. "Strong" genres – thriller, fiction, Western – always rest upon "strong" myths (Yampolskiy, 1987, p.41). Interrelation of unusual, but "real" events is one of the basic archetypes (resting upon the deep psychological structures, which exert influence upon consciousness and subconsciousness) of fairy tale, legend, - is very important for the popularity of many media texts.

In my opinion, O.F.Nechay quite correctly pointed out the important peculiarity of mass (popular) culture – the adaptation of folklore in the forms of society. I.e. in author's "text" the ideal shows through reality (in the center of the plot is the character-personality), and in social and critical "text" the main character is taken from everyday life (simple person), however the mass culture proposes ideal norms in real environment (in the center of the plot is the epic hero) (Nechay, 1993, pp.11-13).

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

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

Many bestsellers and blockbusters are built up according to the similar "formula of success" including folklore, mythological basis, compensation of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes. Let's add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

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

At that it's worth mentioning that in many cases the creators of "mass" media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N.A. Berdyaev justly wrote that "culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier" (Berdyaev, 1990, p. 229).

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

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

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

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

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), "magical power" of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

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

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

Case Study 2. Ideological and Structural Analysis of the Interpretation of the Image of Russia on the Western Screen in the Post-Soviet Period (1992-2010) (by the example of the film "Duska" by J. Stelling)

As a case in point let's turn to the analysis of the ironical drama *Duska* (2007) by the famous Dutch director J. Stelling. We shall try to reveal not only social and historical context of the time of the creation of this media text, but also its structure, the plot, representativeness, ethics, the peculiarities of genre modification, iconography, and the characters of the personages.

Following the methods developed by U. Eco, let's single out the three "rows" or "systems", which are important in a work: author's ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco, 2005, p.209). As we have already mentioned these methods sort quite well with C. Bazalgette's methods of the analysis of media texts (Bazalgette, 1995) – with the resting upon such key words of media education as "media agencies", "media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context (dominating concepts: "media agencies", "media representations", "media audiences")

In the Western image of Russia "the two poles represented by the two archetypes/myths existed for centuries: Russia as an external threat (a barbarian at the gate) and Russia as an object of education (a pupil)" (Moseyko, 2009, p.25).

The authors of *Duska* conceived and created the film in the post-Soviet period, when the active political confrontation of the West and the USSR was firstly changed into a sympathetic and patronizing attitude. Russia was considered to be a pupil who unfortunately is unable to reach the American and the European standards of living (the first half of the 1990s), but later (in the 2000s) the attitude towards Russia was changed back into the counteraction to the "barbarian at the gate".

In my opinion, in *Duska* J. Stelling attempted to combine both the Western ideological approaches to Russia ("pupil" and "barbarian at the gate"), however there's an opinion that the setting of the film is suitable for the economical, social and cultural conditions on Russia in the beginning of the 1990s rather than of the middle of the 2000s. Say "well, we are ready to sneer at ourselves with a weary smile, nodding in repentance: we can't find common language with Europe, that's why the film is practically silent. But the parody is 15 years late or so" (Lyubarskaya, 2007).

However the director J. Stelling in spite of the obvious ironical mockery with respect to the Russian/Slavic life doesn't aim at making a trivial comedy. Speaking of its genre, *Duska* is rather a synthesis of drama, bitter comedy and ironical parable.

J. Stelling once told in his interview: "Doesn't it come to your head that Duska and Bob are one and the same person, rationality and soul, the head and the heart? And as many people's heads and hearts disagree, Duska and Bob always quarrel... As for me the main theme of the film goes beyond the conflict of the West and the East. I tried to make something more existential. It's just a story of a man who has his creation and his muse. But then he meets a bum. This creature is the archetype of death, inactivity, emptiness, but at the same time he's a very nice and charming creature. And for me namely the choice between love, creativity and inactive death was the main issue in this film. All the other layers are superficial" (Stelling, 2007).

As a result though J. Stelling "took a fancy to Russia he is still a Western man who clearly sees the impassable gap between our Eurasian world and the purebred Europe. The Dutch director represents our people with sympathy but still the film is if not a caricature, than a friendly jest. And how else, if all the noble impulses are driven to grotesque which is interesting to observe from the side but with which it is impossible to get along for a long time, especially forever" (Tsyrkun, 2008).

The market conditions which contributed to the conception, the process of creation and to success of the media text (dominating concepts: "media agencies", "media/media text categories", "media technologies", "media audiences")

The Western directors of the 2000s frequently turned to the Russian themes. During the period of 2000-2009 more than 160 fiction films about Russia/the USSR or with Russian/Soviet characters were shot.

Certainly *Duska* as well as all the other films by J. Stelling is a typical Art House film, which never aspired to be successful with the audience. Nevertheless the low budget works by J. Stelling practically always pay off due to export, "alternative distribution", selling for television broadcast, DVD production. However in this particular case the dominance of the Russian theme and the

Russian character apparently didn't inspire the European producers. Maybe that's why the director had been searching money for his film (2 million euros) for five years...

The scenario of the film was also based on the director's own impressions after visiting post-Soviet Russia (in particular – the film festival "Kinotavr" in Sochi). As a result these impressions though in a grotesque form were realized in the plot of the film.

The structure and methods of narration in the media text (dominating concepts: "media/media text categories", "media technologies", "media languages", "media representations")

On the whole the film *Duska* is built up on simple dichotonomies: 1) the unceremonious, though somewhat charming, Russian/Slavic "barbarian" who is unwilling and unable to be a "pupil", and the representative of the Western intellectual world; 2) inactivity/emptiness and creativity; 3) aspiration for independence and conformism; 4) the plan and the result.

The structure, the plot, the representativeness, the ethics, the peculiarities of genre modification, iconography, and the characters can be represented as follows:

Historical period, scene: Russia/Ukraine, early 1990s (mostly in retro episodes), the contemporary Holland.

Setting, household objects: the interiors of the flat, the streets, the movie theatre, the bus.

Representation of reality: ambivalent with respect to practically all the characters, in which good harmonizes with evil, at the same time "Duska" is constructed on banalities of different levels, from the simplest which are connected with the ideas of the Russians and their mentality, to the intellectual clichés" (Tsyrkun, 2008).

Characters, their values, clothing, constitution, lexicon, mime, gestures: the charming Russian/Slavic hanger-on who suddenly arrives in Holland. "The very first appearance of the main character (Sergey Makovetsky) is polysemantic: he goes upstairs to European Bob's place wearing a shabby ushanka and a joyful smile, which symbolizes not only the famous "heartfulness", but also the notorious "subconsciousness of the West" (Tsyrkun, 2008).

The vocabulary of the characters is simple; to put it more precisely it is reduced to a minimum. Most of the time the characters keep silent as they don't speak the languages of each other. But at the same time their dialogue is rich with the expressive mimics and gestures.

Significant change in the characters' life: the year of 200... . The measured life of a Dutch script writer named Bob is shattered by the unexpected visit of uninvited, but persistent Russian guest, who came to settle in the flat of his casual European acquaintance...

Incipient problem: social, cultural and language barriers prevent the Russian and the European to find common language.

Search for solutions to the problem: the European is trying to get rid of the "barbarian"...

Problem solution: having left his home, the European sets off for Russia (or rather for some Slavic country) right after the exiled "barbarian"...

A. Silverblatt (Silverblatt, 2001, pp.80-81) worked out a line of questions for critical analysis of media texts in historical, cultural and structural contexts. Let us try and apply his method to the analysis of *Duska*:

A. Historical context

1. What does the media text tell us about the period of its creation?

a) when did the premiere of this media text took place?

The premiere of the film took place in 2007 in Europe and in Russia.

b) how did the events of those days influenced the media text?

No concrete political events had direct influence on the process of the creation of *Duska*; rather the stereotyped Western ideas about the "mysterious Slavic soul" were transformed in the film in a parable-like form.

c) how does the media text comment on the events of the day?

I agree that "no matter how J. Stelling denied it... the film has a certain political implication. Certainly, the artist is sorting out his relationships only with himself. However he isn't living in vacuum. And if Stelling was suddenly attracted from the mysteries of Dutch soul ("The Flying Dutchman", "The Illusionist", "The Pointsman") to the mysteries of Russian "duska", then the spirit of the time is like that. " (Lyubarskaya, 2007).

2. Does the knowledge of historical events help to understand the media text?
a) media texts created during a certain historical period:
- what events took place at the time of the creation of the given work?

The scenario of the film was planned and written in 2002-2006, in 2004 the Westernized "orange opposition" won in the Ukraine which led to the first Russian-Ukrainian "gas crisis" in 2006. In the same year the vice-president of the USA of that time R. Chaney accused Russia of using its natural resources as means of pressure in foreign policy, and of violation of human rights. In this period Russia was criticizing policies of the USA and the European Union as well (for example, concerning the Kosovo problem).

- how does the understanding of these events enrich our comprehension of the media text?

It is reasonable that the understanding of historical and political context helps to understand the peculiarities of the plot of the film as well as its conception. Although even if a person isn't familiar with the historical and political context of the first half of the 2000s, he can gain an understanding of the plot of *Duska* with no difficulties, because it is built up on the traditional Western stereotypes of the perception of the image of the Russians (ridiculous appearance, poverty, gluttony, obtrusiveness, unceremoniousness, total absence of knowledge of foreign languages, etc.).

- what are the real historical references?

This film contains no real historical references.

- are there any historical references in the media text?

The film is not based on real facts, the historical references are indirect, the ironic grotesque in the interpretation of the events is clearly felt, however the above mentioned tendencies of making play with Western stereotypes of the "image of Russia" are quite transparent.

- how does the understanding of these historical references affect your understanding of the media text?

There is no doubt that the understanding of the historical references (though veiled and grotesque) contributes to the understanding of any media text, including *Duska.*

B. Cultural context
1. Media and popular culture: how does the media text reflect, strengthen suggest or form cultural: a) relationships; b) values; c) behavior; d) concern; e) myths.

Reflecting (though in an ironical way) the stereotypes of the attitude of the West toward Russia, the film by J. Stelling created the image of politically incorrect, absurd, barbaric, poor, uneducated and obtrusive Russia, which is knocking at the "Western gates" – the country in cold climate (which symbolizes Duska's ushanka), with poor population and bad morals and manners...

2. World view: what world is represented in the media text?
a) What is the culture of this world?

As a whole (though philosophically and ironically, I repeat myself) in *Duska* the image of Russia is that of the "enemy at the gate".

- people?

People in this world are divided into an interconnected pair: the Russian "enemy at the gate" who is "infinitely meek and monstrously obtrusive at the same time, who acts such world-weariness when being turned out that any citizen of the EU is obliged to fall down from the second floor in a fit of humanism" (Kulikov, 2007) and "the suffering European intellectual conformist". One cannot but admit that in his role of Duska S. Makovetsky succeeded in the creation of "an image of a very repugnant, but at the same time a very touching creature, which is impossible to live with but which is also impossible to forget. Duska is very faithful, frank, ingenuous, but on the other hand he is incredibly odd, stupid, clumsy, he's like a pimple on a chin, and it can't be helped, but when he disappears, Bob realizes that this emptiness cannot be filled, that Duska was a provocateur who aroused in him the feelings of which he could never learn" (Solntseva, 2007).

- ideology?

One can agree that "the tragedy of a small man" is not Stelling's theme. It is rather a drama of lack of spirituality of a European intellectual" (Ryabchikova, 2007). On the other hand "this story is told with true love which is inseparable from hate, when you clearly see the vices and drawbacks of your object of love but regardless of anything you realize that all the same you cannot escape it, and you have to accept it as it is, for it is already a part of you" (Tsirkun, 2008).

b) What do we know about the people of this world?

- are the characters represented in a stereotyped manner? What does this representation tell us about the cultural stereotype of the given group?

On the whole the characters of *Duska* are represented in a stereotyped manner which is characteristic of the Western perception of the image of Russia, however it is colored by the performance of talented actors. For instance the work of Sergey Makovetsky "who fills the empty speculative image of Duska with cruelty, stupidity, as well as with touching nature; with slavish subordination and despotism" (Ryabchikova, 2007).

c) What world view does this world represent, optimistic or pessimistic?

The authors of "Duska" represent the image of Russia in rather a pessimistic way, though relative optimism is manifested perhaps in the fact that the speechless dialogue of the "barbarian" and the "European" is a sort of symbol of inevitability of their co-existence.

- are the characters of this media text happy?

Alas, there are no happy characters in this film, all of them are unhappy anyway...

- do the characters of this media text have a chance to be happy?

The authors make it clear that only individual moments of life can be happy (for example the European had such moments when a beautiful usherette came to his place, but even then they were interrupted by the tactless Duska)...

d) Are the characters able to control their own destiny?

Only to some extent, because a person (according to J. Stelling) is not in his power to control his fate...

e) What is the hierarchy of values according to the given world view?

- what values can be found in this media text?

According to the author's conception of the film one of the world's main values are the elusive emotional harmony and mutual understanding.

- what values are personified in the characters?

It's not easy to convey in worlds what "Bob is searching for and what Duska is giving to him, though of course one can shift the blame on the European longing for communality, catholicity and emotional openness, which their souls wish for but which their bodies cannot stand... However there's much more than this in the remarkable duet of Bervoets and Makovetsky, it is contained in the numerous details, in the small nuances, to which the contemporary cinema, especially Russian, became disaccustomed. This is the richness of meanings of the whole cinematographic texture, when every item has its role; this is also the ability to convey the state of one's soul, or emotion, which is changeable like ripples on the water, not only with gestures, but also with a subtle movement of facial muscles. On the whole all this is the result of the efforts of a serious artist, who has the courage to shoot the stories which he himself considers to be important" (Solntseva, 2007).

Conclusions. The analyze the Western films of the modern period about Russian world and Russian characters - in terms of their ideology, social and cultural context (examples - the films of S.Spielberg's and J.Stelling) give us the conclusions: the cold war stereotypes are very strong even in the modern times. The Russian image on the Western Screen is still "alien", "different", "hostile"...

References:

Bazalgette C. (1995). *Key Aspects of Media Education.* Moscow: Edition of Association for Film Education, 51 p.

Berdyaev N.A. (1990). Man's Destiny in the Contemporary World. *Noviy Mir.* 1990. № 1, pp.207-232.

Bogomolov Y.A. (1989). Cinema for Every Day... *Literaturnaya Gazeta.* 1989. № 24, p.11.

Corliss R. (1990). Dyna-Films Attack. *Video Ace Express.* 1990. № 1, p.8.

Dolmatovskaya G.E. (1976). Historical Fact and Its Ideological Interpretation in Modern Cinema // Baskakov V.E. (Ed.) *The Screen and Ideological Struggle.* Moscow: Iskusstvo, pp. 214-228.

Eco U. (2005). *The Role of the Reader. Studies on the Semiotics of the Text. St.Petersburg*: Symposium, 502 p.

Eco, U. (1960). Narrative Structure in Fleming. In: Buono, E., Eco, U. (Eds.). *The Bond Affair.* London: Macdonald, p.52.

Freud S. (1983). Dissatisfaction with the Culture. *Cinema Art.* 1990. № 12, pp.18-31.

Fried, R.M. (1998). *The Russian are coming! The Russian are coming!* N.Y., Oxford: Oxford University Press, 220 p.

Moseyko A.N. (2009). Transformation of the image of Russia in the West in the context of culture of the last third of the XX century. *Social sciences and modern times.* 2009. № 2, pp.23-35.

Nechay O.F. (1993). Film Education in the context of Fiction. *Specialist.* 1993. № 5, pp.11-13.

Propp V.Y. (1976). *Folklore and Reality.* Moscow: Iskusstvo, pp.51-63.

Propp V.Y. (1998). *Morphology of Fairy Tale. Historical Background of Fairy Tales.* Moscow: Labirynth, 512 p.

Razlogov K.E. (1991). Paradoxes of Commercialization. *Screen and scene.* 1991. № 9, p.10.

Ryabchikov N. (2007). *Duska. http://project.insysltd.ru/pls/ www/movies.htm? action= 1&value=7&p_ value2 =22665#70.* 08.11.2007.

Silverblatt, A. (2001). *Media Literacy.* Westport, Connecticut – London: Praeger, 449 p.

Solntseva A. (2007). They Sing Cordially... *News Time.* 2007. http://www.kinopressa.ru/news/297.html

Stelling J. (2007). Interview: Tasbulatova D. Duska Stelling. *Ogoniok.* 2007. № 48. http://www.ogoniok.com/5024/27/

Stelling J. (2007). *Russians Live Here and Now.* http://news.bbc.co.uk/go/pr/fr/-/hi/russian/entertainment/newsid_7015000/7015351.stm

Tsyrkun N.A. (2008). But no Way for Rowan... *Cinema Art.* 2008. № 1. http://www.kinoart.ru/magazine/01-2008/repertoire/tsyrkun0801/

Turovskaya M.I. (1979). Why does the Viewer Goes to the Cinema. *Film Genres.* Moscow: Iskusstvo, 319 p.

Yampolsky M.V. (1987). Polemic Notes on the Aesthetics of Mass Films. *Records of the Meeting of Fims Critics,* October, 12-13, 1987. Moscow: Filmmakers' Union, pp.31-44.

Zorkaya N.M. (1981). *The Unique and the Replicated. Means of Mass Communication and Reproduced Art.* Moscow: Iskusstvo, 167 p.

Filmography

Indiana Jones and the Kingdom of the Crystal Skull. USA, 2008. Director Steven Spielberg. Screenwriters: David Koepp, George Lucas. Actors: Harrison Ford, Cate Blanchett, Karen Allen and others. Action.

Duska. Holland, 2007. Director Jos Stelling. Screenwriters: Hans Heesen, Jos Stelling. Ators: Sergey Makovetsky, Gene Bervoets, Sylvia Hoeks and others. Drama.

УДК 008

Образ России на современном западном экране
(на примере анализа фильмов С.Спилберга и Й.Стеллинга)

Александр Федоров

Таганрогский государственный педагогический институт имени А.П. Чехова, Россия
доктор педагогических наук, профессор
E-mail: mediashkola@rambler.ru

Аннотация. В статье анализируются современные западные фильмы о России и русских символов – с точки зрения их идеологии, социального и культурного контекста. В качестве примеров используются – фильмы Стивене Спилберга и Йоса Стеллинга.

Ключевые слова: медиа, фильм, медиатекст, анализ, кино, политика, идеология.

UDC 008

The Image of Russia on the Western Screen in the Ideological Confrontation Epoch (1946-1991): From the Late Stalinism to the "Thaw", from "Détente" and "Stagnation" to the "Perestroika"

Alexander Fedorov

Anton Chekhov Taganrog State Pedagogical Institute, Russia
Prof. Dr. (Pedagogy)
E-mail: mediashkola@rambler.ru

Abstract. This article included the analysis of evolution Russian image representation on the Western (USA, UK, Germany, Canada, France, Italy) screen - of the period of ideological confrontation (1946-1991): ideological and social trends, myths, stereotypes, illusions, classification of the contents' models and modifications of genres. The main conclusion: the image of Russia in the majority of the Western fiction films of 1946-1991 is treated as an image of something "enemy", "alien", "different", often hostile...

Keywords: cold war; Western films; screen; image of Russia; USA; ideological confrontation; media studies; film studies; spy; enemy.

Introduction.
Five Media Myths of Ideological Confrontation Times
The epoch of the *Cold War* and ideological confrontation between the West and the USSR spawned many myths.

Myth 1: The anti-Soviet, anticommunist orientation was principal for western cinematographers in the 'ideological struggle'

Certainly, the western screen anti-Sovietism played a crucial role in the Cold War, however, one should not forget that at all times the West policy in many respects was anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This trend can also be traced in many western works of art — both before the appearance of the USSR and after its disintegration. In the same way, the anti-bourgeois / anti-capitalist orientation of Soviet films about foreign countries naturally combined with some anti-western motives conventional for Russia...

Myth 2: Famous masters tried to be above 'the ideological struggle'; therefore the ideological confrontation was the lot of ordinary handicraftsmen

Even a superficial glance at a filmography (see Appendix) of the screen confrontation times (1946-1991) refutes this thesis completely. Both on the West side and on the Soviet side such known film makers as Costa-Gavras, J. Losey, S. Lumet, S. Peckinpah, B. Wilder, P. Ustinov, A. Hitchkock, J.Huston, J. Schlesinger, G. Alexandrov, A. Dovzhenko, M. Kalatozov, M.Romm and, certainly, dozens of well-known actors of different nationalities were involved in the process of the *ideological struggle*.

Myth 3: The Soviet censorship prohibited all films of western authors involved in creating at least one anti-Soviet media text

In practice the Soviet censorship usually prohibited films of those figures of the western culture (for example, Y. Montand and S. Signoret after the release of their joint work in the film *L'Aveu*) who, besides being involved in *confrontation* films, openly and actively took an anti-Soviet position in real political life.

Shooting in anti-Soviet films of B. Anderson, R. Barton, I. Bergman, K.M. Brandauer, Y. Brinner, L. Ventura, A. Delon, M. Caine, S. Connery, F. Noiret, P. Newman, L. Olivier, G. Peck, M. Piccoli, Max von Sydow, H.Fonda and many other celebrities did not at all affect the showing of *ideologically neutral* films with their participation in the Soviet Union.

Moreover, some of these masters were even invited to take part in joint Soviet-western film productions. It is another matter that their ideological *pranks* were not mentioned in the Soviet press. Probably, the Kremlin administration of that time realized that prohibition of all films, books

and articles of *faulty* western prominent people of culture would induce a super-deficit of foreign media texts as a whole in Soviet libraries and cinemas...

Myth 4: Western anti-Soviet media texts were always more truthful than Soviet anti-western opuses

Here media texts do differ. On the one hand, the films *Nicholas and Alexandra* directed by F. Shaffner and *The Assassination of Trotsky* directed by J. Losey look much more truthful and convincing in comparison to some anti-western movies (for example, *Silver Dust* by A. Room or *The Plot of the Doomed* by M. Kalatozov). However, the anti-Soviet action films *Red Dawn* or *Amerika* look, to put it mildly, improbable even in comparison with the Soviet militarist action movie *Solo Voyage* which became a kind of a counter-response to the victorious pathos of American *Rambo*...

Myth 5: 'Confrontational' media texts are of low artistic value and deserve neither attention nor critical analysis

On the one hand, there are not many media products of the *Cold War* period that are of any significant artistic value (*I am Cuba* directed by M.Kalatozov, *Dead Season* by director S. Kulish, *The Assassination of Trotsky* directed by J. Losey, *Reds* by W. Beatty, *1984* by M. Radford, et al.). But on the other hand, no method can be declared exhaustive for analysis, "since even the most primitive film is a multilayer structure containing different levels of latent information which reveals itself only in cooperation with the socio-political and psychological contexts. ... No matter how tendentious – or, on the contrary, unbiased – the filmmaker might be, he depicts much more aspects of the time than he thinks and knows himself of, beginning with the performance level of his work and ending with the ideological myths which he reflects" (Turovskaya, 1996, p. 99).

Brief History of the 'Ideological Struggle' on the Screen (1946-1991)

Under a *Cold War* we usually understand "a total and global confrontation of two superpowers within a bipolar system of international relations. The preconditions for the Cold War consisted in the principal difference in the socio-economic and political systems of the leading world powers after the defeat of the aggressors' block: a totalitarian political regime with elements of personal dictatorship and a super-centralized plan-based economy on the one hand, and the western liberal democracy and market economy on the other hand" (Narinsky, 2006, p. 161). To a considerable degree the Cold War was caused by the political and social development of the so-called *Third World* (decolonization, revolutions, etc.) (Westad, 2007, p. 396), and each of the antagonists aspired to broaden its zone of influence in Africa, Asia and Latin America by all means.

At the same time, the opposition between **Russia** (at all times and under any regimes) and the **West** (also at all times and under any regimes) was also connected with much deeper reasons.

Here we fully agree with J. Shemyakin: "the civilization status inconsistency of Russia is directly reflected in the way it is perceived in the West: there is direct evidence of the collision of different values turned into the invariant dynamics factor of such perception. In whole, Russia always both attracted and repelled the West. One of the attraction factors is the historic community reflected in Indo-European language roots, an ancient Indo-European mythological background and Christian origins. All these reasons taken together, undoubtedly, create a common symbolic field of diverse Russia-West contacts. But the influence of this factor was often overlapped in the history by a sharp feeling (and very often consciousness) of the Russian civilizational alienation from the West, its otherness, and that surely was a strong factor of rejection. ... The most irritating aspect was its *alienation in spite of resemblance* which was perceived as an outward form that concealed something different, non-European" (Shemyakin, 2009, pp. 19-20). At the same time, the stronger and more influential Russia became the stronger became its ideological confrontation (and media confrontation in this century) with the Western world (what actually occurred after 1945 when everyone realized the Soviet Union that had defeated the Nazi empire possessed the most powerful military force in Europe).

The concept of *Cold War* is closely associated with such concepts as *informational and psychological war, ideological struggle, political propaganda, propaganda* (hereafter we shall mean under *propaganda* an intentional regular media mass consciousness inoculation of this or that ideology to achieve a calculated social effect), and *the enemy concept*. According to the reasonable definition given by A. Fateyev, "*the enemy concept* is an ideological expression of social antagonism, a dynamic symbol of the powers hostile to the state and the citizen, a political instrument of the ruling social group. ... the concept of the enemy is an important element of a

psychological war which is a goal-directed and regular use of propaganda by political opponents among other means of pressure for direct or indirect influence on the views, moods, feelings and conduct of the opponent, allies and their own population in order to make them act in the direction preferable for the government" (Fateyev, 1999).

There is an opinion that "in the *Cold War* period (evidently, the initial period of 1945-1955 is meant – A.F.) the Russian question was avoided by men of art, but in the 1970-1990s many films on the Russia subject were shot" (Moseyko, 2000, p. 30). We cannot agree with this statement. Actually *the Cold War* era became the source of creating a great number of both anti-Soviet/anti-communist and anti-Western/anti-bourgeois films released during the above-mentioned period (after W. Churchill delivered his well-known Fulton speech on March 5th 1946 that contained sharp criticism of the USSR policy, and in August-September, 1946 J. Stalin initiated the adoption of the *anti-cosmopolitan* resolutions "About the Journals *Zvezda* and *Leningrad*", 'On the Repertoire of Drama Theatres and Measures for Their Improvement', and 'On the Subscription to and Usage of Foreign Literature').

From the Late Stalinism to the "Thaw"

The mutual ideological confrontation concerned all the fronts of the Cold War. Since February, 1947 the Munich VOA radio station began to broadcast propaganda programs in Russian (which the Kremlin ordered to listen to using all accessible technical means since the spring of 1948). And in October, 1947 Senator G. McCarthy initiated hearings in the Washington State Capitol of the fact-finding results of the *anti-American and communist activity* of some known figures of the American culture. A. Johnston, PGA president of that time, told his listeners in the R.K.O. Pictures studio "that after the conversation with Secretary of State Marshall, Senator Vandenberg and others he came to a firm conviction about the necessity of initiating an immediate official opposing policy of the Soviet expansion power, and pointed out that this policy should find support in motion pictures produced in the USA" (Fateyev, 1999).

The situation in the USSR developed in much the same way. P.Babitsky and J. Rimberg calculated that the amount of western negative film characters (excluding Germany soldiers from films about the Second World War) portrayed in Soviet films increased three times and attained 36 films from 1946 to 1950 in comparison with the 1920-1930s (Babitsky and Rimberg, 1955, p.223). On the other hand, in 1946 the Soviet Cinematography Committee sorted out only 5 from 50 films for mass distribution in the USSR offered to them by American distribution companies (Ivanyan, 2007, p. 248).

Moreover, in April-May, 1949 there was worked out a special '*Plan for the Intensification of Anti-American Propaganda in the Near Future'* which prescribed "systematic printing of materials, articles, pamphlets exposing aggressive plots of American imperialism, the anti-national character of the USA public and political systems, debunking the myths of American propaganda about the 'thriving' of America, demonstrating drastic contradictions of the USA economy, the falsity of bourgeois democracy, and the decay of bourgeois culture and morals of modern America" (Action Plan ..., 1949). In addition, the exterior threat was "a convenient pretext for justifying the internal disorders and contradictions in the socio-economic and political formation which otherwise could be perceived by USSR citizens as evidence of the regime imperfection" (Fateyev, 1999).

Both well-known classical filmmakers such as A. Dovzhenko (*Farewell, America!*), M. Kalatozov (*Plot of the Doomed*), M. Romm (*Secret Mission*), A.Room (*Silvery Dust*) and script writers and producers, now forgotten, were involved in making anti-Western (first of all – anti-American) films. In these propaganda films "almost all American characters were depicted as spies, saboteurs, anti-Soviet provocateurs" (Ivanyan, 2007, p. 274).

The Cold War films emphasized the motive of unsuccessful attempts of western secret services to entice Soviet scientists. For example, in G.Roshal's film *Academician Ivan Pavlov* (1949) "a traitor Petrishchev brings American Hicks who offers Pavlov to go to America. Hicks disguises his dirty business with a favorite argument of cosmopolitans — acolytes of imperialism: 'It is not relevant for mankind where you will work'. Being an ardent patriot the big Russian scientist answers: 'Science has a fatherland, and the scientist is bound to have it. I am, my sir, Russian. And my fatherland is here whatever happened to it" (Asratyan, 1949).

M. Turovskaya who studied this period of the Cold War reasonably remarked that the media "transmutation of the recent allies into the *enemy image* was executed through the plot telling

about some secret connections of Americans (naturally, of the class adversary: generals, senators, businessmen, diplomats) with Nazis, either about a *secret mission* of separate peace negotiations or patents abduction, or chemical weapons manufacture. The identification of Americans with Nazis is the only *secret* of the whole bulk of the Cold War films. And in *Plot of the Doomed* East European social democrats are equated with absolute evil, with Americans" (Turovskaya, 1996, p.100).

It is paradoxical, but the author of the placard anti-western *Plot of the Doomed* (1950) which is overfilled with propaganda clichés and dramaturgically primitive, M. Kalatozov only seven years after became famous for a humanistic masterpiece *The Cranes are Flying*, and was awarded *Golden Palm* (*Palme d'Or*) of the Cannes film festival. But then, at the peak of the ideological confrontation, M. Kalatozov created some kind of a political comic strip which illustrated newspaper leading articles of the *Pravda* and the *Krasnaya Zvezda* (*Red Star*) frame by frame.

... In a certain East European country (probably - Czechoslovakia) a wide alliance of conspirators (nationalists, Roman Catholics, former Nazis and social democrats who joined them) conceptually and financially bolstered by the USA and their *Yugoslavian henchmen* is formed. The only force protecting *the genuine concerns of workers* in this country is, certainly, communists who are firmly and irrevocably oriented to the Soviet Union (the authors did not at all think of how ludicrous/exposing their slogan sounds in the film: 'We swear to Stalin and the Soviet people - to protect freedom and independence of our country!'). Having disbanded the local parliament after the Bolshevist example of 1917-1918, communists easily defeated *the doomed* parliamentary deputies (appointed, by the way, through a democratic election)...

Many famous actors of that time (P. Kadochnikov, V. Druzhnikov, M.Strauch, etc.) were involved in the film who were potentially capable of playing complex characters. However, in this case they were asked to do something different – to show strongly emphasized grotesque and pathos. And it should be mentioned they coped with the task excellently: in *Plot of the Doomed* there is not a single real, or in the slightest degree humanized character... Here, for example, is a description of the Roman Catholic cardinal (played by famous actor A. Vertinsky) given by one of the most competent Soviet film experts R. Yurenev: "whimsical intonations, sophisticated gestures, the pomposity of Roman church Prince serve as a disguise for the accomplished saboteur and conspirator. Vertinsky accentuates the two aspects of the cardinal's psychological portrait: on the one hand – his refined and aristocratic appearance, and on the other hand, – his malicious and cowardly nature inside" (Yurenev, 1951)

At the same time, evaluating M. Kalatozov's film in whole, R. Yurenev made a conclusion which was characteristic of Stalin's propaganda: it is "a work of art telling the truth about the struggle of freedom-loving nations under the direction of communist parties against the dark reactionary international powers for socialism construction. The film *Plot of the Doomed* is a truthful and bright product of the Soviet motion picture arts and a new contribution to fight for peace, freedom and independence of nations, for communism" (Yurenev, 1951).

In this context the film expert M. Shaternikova recalls her school impressions (of the 1940s-1950s) of the collective review of this film: "We did not reflect. Everything was clear: the imperialism showed its real cruel face. The film *Plot of the Doomed* related us about what was happening in Eastern Europe: the local reactionary forces together with Americans wanted to enslave workers who frustrated their plot and unanimously voted for communists. It did not even occur to us then that in real life (not in the film) the situation was quite different" (Shaternikova, 1999).

So *Plot of the Doomed* performed its political mission in the Cold War in hundred per cent.

Similar media texts but of anti-Soviet orientation were produced in the late 1940s – the early 1950s in the West, first of all – in the USA (*The Iron Curtain, Berlin Express, Red Danube, I Was a Communist for the FBI, Prisoner of War,* etc.).

The Iron Curtain (1948) was some kind of a marquee media event of the Cold War era. The plot of the film is based on true facts connected with life circumstances of Soviet diplomat Igor Gouzenko, who asked Canada to be granted a political asylum. In addition, the film was meant to depict the exhausting, intense life of Soviet citizens, and Gouzenko in particular, who were tyrannized by officials and special services (Rubenstein, 1979, p. 39). As the USSR had not signed the international Berne Convention for the Protection of Literary and Artistic Works by that time Americans included plenty of 'infringing' music by D. Shostakovich, S. Prokofiev, A.Khachaturian

in the film which sounded in the extremely undesirable ideological context to the Kremlin from the screen.

J. Lomakin, Soviet Consul General in New York, wrote that "the film is very hostile. Soviet people are shown repelling, cynical and slandering their native country.... In connection with the forthcoming release of such a film, it would be advisable to write a number of critical articles in the Soviet press and launch an attack against Hollywood reactionaries and war-mongers... our sharp and competent pronouncement can prepare viewers for adequate comprehension of the film and produce a positive impact on the public opinion. On the other hand, our keen criticism of Hollywood reactionaries and warmongers will give a moral support to progressive circles in the USA and Canada in their struggle against reactionary forces, against the production of such films" (Lomakin, 1947, pp. 242-246).

Though American film experts G. Parish and M. Pitts admitted a low artistic level of the film, even 30 years after its release they were convinced that *The Iron Curtain* related about the Russian espionage in Canada in 1943 giving the public a lenient interpretation of the harsh truth: red agents inundated the USA (Parish and Pitts, 1974, p. 25). This interpretation 'lenience' consisted in the following: though *The Iron Curtain* became a gold-mine of right-wing propaganda which painted the ruthless red and their followers in harsh colors, the communists' actions were comical rather than real (Parish & Pitts, 1974, p. 243).

After six years some kind of a sequel of *The Iron Curtain* entitled *Operation Manhunt* (1954) was shot in Canada. The film went flop and that was not surprising as almost all films (produced in North America in the late 1940s-1950s) were restricted to minimum dialectics in the analisys of the communist doctrine. Almost all of them were not commercially successful and despised both by critics and intelligentsia (Lacourbe, 1985, p. 20).

In 1949 a new film about communists' intrigues was released in the USA - *Red Menace* - which was aimed at persistent demonstration of calculating assassination methods used by red agents working in America (Parish and Pitts, 1974, p. 389). And though Russian characters, as a rule, appeared only in small episodes in films about American communists (Strada, Troper, 1997, p. 93), the whole ideological orientation did not alter.

Often the subject parallels of the mutual ideological confrontation were obvious. For instance, in A. Fainzimmer and V. Legoshin's film (S.Mikhalkov's script) *They Have a Motherland* (1949) Soviet agents while overcoming the resistance of the British special services were bringing home patriotic Russian children who found themselves in the occupation zone of western countries after the Second World War. But in *Red Danube* (1950) directed by G. Sidney Soviet citizens who remained in the western occupation zone of Vienna did not want to return home because of fear to become Stalin repression victims...

It must be noted in advance that in J. Lee Thompson's drama *Before Winter Comes* (1969) there was a variation of the plot from *Red Danube*: spiteful Soviet 'allies' (shown, by the way, in Thompson's film rather grotesquely, on the verge of a parody) in the autumn of 1945 demanded from the English major to deport *displaced people* of Russian and East European origin to the Soviet occupation zone in Austria. And when one of the unfortunate tried to run to the woods he was shot dead by Russian snipers...

In this respect it is rather curious to consider the overlap of real events on either side of the *Iron Curtain.* I am inclined to agree with M. Turovskaya that "the atmosphere of mutual suspiciousness, rudeness, cynicism, pavor, complicity and dissociation which coloured the last years of Stalinism and was completely driven out of the home 'subject mattar' could be realized only in the *enemy image* conception" (Turovskaya, 1996, p. 106). But, alas, a quite similar atmosphere contrary to all American democratic traditions took place during the *witch-hunt* (initiated approximately in the same years by Senator J. McCarthy) and affected many Hollywood producers and script writers of that time who were accused of sympathy for communism and the USSR...

At the same time, both these mutually hostile tendencies found similar media versions where genuine facts were combined to some extent with ideological and aesthetic falsification.

The latter consisted in visual presentation of everyday life conditions in *enemy countries* in Soviet and western media texts of the 1940s – 1950s which was far from reality. Perhaps, only the quasi-documentary visual aesthetics characteristic of the *cinema vérité* of the 1960s altered the

situation a little (one of the brightest illustrations of the new stylistics is S.Kulish's spy movie *Dead Season*, released in 1968).

For truth's sake, it should be noted that even at the height of the Cold War era in the USA there were shot films with Russian characters. However, they usually became positive if they fell in love with Americans and preferred to live in the West. So, in the melodrama *The World in His Arms* (1952) countess Marina Selanova falls in love with an American and becomes a happy American housewife as she thinks that true love and freedom go hand in hand (Strada, Troper, 1997, p. 81). A more illustrative example of the similar idea was shown in the melodrama *Never Let Me Go* (1953) where Clark Gable played an American journalist accredited in Moscow: love for beautiful and talented Russian ballerina Maria suddenly changes his life.... Phillip and Maria hope to leave for America but Soviet officials (shown always under Stalin's or Lenin's portraits) lie and finally refused Maria an exit visa.... However, thanks to the stolen Soviet officer uniform the journalist takes Maria through the Baltic sea to freedom (Strada, Troper, 1997, p. 80).

As a whole, the movie *Never Let Me Go* is a telling illustration of a stereotyped plot when the Hollywood of the 1950s, as a rule, chose love and marriage as a neutralization means of the communist ideology (Strada, Troper, 1997, p. 92). The same goes with such films as *No Way Back* (1955), *Anastasia* (1956), *The Iron Petticoat* (1957), *Jet Pilot* (1957), *Silk Stockings* (1957), etc. However, sometimes religion (*Guilty of Treason*, 1950) became an antidote for *the plague of communism* on the screen.

J. Stalin's death (March, 1953), negotiations of heads of world leading countries in Geneva (1954-1955), N. Khrushchev's anti-Stalin speech at the Communist Party congress on February 25th 1956 turned *the bipolar world* to the so-called political *Thaw* when the communist regime slightly opened the *Iron Curtain* between the USSR and the West. D. Mann's American television movie *The Plot to Kill Stalin* (1958) was a direct cinema consequence of Khruschev's exposures of Stalin's *personality cult,* with N. Khrushchev, G. Zhukov, G. Malenkov, L. Beriya and other leaders of the Soviet administration of that time as characters.

Alas, in October and December of 1956 the Egyptian and Hungarian events again sharpened the mutual confrontation between the USSR and the Western world...

I failed to find either western or Soviet fiction films about the Egyptian conflict, but the Hungarian topic of 1956 when thousands of Hungarians emigrated to the West (after the popular uprising in Budapest was crushed by Soviet troops) was reflected in the films *The Journey* (1959) by director A.Litvak and *The Beast of Budapest* (1958) by H. Jones. It is natural that in both the films Hungarian rebels and refugees were shown as heroes or defenseless victims of communist repressions, and their enemies – Hungarian and Soviet communists were depicted as devils incarnate.

However, sometimes this negative information was also coloured with a certain share of sympathy. For example, in *The Journey* the Russian major performed by legendary Yul Brynner not only easily cracked glass with his steel teeth but also was capable of passionate love and melancholy...

Since 1957 political contacts between the strongholds of *communism* and *imperialism* began to gradually develop again: despite acute contradictions the two world's largest nuclear powers did not seek a direct military man/nuclear collision threatening to obliterate the whole planet... In the summer of 1957 the World Festival of Youth and Students took place in Moscow which was the biggest in the history. The west got even more interested in the Soviet Union when the world's first artificial satellite of the Earth was launched (October 4th, 1957) and the first manned space ship was put into Earth orbit (April 22nd, 1961). This progress in space exploration determined to a large degree the appearance of a new wave of sci-fi movies about distant planets on the screen of the late 1950s and early 1960s...

In 1958 the administration of the USSR and the USA signed a cultural exchange agreement, and then an American exhibition took place in Moscow (1959) which was a tremendous success. It promoted the achievements of the leading power of the western world in industry, agriculture, science, education and culture (USA documentary film makers shot a comparatively well-disposed film about it entitled *Opening in Moscow*). In the same year for the first time in a long while millions of Soviet *not-permitted-to-travel-abroad* viewers were able to see new products of the western screen at the Moscow International Film Festival...

Peter Ustinov, a well-known actor and producer (by the way, of Russian origin) reacted to the *Thaw* with his amusing comedy *Romanoff and Juliette* (1961) about children of American and Soviet diplomats who being separated by ideological barriers passionately fell in love with each other in defiance of the Cold War bans. Here it is necessary to do justice to the authors of the film: the Soviet and American characters – a personage to a personage – were equally balanced (Strada, Troper, 1997, p. 91).

But soon the mutual confrontation became aggravated again because of the American spy plane being brought down in the USSR (May, 1960), the defeat of the anti-Castro landing in Cuba (1961), the building of the anti-western Berlin Wall (1961), outbreaks of the Caribbean rocket crisis (1962), the sustained Vietnamese war (1964-1975) and the *Prague Spring* (1968) …

As a whole *the Thaw* of the late 1950s and the early 1960s did not radically change the situation of ideological confrontation in media production. The mutual hostile representation of Russia and the West went on; only the image of the *potential adversary* became more verisimilar.

There were enough political pretexts for ideological and media confrontation in the 1960s as before, and that was often observed both by western and Russian scholars (Jones, 1972; Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovitch, 1990; Kovalov, 2003; Turovskaya, 2003).

For example, the topic of the Soviet-American antagonism concerning Cuba dominated in the films *Submarine* (1961) by Y. Vyshinsky and *Black Seagull* (1962) by G. Koltunov. Berlin separated with a concrete wall appeared in such confrontational films of different genres as a comedy *One, Two, Three* (1961) by director B.Wilder, a detective *The Spy Who Came in from the Cold* (1965) directed by M. Ritt and a drama *Funeral in Berlin* (1966) by G. Hamilton.

A mutual nuclear threat became a subject matter for powerful anti-war films *On the Beach* (1961) by S. Kramer, *Dr. Strangelove* (1964) by S.Kubrick and *Fail-Safe* (1964) by S. Lumet. According to the plot of the latter a technical malfunction in the American aircraft control system (in spite of direct telephone negotiations of the USA and the USSR leaders) caused a 'symmetric' atomic bombing of Moscow and New York...

It goes without saying, that each of the opposing sides chose facts which were more expedient for them thus avoiding 'black spaces' in the history. For example, though the events which occurred in Hungary and Czechoslovakia were reflected in Soviet documentary films (where an off-screen commentary accused *the bourgeois West* of *counter-revolution* and *extreme anti-Sovietism*) they fell short of feature films produced in the USSR.

But Soviet films willingly turned to plots connected with Cuba, Africa, Indochina, Chile (*Black Seagull, I am Cuba, Night on the 14th Parallel, Night Over Chile, Centaurs, On Rich Red Islands, TASS is Authorized to Declare..., The Interviewer, etc.*). Sometimes films were about the countries and regions which were chosen deliberately to charge the bourgeois world with imperialist aggression, colonialism, racism, suppression of national democratic movements, etc.

Using the western appearance of Baltic actors the Soviet screen created year after year a certain image of hostile America and the Western world as a whole, where the spirits of greediness, hatred, racism, militarism, corruption, debauchery, humiliation of simple workers, etc. triumph in cities of 'the yellow devil'. Sometimes such films were based on selected classical novels of the American critical realism (*An American Tragedy; Rich Man, Poor Man*). But more often unmasking plots were composed simply on the run (*A Parisian Melodrama, European Story, Honeymoon in America*). The major task was to suggest Soviet viewers the idea of horrors and vices of the inevitably decaying West.

On the other hand, the West for years cultivated the image of hostile, aggressive, armed cap-á-pie, but otherwise underdeveloped totalitarian Russia – with cold snow-covered open spaces, poor population cruelly oppressed by malicious and perfidious communists who got stuck in corruption and debauchery. The goal was analogous – to suggest western viewers the idea of horrors and vices of the inevitably decaying USSR.

It should be noted that the western cinema of the Cold War years rarely ventured to shoot films where the whole action took place in Russia after 1917 (L. Tolstoy's and F. Dostoyevsky's novels were filmed more often). In spite of the fact that D. Lean's melodramatic screen version of B.Pasternak's novel *Doctor Zhivago* was prohibited in the USSR and became one of the blockbusters of 1965-1966.

The reason for a comparatively rare resort of western cinematographers to the Soviet household topic is simple – they were keenly conscious of the fact that they were practically unable to realistically represent particulars of life in the USSR.

Firstly, because of a rather approximate notion about how exactly Soviet people lived (what was especially noticeable in any *confrontational* media text in which the action took place in the Soviet Union). Secondly, because of the impossibility to obtain permission for filming on the Soviet territory as KGB strictly controlled the actions and relocations of all foreigners who came to the USSR.

It makes clear why, even if the action of western films took place in Moscow, Russian characters, as a rule, were pushed to the sidelines thus giving way to English-speaking spies or visitors (*Firefox, Gorky Park*).

However, there were some exceptions: a grotesque farce about the twilight of J. Stalin's power *Red Monarch* (1983), a psychological drama *Sakharov* (1985) and, in our opinion, less successful as works of art, western screen versions of A. Solzhenitsyn's novels *One Day in the Life of Ivan Denisovich* (1970) and *Den Foerste kreds/The First Circle* (1973, 1991). They were followed by some other exposing films about Soviet concentration camps.

...Except for screen versions of B. Pasternak's and A. Solzhenitsyn's literary works there were European film adaptations of M. Bulgakov's novels *Maestro e Margherita* (1972), *Cuore di cane* (1976) and *Le Uova fatali* (1977) which played their role in the ideological confrontation. Anti-Soviet motives were offensively obvious in them. Certainly, Italian film versions of great M.Bulgakov's prose had an approximate texture (for obvious reasons the authors had no opportunity to shoot films in the USSR); however, each of them had its own advantages: the role of the *Master* brightly played by Ugo Tognazzi and Ennio Morricone's melodious music resembling Russian melodies (*The Master and Margarita* by A. Petrović); ironic intellectuality of Max von Sydow in the role of *Professor Preobrazhensky* (*Cuore di cane* directed by A. Lattuada)...

The espionage topic, as usual, occupied an important place in the mainstream of mutual denunciations/exposures. In the USSR the appreciable examples of the kind were the movies: *Mission Top Secret, Dangerous Paths, Tracks in the Snow, The Shadow Near the Pier, Above the Tissa, Operation Cobra, The Case of Corporal Kotchetkov, The Mystery of Two Oceans, A Man Changes Skin, Border Silence, The Game Without a Draw, Black Business, A Man Without a Passport, Dénouement, Aqualungs In The Depths, Dead Season, Resident's Mistake,* and many others.

One of the wide-spread Soviet plot stereotypes of the espionage topic was a story about talented scientists and inventors who made a great scientific discovery which western special services try to find out/steal/purchase (*A Shot in the Fog, A Trace in the Ocean, The Hyperboloid of Engineer Garin, Failure of Engineer Garin, Marked Atom, Death on the Rise,* et al.)

For example, in the film *A Shot in the Fog* (1963) directed by A.Bobrovsky and A. Sery a KGB agent relentlessly follows a secret Soviet physicist (at work, on a business trip, in the chase, at home, etc.) whose military know-how was the aim of western espionage. A most curious thing is that the scientist accepts this constant surveillance as a matter of course, for he is surrounded by perfidious spy-diplomats and residents of enemy secret service disguised as barbers... In the film *A Trace in the Ocean* (1964) by O.Nikolayevsky Soviet scientists devise a gas mixture allowing scuba divers to submerge deep in the ocean, but again the enemy spy contrives his sinister design in cold blood.

But more often espionage films did without scientists. For instance, in the film *Game with No Rules* (1965) by I. Lapshin (after L. Sheynin's play) "Americans greedily reach for the our secrets ... descend to cooperation with fascists and grill our valiant Komsomol members using Gestapo methods, and above all, they restrain Soviet people in their occupation zone ..." (Stishova, Sirivlya, 2003, p. 13). In the film *The Case of Corporal Kotchetkov* (1955) a whole espionage group was near a Soviet garrison.

In the detective *Above the Tissa* (1958) an experienced spy and homicide (everything points to the fact that he is American) plots a trans-Carpathian bridge explosion... In short, earlier "the enemy was transparent and distinct – fascists. Now Americans replaced Nazi. Without an enemy image, more or less clearly outlined, the totalitarian state cannot exist, even in the most *vegetarian, thaw* times" (Stishova, Sirivlya, 2003, p. 13).

Western media texts of ideological confrontation time contained similar schemes: besides negative characters-Nazis there were more often Soviet/socialist perfidious spies and terrorists (*From Russia with Love, Topaz, Kremlin Letter, Embassy, The Mackintosh, Le Serpent, The Prize, Telefon,* etc.).

In the detective *The Prize* (1963) directed by M. Robson perfidious DDR (East Germany) special services (undoubtedly in cooperation with their Soviet colleagues) are developing an anti-western propaganda operation aimed at a secret substitution of the Nobel Prize winner for his twin-brother who is a Soviet agent (see a similar plot with a substitution of a 'good' brother by a bad one in the Soviet film *The Mystery of Two Oceans*) for the latter to declare at the solemn prize presentation ceremony in Stockholm that he is disillusioned with the Western world and will emigrate to socialist Germany...

And here, for example, is the plot of the French thriller *Le Serpent* (1973) by A.Verneuil: "Colonel Vlasov escapes to the West and plays a role of a defector – with the task to help the Soviet secret service annihilate the leaders of the military and investigation bodies of the NATO. Americans treat the fugitive with suspicion. He wins their trust after an authentic explanation of Vlasov's deeds which was given by the American investigation deputy chief (who, according to the plot, is also a Soviet resident) to his colleagues: he shows some photographs – a parade on Red Square, with Colonel Vlasov sitting on a side tribune of the Mausoleum" (Dolmatovskaya, 1976, p. 221) ...

In the Soviet cinema espionage scenes were persistently included in subject schedules of children's films to be released. So, screen pioneers did not only do well at school and on holiday, but also unmasked or helped with catching experienced enemy agents (*The Ship's Boy from Schooner 'Columbus', Aqualungs In The Depths,* etc.). We would like to mention also that it was teenagers in American films who quite often took up the struggle with Soviet enemies and resembled furious boy scouts (*Red Dawn*).

In the 1950s - 1980s some anti-western trends in Soviet media texts acquired a clear "naval" tint... Military confrontation at sea – was probably the only sphere where we were equals with Americans. They had vessels – and we had vessels, they had radars – and we had radars, they had missiles – and we had missiles... So, there was a reason to unleash a little screen war which would be certainly won by our people. Here is both entertainment and patriotic education and a mobilization pulse as if saying that while you are living, working and breathing – the world hangs by a thread, the enemy is ruthless and perfidious contriving to start the third world war... It was more preferable to shoot such films for the gross audience where the created enemy image was deprived of the enemy bourgeois household particulars. After all we had already lost the competition in the field of, so to speak, 'light industry' by then, and any western belongings, beverages, cars and other attributes caused people's unhealthy excitement. One had to be extremely careful when demonstrating overseas consumer goods on the screen. And that is why it seemed somehow more comfortable in this sense to depict marine collisions..." (Stishova, Sirivlya, 2003, pp. 13-15).

Here is only half the list of Soviet films about marine confrontation: *In Halcyon Days* (1950) by V. Brown*, The Mystery of Two Oceans* (1956) by G.Pipinashvily, *The Blue Arrow* (1958) by L. Estrin, *Submarine* (1961) by Y.Vyshinsky, *Neutral Waters* (1969) by V. Bernstein, *Visit of Courtesy* (1972) by Y. Raizman, *The Right to Shoot* (1981) by V. Zhivolub, *Incident at Map Grid 36-80* (1982) and *Solo Voyage* (1985) by M. Tumanishvili, *Pirates of the 20th Century* (1979), *Secrets of Madame Wong* (1986) and *Gangsters of the Ocean* (1991) by S. Puchinyan...

A similar *naval* scheme but in a smaller amount and with an inverse ideological content was used in the West (a striking example – *The Hunt for Red October* directed by J. McTiernan). One of the few exceptions to the rule is N. Jewison's pacifist comedy *The Russian Are Coming!, The Russian Are Coming!* (1966) where mostly doltish Russian submariners who took the ground near California were shown with some sympathy... Being shot several years after the traumatic Cuban rocket crisis of 1962, the comedy *The Russian Are Coming...* was of great importance: the mankind should get over it and co-operate in order to survive and prosper (Strada, Troper, 1997, p. 97).

Naturally, both Soviet and western filmmakers added some plots about air confrontation (*Rocket Attack U.S.A., Your Peaceful Sky, Firefox, We Accuse,* etc.) and ground war stories (*Prisoner of War, Amerika, World War III, Rambo III*) to the naval antagonism.

Certainly, not all Soviet media texts about *ideological confrontation* were openly schematic. Let us remember for example, a quite politically correct film *Dead Season* (1968) by S. Kulish in which both Russian and western spies were shown as adversaries (a well-known scene with a swap of *residents* on the frontier). The western spy image was given in V.Dorman's detective *Resident's Mistake* (1968) with an unexpected sympathy for a conservative view but just because later (in the following series) he began to work for the Soviet espionage...

The western screen also quite often tried to avoid straightforward ideological cliché. In A. Mann and L. Harvey's film *A Dandy in Aspic* (1968) a Soviet spy looked even attractive – charismatic, courageous, dreaming to return home. But it was only because the authors conceived to show a gripping episode at the end of the movie where the spy betrayed by his Moscow boss gets killed in a shoot-out...

One can find many faults with the artistic and factographic aspects of foreign screen versions of A. Solzhenitsyn's prose (*Den Foerste kreds / The First Circle, One Day in the Life of Ivan Denisovich*), though they were made with the measure of reliability available to western filmmakers who, of course, had no opportunity to shoot such films about Russia in the Soviet Union. So, today it is hardly possible to agree with G. Dolmatovskaya's pathos and unfounded critical remarks of F. Shaffner's film *Nicholas and Alexandra* (1971) which quite verisimilarly related a dramatic story about how a defenseless family of Nicholas II was shot by communists in the summer of 1918: "The Bolshevist clandestine organization headed by Lenin is shown in the film as a group of vicious and suspicious terrorists. But even such a ludicrous image of the leader allegedly obsessed by terror and spy mania seems insufficient to the producer. He adds new touches to his slanderous portrait painted with deliberately malicious, extremely anti-Soviet intentions. Instead of the genuine historical person we see a morose image on the screen that has nothing in common with genuine reality. The authors of the film are so far gone on the anticommunism path that descend to using the most disgusting, stinking methods for attacking the relics of the proletariat revolutionary history" (Dolmatovskaya, 1976, p. 223).

At the same time, among western political dramas of the ideological confrontation time it is possible to discover genuine masterpieces in which there is not a slightest hint at a political caricature (*The Assassination of Trotsky* directed by J. Losey, *1984* by M. Radford).

"Détente"

The next decline in the mutual political confrontation was connected with concluding an official agreement of contacts, exchange and collaboration between the USSR and the USA in June, 1973 followed by a widely advertised Soviet-American Apollo-Soyuz test project (1974). The ideological *détente* had lasted practically till the end of 1979 when the Soviet Union launched an enduring war in Afghanistan...

The following serial of *Bondiana - The Spy Who Loved Me* (1977) contained a most striking episode which reflected the lessening of the mutual confrontation of the 1970s: when kissing Bond the Soviet spy Anya utters a significant phrase: *"Well, well... a British agent in love with a Russian agent. Détente, indeed...".*

By the way, the archaically constructed films directed by Y. Dzigan – *Always On the Alert* (1972) and by G. Aleksandrov – *Starling and Lyre* (1974) fell victims to this *détente.* The first was banned by the Soviet censorship because of an almost caricatural presentation of *the iron stream* of western spies and saboteurs trying to steal through the Soviet *sealed border.* The latter was banned because of the ill-timed stereotypic scheme used in the film which showed how the Nazis were replaced by vile Americans after 1945 (however, there are some other less politicized versions of the reasons for the film being prohibited). The stereotype used in the film of the same G. Aleksandrov *Link-up on the Elbe* (1946) was enthusiastically met by the Stalin regime and seemed *outdated and politically incorrect* to Brezhnev's Kremlin in 1974.

At the same time, despite a short political *truce* in the middle of the 1970s the Soviet Union and the West were in the heat of the ideological struggle practically up to the *perestroika* period which reached its culmination at the end of the Soviet *stagnation epoch* (the early 1980s). Even at the peak of *the ideological détente* the opposing sides did not forget about mutual attacks. For example, in the context of screen espionage and terrorism.

For example, let me analyze the plot retelling of the thriller *Telefon* by D. Siegel (1977) made by E. Kartseva for illustration: "viewers are shown numerous explosions occurring in different parts of the United States. But the objects being exploded lost any strategic meaning long ago. The

American investigation is very surprised at it, though, of course, they do not doubt that the explosions are the work of the red. The underlying story is the following. At the height of *the Cold War* in the late 1940s the Soviet Union placed 136 agents near important military bases, industrial complexes and research-and-development centers of the USA. Being hypnotized they were quite unaware of their future mission. But when they heard a certain codeword on the phone they began to carry out the operation implanted in their minds under the old hypnosis. After that each agent – it was programmed – committed suicide. A certain employee of the Soviet espionage Dalchinsky who knew about the telephone terrorism and disagreed with the Soviet investigation policy went on a business trip to the USA where he started to realize a dreadful plot. Americans informed the Soviet government about this past operation. Then an experienced agent, Grigory Borzov, – a replica of James Bond, was sent to America. Working hand in hand with beauty Barbara, a double agent, gallant Borzov neutralized Dalchinsky and prevented the most disastrous explosions in the nick of time. After performing the exploit he did not return to Moscow and remained with Barbara" (Kartseva, 1987, pp.199-200).

Nevertheless, the West did not often turn their attention to the Russian subject during the *détente* epoch: 6-9 films about Russia were shot annually from 1975 to 1978 (only 1-4 among them were American films).

M. Strada and H. Troper wrote: Why did not the Hollywood of the 1970s show much enthusiasm about cooperation with the Soviet Union? Why did not the portraits of Russian film characters become more positive in the *détente* epoch? Some factors will help explain the situation. The first one, as they say, – out of sight, out of mind. At the height of *the Cold War* the threat sources for America seemed to be external, and namely: the Soviet Union and their automatic weapon... In the 1970s began the *détente* policy, arms control support, nuclear risks reduction. As a result, the fear of the atomic war was diffused. The second reason for the ambivalent Hollywood reaction to the *détente* epoch was its ambiguous character (Strada, Troper, 1997, pp. 143-144).

While *Dr. Zhivago* (1965) directed by D. Lean was, undoubtedly, a most *symbolic* western film of the 1960s concerning Russia, W. Beatty's *Reds* (1981) became one of the most outstanding western films about Russia in the 1980s, a kind of an American answer to the enthusiasm of the Russian revolutionary epoch (Strada, Troper, 1997, p.166).

W. Beatty's drama told about the Russian events of 1917-1918, about the Bolshevist movement seen by an American journalist, John Reed. The producer tried to avoid grotesque and ideological preconception. His position was neutral and sympathetic rather than accusatory.

The movie *Reds* was an Oscar nominee in 12 awards. As a result, the director, cameraman and a supporting actress got the cherished statuettes. American film critics included *Reds* in the top five Hollywood films of the year.

The movie with its star actors (leading actors – W. Beatty, J. Nicholson, etc.) was supposed to become a box-office hit. But in the first year of its showing in cinemas (since December 4th, 1981) the film earned 40 million dollars (not a very impressive result taking into account that the film cost $32 million) and got only the 197th position in box-office receipts among the films of the 1980s (Strada, Troper, 1997, p. 167). Apparently, it was because the movie *Reds* was made contrary to a stereotyped simplified western notion of Russia and deprived of the *Dr. Zhivago's* melodramatic character and entertaining nature *per se...*

"Star Wars" and Ideological Confrontation

On account of the Soviet troops invasion of Afghanistan (1979) and R.Reagan's conception of *star wars* the ideological confrontation between the Soviet Union and the West rapidly increased (Strada & Troper, 1997, p. 154; Golovskoy, 1987, p. 269). As a result, - in the early 1980s the post-war stereotypes of the *Cold War* were reanimated.

So, in the sanguinary action movie *Invasion of the USA* (1985) terrorist-psychopath Michael Rostov's cruelty is quite adequate to the tortures of KGB Colonel Nikita Biroshilov from the old movie *Prisoner of War* (1954) (Strada and Troper, 1997, p. viii). In *Invasion U.S.A.* Russian terrorists blast buildings, innocent men, women and children. In fact, never before had Hollywood films shown such a degree of the Soviet aggression (Strada, Troper, 1997, p. 146).

The action movie *Red Dawn* (1984) where the Russian aggression is shown as a moral equivalent of the Nazi invasion (Strada, Troper, 1997, p.160) was shot in a similar spirit. No wonder that the chairman of the American National Coalition on Television Violence named *Red Dawn* as a screen violence leader: 134 acts of violence per hour (Strada, Troper, 1997, p. 160).

The film *Rambo III* was filled with not less Russophobia pathos and narrated about the Soviet troops' atrocities in Afghanistan (take, for example, a sadist character of Colonel Zaitsev who possessed all the *Cold War* stereotypes of negative characters). *Rambo III* cost $63 million and became the most expensive film of 1988. But it did not meet the expectations of Hollywood producers for it proved to be an unprofitable investment: the film was released at the height of the Soviet *perestroika,* in other words, it was out with a 3 years delay. By the time the former anti-Soviet moods of American viewers had changed significantly and the released film was a flop: its box-office receipts were only $ 28,5 million (Strada, Troper, 1997, p. 182).

In addition to conventional denunciations of mutual espionage and aggression (*Gorky Park* directed by M. Apted, *The Soldier* by J.Glickenhous, *Invasion U.S.A.* by J. Zito, *World War III* by D. Greene, *Red Dawn* by J.Milius, *Secret Weapons* by D. Taylor, *Rambo II* by G. Cosmatos, *Amerika* by D. Wrye, *The Right to Shoot, Ordered to Take Alive* and *The Barman from 'Golden Anchor'* by V. Zhivolub, *We Accuse* by T. Levchuk, *On Rich Red Islands* and *The Secret of the Villa 'Greta'* by T. Lisitsian, *Alert Flight* by V. Chebotaryov, *Solo Voyage* by M. Tumanishvili, *Interception* by S.Tarasov, etc.) there emerged more sophisticated ideological altercations.

For example, in 1985 in the USSR and in the USA there were released two films which told about the fate of well-known actors-*defectors.* S.Mikaelyan in *Flight 222* made an attempt to act a true story about how famous Soviet ballet dancer Alexander Godunov escaped to the West: according to the plot of the film Americans try to prevent the defector's wife, who is very patriotic, from jetting off to Moscow. And T. Hackford in *White Nights* using an image of another well-known ballet dancer (Michael Baryshnikov who was shining on Broadway stages at that time) designs a symmetrical situation. His character is a leading Petersburg ballet soloist who ran away to the USA and was captured by KGB because of some technical failure of an American airliner which force-landed in the USSR. However, despite the generous promises of the Soviet special services he refused to compromise and soon managed to escape again to the West...

The topic of forced emigration, this time because of anti-Semitism, was chosen by *Streets of Gold* (1986) directed by J. Roth. According to the plot of the film the Soviet authorities do not wish Jew Neumann to present the Soviet Union at the coming Olympic Games. And in protest the offended sportsman emigrates to the United States...

Unlike the American cinema art of the 1970s which ignored *boring* Russian characters, the Hollywood of the 1980s produced over 80 films about Russia. As M. Strada and H. Troper wrote: almost all of them demonstrated negative sides of the Russian and Soviet system frightening viewers with malicious Soviet enemy portraits which should be annihilated. ... All films of the kind began with the idea that the Soviet communism was an evil. It was not new but it was implied that peaceful co-existence was impossible and negotiations efforts with the enemies of freedom had no sense (Strada, Troper, 1997, pp. 154-155).

In addition to the espionage-adventure genre the negative image of the West was widely cultivated by the Soviet screen in sci-fi movies where scientific discoveries fell into the hands of cruel maniacs wishing to become the lords of the world (*The Hyperboloid of Engineer Garin, The Air-Seller, Professor Dowell's Testament*). The American fantastic cinema in its turn showed films about how the Soviet troops invaded Alaska (*Amerika*) or allegoric films about extraterrestrial invasions... The British screen presented a second screen version of the J. Orwell' anti-communist masterpiece – *1984.*

A special part was assigned to gloomy fantastic (by the way, often pacifist) films about consequences of a nuclear war (*Five, On the Beach, Chosen Survivors, Dead Man's Letters, etc.*). These 'warnings from the future' — nightmares of the insanity of atomic and space wars, ruin of the human civilization — became quite customary on the *bipolar world* screens. This is a special type of fantasy which still frightens the mankind with its topicality as there are a lot of the so-called *local conflicts* on our planet today.

In 1985 Hollywood released a costly blockbuster *2010* telling about how Americans destroyed a Soviet vessel and the Kremlin revenged 'asymmetrically' by blasting out an American military satellite. Despite all this negative attitude the movie *2010* anticipated the transition from rigid Russophobia to new American-Soviet collaboration (Strada, Troper, 1997, p. 168).

Perestroika

Anyhow, the media *Cold War* lasted till the end of the 1980s when in connection with the Soviet *perestroika* a mutual sympathy between the West and the USSR was shown more often (*Red*

Heat, Russkies, Superman IV, The American Spy)... Apart from the former ideological patterns the Soviet system against Russian people' or 'a bad system vs. good people' they began more often to shoot 'positive films about the advantages of mutual demilitarization and the Soviet-American cooperation (Strada, Troper, 1997, p. 196).

For example, *Superman* (1987) saved the Soviet administration from the enemy missiles; good-natured Russian mariner Michael Aleksandrovich Pushkin (Misha) (1987) from *Russkies* in fact turns out to be a good friend of Americans. In the movie *Red Heat* (1988) legendary A. Schwartzenegger with all his terminator charisma played the role of a Russian militiaman who came to the USA and easily browbeat New York gangsters. And in the film *Red King. White Knight* (1989) an American agent prevented an attempt on the president's life and rescued M. Gorbachev; he also prevented a coup d'état planned by reactionary elements of the Soviet Union including KGB: the new spirit of cooperation should be protected (Strada, Troper, 1997, pp. 190-191).

By the way, *Red Heat* became the first western film shot in part in Moscow (Do you remember how apparently inauthentic the Russian capital looks in *Kremlin Letter* directed by J. Huston in Helsinki?).

Spies like Us (1985) by director J. Landis was one of the brightest comedies of the epoch – a humorous spoof on spy thrillers. The main characters of the film (a star duet of D. Aykroyd and C. Chase) arrive in Siberia on the American investigation instruction where together with local missile-women they avert a nuclear war. Then they make love in order to cement the Soviet-American relationship.

By ridiculing the stereotypes used in spy thrillers and Bondiana, John Landis turned the film into a skit for his friends and familiar filmmakers including, of course, film fans. So, minor roles of aggressive Russian frontier guards were played for fun by well-known producer Costa-Gavras (*Zeta, L'Aveu, Missing in Action*) and a disk jockey of the BBC Russian sector – Seva Novgorodtsev.

The plot of the other American comedy of those years – *Young Nurses in Love* (1987) is also very amusing. It is a parody on 'hospital' soap operas: in order to steal the American sperm bank (containing the donations of P. Picasso, D. MacArthur, E. Hemingway) KGB agent Dombrovskaya passes herself off as an American nurse...

In my opinion, the Book of American researchers Tony Snow and Denise Youngblood, *Cinematic Cold War: US-Soviet Battle for Hearts and Minds* (2010) is new appeal to the era of 1946-1985, when at times it seemed that the ideological battle between America and the Soviet Union was doomed to Eternity. Book by Shaw and D. Youngblood is well structured, balanced, and her peculiar sound assessment cinema steeped in a broad sociocultural context. Felt in every scope of the work done: with the support of several foundations and organizations, the authors of a number of years worked in the U.S. and Russian archives and libraries, looking for maximum coverage of literary and film material.

T. Shaw and D. Youngblood divide this period into five segments - the extremely negative propaganda (1947-1953), mostly positive propaganda (1953-1962), propaganda in favor of detente between the USSR and the USA (1962-1990), the return to a rigid confrontational propaganda (1980-1986) and promote peaceful co-existence (1986-1990) (Shaw and Youngblood, 2010, pp.18-19). The authors also reasonable to note that this circuit except during the 1947-1953 year has never been strict: in the U.S. and the Soviet Union at the most "thaw days" on the screen to get tough on the tone of films, directed against the main enemy.

Rightly pointed out the fact that, unlike 1930, the Soviet post-war films of the Cold War internal enemies have been honored for special attention, and were successfully replaced by foreign spies and saboteurs (Shaw and Youngblood, 2010, p.49). But an internal enemy - the communists - to pay the lion's share of the on-screen confrontation in American films 1947-1953's also...

The book of T. Shaw and D. Youngblood has different kind of construction: after a brief historical overview of "cinema cold war" between the U.S. and the USSR, the authors provides a detailed analysis of the typical American and Soviet "confrontation" films – from *Meeting on the Elbe* (1949) to *Rambo: First Blood. Part II* (1985).

And here, at first glance may seem odd presence in this list peaceful and lyrical Russian melodrama *Spring on Zarechnaya Street* (1956). But even here the logic of the authors convinced - these are entirely immersed in the everyday atmosphere of the film (both Soviet and American) to

convince the audience in the stability and "correctness" lifestyle characters (Shaw and Youngblood, 2010, p.97; 112).

Conclusions. Of course, the on-screen battle of two state systems was initially unequal. Many American films related to the Soviet-themed (*From Russia with Love, Gorky Park, Fire Fox* and many others) have had wide international distribution and resonance, in time, as virtually all Soviet anti-American movies were "goods for domestic use". In addition, Hollywood Cold War (especially in the 1960-1970) was sometimes much more pluralistic and tolerant (for example, *The Russian Are Coming, The Russian Are Coming! by* Norman Jewison) against the Soviet Union than the Soviet "ideological film battle with USA" (Shaw and Youngblood, 2010, p.219).

On the other hand, the authors of the Soviet confrontational film and did not count on international success. Their mission was originally a local - ideological influence over the hearts and minds of the population, "the sixth part of the globe" (plus, perhaps also dependent on the people of the then - Soviet Union "socialist camp").

It is difficult to disagree with M. Strada and H. Troper's conclusions – only few films of the confrontation epoch are jewels which stood the test of time and keep on shining but the majority of these films seem banal, even senseless today and quickly fade from the memory (Strada, Troper, 1997, p. ix). It is curious that ponderous and pathos confrontation dramas of 1946-1986, as a rule, look rather archaic now while less ambitious, openly adventure films (*The Mystery of Two Oceans, From Russia with Love*) or comedies (*Silk Stockings, Moscow on the Hudson*) demonstrate a surprising *durability* in TV ratings.

Anyhow, films of the *Cold War* epoch are quite suitable for content analysis and can be systematized according to dominant stereotypes (in terms of problems, ethics, ideological messages, plots, types of characters, representation methods, etc.).

References:
1. *Action Plan to Strengthen anti-American Propaganda in the Nearest Future. (1949). Moscow:* RCHIDNI. F.17, op.132, d.224, p.48-52.
2. Asratyan E. (1949). Glory of Russian Science. *Literaturnaya Gazeta.* 1949. February, 12.
3. Babitsky P. and Rimberg J. (1955). *The Soviet Film Industry.* N.Y.: Praeger, 377 p.
4. Dolmatovskaya G.E. (1976). Historical Fact and Its Ideological Interpretation in Modern Cinema // Baskakov V.E. (Ed.) *The Screen and Ideological Struggle.* Moscow: Iskusstvo, pp. 214-228.
5. Fateyev A.V. (1999). *The Image of Enemy in Soviet Propaganda, 1945-1954.* Moscow: Edition of RAN. http://psyfactor.org/lib/fateev0.htm
6. Golovskoy, V. (1987). Art and Propaganda in the Soviet Union, 1980-5. In: Lawton, A. (Ed*.). The Red Screen. Politics, Society, Art in Soviet Cinema.* London and New York: Routledge, pp.264-274.
7. Ivanyan E.A. (2007). *When Muses Speak. History of Russian-American Cultural Ties.* Moscow: International Relationships, 432 p.
8. Jones, D.B. (1972). Communism and the Movies: A Study of Film Content. In: Keen, S. (1986). *Faces of the Enemy.* San Francisco: Harper and Row.
9. Jones, D.B. (1972). Communism and the Movies: A Study of Film Content. In: Cogley, J. (Ed.). *Reporting on Blacklisting. Vol. I. The movies.* New York: Arno.
10. Kartseva E.N. (1987). *Hollywood: the Contrasts of the 1970s.* Moscow: Iskusstvo, 319 p.
11. Keen, S. (1986). *Faces of the Enemy.* San Francisco: Harper and Row.
12. Klimontovich N. (1990). They Are Like Spies. *Cinema Art.* 1990. № 11.
13. Kovalov O. (2003). The Star above the Steppe: America in the Mirror of Soviet Cinema. *Cinema Art.* 2003. № 10, pp.77-87.
14. Lacourbe, R. (1985). *La Guerre froide dans le cinema d'espionnage.* Paris: Henri Veyrier, 315 p.
15. LaFeber, W. (1980). *America, Russia and the Cold War: 1945-1980.* N.Y.: J.Wiley, 1980, p.345.
16. LaFeber, W. (1990). *America, Russia and Cold War.* New York: Alfred A. Knopf.
17. Levering, R. B. (1982). *The Cold War, 1945-1972.* Arlington Heights: Harlan Davidson.
18. Lomakin Y. (1947). *To Deputy Minister of Foreign Affairs of the USSR comrade Vyshinsky A.Y. from CG of the USSR in New York Y. Lomakin.* Dec., 23, 1947. RGASPI, f.17,

op.128, d.408, p.242-246.

19. Moseyko A.N. (2009). Transformation of the image of Russia in the West in the context of culture of the last third of the XX century. *Social sciences and modern times.* 2009. № 2, pp.23-35.

20. Narinsky M.M. (2006). The Origins of the Cold War. In: Zdravomyslova, O.V. (Ed.) *From Fulton to Malta: how the cold war started and ended. Gorbachev's readings.* Edit. 4. Moscow: Gorbachev Foundation, pp.161-171.

21. Parish, J.R. and Pitts, M.R. (1974). *The Great Spy Pictures.* Metuchen, N.J.: The Scarecrow Press, 585 p.

22. Shaternikova M.S. (1999). The Origins of McCarthyism. *Vestnik.* 1999. №9. http://www.vestnik.com/issues/1999/0427/win/shater.htm

23. Shaw, T. and Youngblood, D.J. (2010). *Cinematic Cold War: The American and Soviet Struggle for Heart and Minds.* Lawrence: University Press of Kansas, 301 p.

24. Shemyakin Y.G. (2009). The Dynamics of Perception of the image of Russia in the Minds of Western Civilization // *Social Sciences and Modern Times.* 2009. № 2, pp.5-22.

25. Shlapentokh D. and V. (1993). *Soviet Cinematography 1918-1991: Ideological Conflict and Social Reality.* N.Y.: Aldine de Gruyter,

26. Small, M. (1980). Hollywood and Teaching About Russian-American Relations. *Film and History,* N 10, pp.1-8.

27. Stishova E., Sirivlya N. (2003). Nightingales at the 17th Street (Materials of the discussion on anti-Americanism in Soviet cinema, Pittsburg University, May, 2003). *Art of Cinema.* 2003. № 10, pp.5-21.

28. Strada, M. (1989). A Half Century of American Cinematic Imagery: Hollywood's Portrayal of Russian Characters, 1933-1988. *Coexistence,* N 26, pp.333-350.

29. Strada, M.J. and Troper, H.R. (1997). *Friend or Foe?: Russian in American Film and Foreign Policy.* Lanham, Md., & London: The Scarecrow Press, 255 p.

30. Turovskaya M.I. (1996). Films of the "Cold War". *Cinema Art.* 1996. № 9, pp.98-106.

31. Turovskaya M.I. (2003). *Blow up.* Moscow: MIK, 288 p.

32. Westad, O.A. (2007). *The Global Cold War.* Cambridge: University Press, 484 p,

33. Whitfield, S.J. (1991). *The Culture of the Cold War.* Baltimore: John Hopkins University Press.

34. Yurenev R.N. (1950). Let Us Win! *Soviet Art.* 1950. June, 27.

Образ России на западном экране в эпоху идеологического противостояния (1946–1991): от позднего сталинизма к "оттепели", от "разрядки" и "застоя" к "перестройке"

Александр Федоров

Таганрогский государственный педагогический институт имени А.П.Чехова, Россия
доктор педагогических наук, профессор
E-mail: mediashkola@rambler.ru

Аннотация. Данная статья включает анализ эволюции образа России, представленного на западных (США, Великобритания, Германия, Канада, Франция, Италия) экранах периода идеологической конфронтации (1946-1991): идеологические и социальные тенденции, мифы, стереотипы, иллюзии, классификация содержимого моделей и модификаций жанров. Основной вывод: образ России в большинстве западных игровых фильмов 1946-1991 трактуется как образ чего-то "враждебного", "чужого", "другого", противоположного западным ценностям.

Ключевые слова: холодная война; западные фильмы; экран; образ России; США; идеологическое противостояние; кинематография; шпион; враг.