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## Искусствоведение

UDC 372

### Russian Image on the Federal Republic of Germany Screen\*

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**Abstract.** This article analyzed the image of Russia in the screen mirror of the Federal Republic of Germany for: determine the place and role of the image of the USSR and the Russian and Soviet / Russian characters in the movies from the beginning of the postwar German ideological confrontation to 1991 (the collapse of the Soviet Union) as compared with the trends of the modern era (1992 – present); identify political, ideological, social and cultural contexts, the main stages of development, concepts, goals, objectives, authors of fiction films themes outlined above; classify and compare trends and stereotypes German films related to the Soviet / Russian theme: ideology, content model, genre modifications (including: socio-political analysis, stereotypes, ideological analysis, identification analysis, the iconographic analysis, narrative analysis, the characters etc.).

**Keywords:** cold war; Russian image; Federal Republic of Germany; screen; films.

### Introduction

My article relies on research content approach (study of the process content with the whole complex of its elements, their interactions and character, reference to facts, analysis and synthesis of theoretical findings, etc.), on historical approach – study of concrete historical development of the claimed topic in the Federal Republic of Germany feature cinematograph. For this purpose I use both theoretical research methods (classification, comparison, analogy, induction and deduction, abstraction and concretization, theoretical analysis and synthesis, generalization) and empirical research methods (data acquisition connected with the research subject matter). The efficiency of such methods has been proved by western (R. Taylor, T. Shaw, D.J. Youngblood, A. Loughton, et al.) as well as Russian scholars (N. Zorkaya, E. Ivanyan, M. Turovskaya, A. Chubaryan, et al.).

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It is well-known that the interpretation of media texts is changeable and subject to variations of political policies. After the peak of the ideological confrontation of the late Stalinism era and the peak of McCarthyism (1946-1953) when screen *enemy images* were full of mutual malicious grotesque, the Thaw period of the mid 1950s – the early 1960s turned the situation of the ideological confrontation in media production in the direction of a more verisimilar representation of a *potential enemy*. Both western and Russian scholars frequently noted that there were always enough excuses for ideological and media confrontation (Bernin-Maghit, 2008; Bozo et al, 2008; 2012; Clarke, 2006; Davidson and Sabine, 2009; Ginsberg and Kirsten, 1996; Hilman, 2005; Keen, 1986; LaFeber, 1990; Levering, 1982; Maguire, 2012; Manvell, 1971; Murray and Christopher, 1992; Pflaum, 1990; Rentschler, 1986; Robin, 1999; Rukavishnikov, 2000; Shaw and Youngblood, 2010; Shenin, 2003; Strada and Troper, 1997; Klimontovich, 1990; Kolesnikova, 2008; Turovskaya, 1993; 1996). But each of the opposing sides preferred to choose the most advantageous facts (in their favor) passing over *black spots* in silence.

That explains the violent storm of angry accusations of bourgeois cinema vices as well as the western world in general which raged in Soviet scientific and journalistic literature devoted to the problem of the *ideological struggle on the screen*. At the same time, “propagandists possessed all the necessary premises and conditions for the creation of the information reality suitable for the USSR administration: experience, state monopoly on mass media and information itself, citizens’ confidence in the government and newspaper messages, a low level of political culture and literacy of some part of the population, traditional distrust of the West” (Fateyev, 1999).

It is true that one could often run across single-valued passages in the works of more liberal Soviet film critics meant for Soviet viewers who had never seen anti-Soviet films, and who had never attempted to reach the level of comparative analysis of media stereotypes *on both sides of the Iron Curtain*.

However, the evolution of Western film texts interpretations by Soviet and Russian critics is a subject for further research. In this article I will try to analyze the image of Russia through the Federal Republic of Germany feature films’ view.

### **The objectives of my research are:**

- to define the place and role of the Russian image transformation topic in the Federal Republic of Germany cinematograph from 1946 (the beginning of the post-war ideological confrontation) to 1991 (the Soviet Union disintegration) versus the tendencies of the modern age (1992-present);

- the study of the political, ideological, social and cultural contexts, the principal development stages, concepts, aims, objectives, authors’ conceptions of my research topic interpretations on the Federal Republic of Germany screen;

- classification and comparative analysis of the Federal Republic of Germany films’ trends and stereotypes connected with the Russian image interpretation: ideology, content models, genre modifications (including: social and political analysis, stereotypes analysis, ideological analysis, representation analysis, identification analysis, iconographic analysis, narrative analysis, character analysis).

Analysis and the interpretation of the Federal Republic of Germany films connected with the Russian image interpretation and scientific literature about the research topic are very important. Because without those it is impossible to arrange, to systematize, to investigate contexts, basic stages, directions, purposes and tasks, contents, genre models, etc. of the development of the research theme.

I analyzed the image of Russia in the screen mirror of the Federal Republic of Germany for:

- determine the place and role of the image of the USSR and the Russian and Soviet / Russian characters in the movies from the beginning of the postwar German ideological confrontation to 1991 (the collapse of the Soviet Union) as compared with the trends of the modern era (1992 - present);

- identify political, ideological, social and cultural contexts, the main stages of development, concepts, goals, objectives, authors of fiction films themes outlined above;

- classify and compare trends and stereotypes German films related to the Soviet / Russian theme: ideology, content model, genre modifications (including: socio-political analysis,

stereotypes, ideological analysis, identification analysis, the iconographic analysis, narrative analysis, the characters etc.).

***Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1946-1991, i.e. during the existence of the USSR Structure and genre stereotypes of dramas***

-*historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters and many of the characters of the Russian Empire. However, if the action takes place on the World War II or in the Soviet or Nazi camps, the living conditions of both Soviet and German characters quite ascetic;

-*methods of depicting reality*: moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917) or quasi-grotesque depiction of life in Russia and the USSR;

-*characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive characters - carriers of democratic ideas; negative characters - inhuman, militaristic ideas. Characters shared not only social, but often material status. Separated by ideology and worldview (bourgeois, communist, Nazi), characters, usually filed according to the settings of a media source: most Soviet and Nazis characters shown rude and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream ... Characters of the Russian Empire or the Russian immigrants are often shown on the positive side. But some of the Soviet characters (e.g. prisoners of concentration camps) may also be shown on the positive side;

- *significant change in the lives of the characters*: the negative characters are going to put their inhumane ideas;

- *problems encountered*: the life of positive characters, or the life of entire nations / countries under threat;

- *finding solutions to the problem*: the struggle between of negative and positive characters;

- *solution*: the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Doctor from Stalingrad* (1958), *Stalingrad* (1963), *Escape from Taiga* (1967), *Escape to the Sun* (1972), *Cross of Iron* (1977), etc.

***Structure and genre stereotypes of detectives and thrillers***

-*historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters, luxury dwellings and household items Western characters (however, in the territory of the country hostile spies adapted to the housing and living conditions of the opponent);

- *methods of depicting reality*: as a rule, conditional grotesque depiction of the lives of people "hostile states" .

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but Soviet citizens or Nazi). Separated by ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source: Soviet spies may at some timeto look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream ...

- *significant change in the lives of the characters*: the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- *problems encountered*: violation of the law;

- *finding solutions to problems*: crime investigation, prosecution negative characters;

- *solution*: positive characters expose / catch / destroy negative.

Specific examples of the movie: *The Spy* (1965), *Charlie Muffin* (1979), etc.

### **Structure and genre stereotypes of melodramatic films**

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;
  - *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters.
  - *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people "hostile states" .
  - *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;
  - *significant change in the lives of the characters*: a meeting of male and female characters;
  - *problems encountered*: ideological and social mesalliance;
  - *finding solutions to the problem*: the characters overcome the ideological and social obstacles to their love;
  - *solution*: wedding / love harmony, or death, separation of these characters.
- Representative examples of films: *No Way Back* (1953), etc.

### **Structure and genre stereotypes of comedy films**

- *historical period, locale*: any length of time until 1992, Russia / USSR, DBR / DDR / Germany and other countries;
  - *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and Houseware western characters;
  - *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people from "enemy states";
  - *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: Soviet and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice;
  - *significant change in the lives of the characters*: the characters encountered in the funny / eccentric circumstances in this case, either Western or Soviet characters are on foreign soil;
  - *problems encountered*: "culture shock", mutual misunderstanding.
  - *finding solutions to the problem*: in a series of funny / eccentric characters situations overcome ideological barriers to understanding.
  - *solution*: the harmony of understanding of Soviet and Western characters, colored humor.
- Representative examples of films: *Comrade Munchausen* (1962), *Two girls with red star* (1966 ), etc.

### **Cinematographic feature films stereotypes associated with Soviet / Russian theme and Soviet / Russian characters, set and published on the movie / TV screens in Federal Republic of Germany in the years 1992-2014, i.e. after the collapse of the USSR Structure and genre stereotypes of dramas**

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;
- *furnishings, household items*: a modest dwelling and household items Soviet characters, comfortable home and everyday objects German characters, many of the characters of the Russian Empire , Russian mafia oligarchs from post-Soviet period. However, if the action takes place on the World War II or in the Soviet and Nazi concentration camps, the living conditions of both Soviet and German characters quite ascetic.
- *methods of depicting reality*: moderately realistic (to a greater extent it concerns the image of Russia and Russian characters until 1917 ) or quasi- grotesque depiction of life in modern Russia and the USSR;
- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive characters - carriers of democratic ideas; negative characters - inhuman, militaristic ideas. Characters shared not only social, but often material status, ideology, worldview (bourgeois, communist, Nazi). Characters of the Russian Empire or the Russian immigrants are often shown

on the positive side. Nazi characters are negative, Russian / Soviet characters are shown different - as rude and violent types with primitive vocabulary, spiteful persons active gestures and unpleasant tone of voice, and quite goodies protecting example civilians women and children. Soviet characters, such as concentration camp prisoners, may also be shown on the positive side. Characters of modern Russia (mostly - women) can be displayed positive if they are not connected with the secret police, mafia, crime;

- *significant change in the lives of the characters*: the negative characters are going to put their inhumane ideas;

- *problems encountered*: the life of positive characters, or the life of entire nations / countries under threat;

- *finding solutions to the problem*: the struggle between negative and positive characters;

- *solution*: the destruction / arrest the negative characters, the return to civilian life.

Representative examples of films: *Stalingrad* (1993), *Rabbit Hunt* (1994), *Enemy at the Gates* (2001), *Amber Amulet* (2004), *Joy Division* (2006), *Nameless woman in Berlin* (2008), *4 days in May* (2010), *Uranium Mine* (2010), *Miracles* (2011), *Our mothers, our fathers* (2013), etc.

### **Structure and genre stereotypes of detectives and thrillers**

-*historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet characters (or more is better, when it comes to modern Russia), luxury homes and Houseware western characters, Russian millionres, mafia (in this case, if the movie characters spies, then, being on hostile territory of the country, they adapt to the housing and living conditions of the opponent);

- *methods of depicting reality*: as a rule, several grotesque depiction of life of people "hostile states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: positive (border guards, counterintelligence, spies, civilians Germany) and negative (the same persons, but the Soviet / Russian citizens, the Nazis). Separated by ideology and worldview (bourgeois, communist, Nazi) characters tend to have a strong constitution and look according to the settings of a media source : spyware may at any time to look pretty, but then be sure to find its ugly essence. Soviet characters (border guards, heads of the KGB, etc.) are shown gross and cruel fanatics with a primitive vocabulary forever scowling faces, active gestures and unpleasant voices scream... Russian characters are shown in a more differentiated.

- *significant change in the lives of the characters*: the negative characters are committing a crime (illegal border crossing, sabotage, espionage, blackmail, theft of state secrets, murder);

- *problems encountered*: violation of the law;

- *finding solutions to problems*: crime investigation, prosecution negative characters;

- *solution*: positive characters expose / catch / destroy negative.

Specific examples of the films: *23* (1998), etc.

### **Structure and genre stereotypes of melodramatic films**

-*historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet / Russian characters, comfortable home and everyday objects German characters of Russian millioners, mafia;

- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people "hostile states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: male and female characters with contrasting ideological and social status. Characters tend to have slender physique and looks quite nice. Their clothing, language and facial expressions are "average" framework;

- *significant change in the lives of the characters*: a meeting of male and female characters;

- *problems encountered*: ideological and social mesalliance;

- *finding solutions to the problem*: the characters overcome the ideological and social obstacles to their love;

- *solution*: wedding / love harmony, or death, separation characters.

Representative examples of films: *Love in Konigsberg* (2006), *Love in St. Petersburg* (2009), etc.

### **Structure and genre stereotypes of comedy films**

- *historical period, locale*: any length of time until 2014, Russia / USSR, DBR / DDR / Germany and other countries;

- *furnishings, household items*: a modest dwelling and household items Soviet / Russian characters, comfortable home and household items Western characters of Russian millioners, mafia;

- *methods of depicting reality*: as a rule, conditional grotesque in relation to the lives of people from "enemy states";

- *characters, their values, ideas, clothes, physique, vocabulary, facial expressions, gestures*: Soviet / Russian and Western characters with contrasting ideological and social status. They look as set sources of media texts: Soviet characters (unless of course they have not conceived flop to the West) are shown with vulgar fanatics primitive vocabulary forever scowling faces, active gestures and unpleasant tone of voice; Russian characters may look more differentiated;

- *significant change in the lives of the characters*: the characters encountered in the funny / eccentric circumstances in this case, either the German or Soviet / Russian characters are on foreign soil;

- *problems encountered*: "culture shock", mutual misunderstanding;

- *finding solutions to the problem*: in a series of funny / eccentric characters situations overcome ideological barriers to understanding;

- *solution*: understanding characters, colored humor.

Representative examples of films: *The Gorilla Bathes at Noon* (1993), *Gate to Heaven* (2003), etc.

My analysis of feature films related to the Soviet / Russian theme and Soviet / Russian characters, set in Germany / West Germany from 1953 to 2014 allowed us to construct a table 1.

**Table 1: German Feature Films on the Russian Subject (1946-2014)**

Compiled by Alexander Fedorov

<i>Soviet Period</i>								
Year of film release:	Total number of German feature films associated with the Russian subject:	<i>Films' Genres</i>						
		Drama	Comedy	Triller & Detective	Melodrama	Action	Sci-Fi	
1953	1	0	0	0	1	0	0	
1954	0	0	0	0	0	0	0	
1955	0	0	0	0	0	0	0	
1956	1	0	0	0	1	0	0	
1957	0	0	0	0	0	0	0	
1958	3	2	0	0	1	0	0	
1959	2	1	1	0	0	0	0	
1960	2	0	1	0	1	0	0	
1961	0	0	0	0	0	0	0	
1962	4	2	2	0	0	0	0	
1963	1	1	0	0	0	0	0	
1964	5	2	1	0	2	0	0	
1965	3	0	1	2	0	0	0	

1966	3	1	2	0	0	0	0
1967	9	5	4	0	0	0	0
1968	1	0	0	0	1	0	0
1969	2	1	1	0	0	0	0
1970	4	4	0	0	0	0	0
1971	1	0	1	0	0	0	0
1972	1	1	0	0	0	0	0
1973	0	0	0	0	0	0	0
1974	2	2	0	0	0	0	0
1975	1	1	0	0	0	0	0
1976	1	0	0	0	1	0	0
1977	2	2	0	0	0	0	0
1978	0	0	0	0	0	0	0
1979	1	0	0	1	0	0	0
1980	0	0	0	0	0	0	0
1981	1	1	0	0	0	0	0
1982	2	2	0	0	0	0	0
1983	0	0	0	0	0	0	0
1984	4	3	1	0	0	0	0
1985	0	0	0	0	0	0	0
1986	1	1	0	0	0	0	0
1987	2	2	0	0	0	0	0
1988	3	3	0	0	0	0	0
1989	0	0	0	0	0	0	0
1990	2	2	0	0	0	0	0
1991	1	0	1	0	0	0	0
<b>Total (Soviet period)</b>	<b>66</b>	<b>39</b>	<b>16</b>	<b>3</b>	<b>8</b>	<b>0</b>	<b>0</b>
<i>Russian period</i>							
<b>Year of film release:</b>	<b>Total number of German feature films associated with the Russian subject:</b>	<i>Films' Genres</i>					
		<b>Drama</b>	<b>Comedy</b>	<b>Triller &amp; Detective</b>	<b>Melodrama</b>	<b>Action</b>	<b>Sci-Fi</b>
1992	0	0	0	0	0	0	0
1993	5	4	1	0	0	0	0
1994	1	1	0	0	0	0	0
1995	1	0	1	0	0	0	0
1996	3	1	0	2	0	0	0
1997	2	1	0	0	0	1	0
1998	2	1	0	1	0	0	0
1999	3	1	1	1	0	0	0
2000	2	2	0	0	0	0	0
2001	7	4	0	2	1	0	0
2002	5	2	0	1	0	1	1
2003	5	3	2	0	0	0	0
2004	4	3	0	0	0	1	0
2005	5	4	0	0	0	1	0
2006	9	5	1	2	1	0	0
2007	7	4	1	0	1	1	0
2008	4	2	0	2	0	0	0

<b>2009</b>	6	1	0	2	1	1	1	
<b>2010</b>	7	4	0	0	0	3	0	
<b>2011</b>	2	2	0	0	0	0	0	
<b>2012</b>	1	1	0	0	0	0	0	
<b>2013</b>	1	1	0	0	0	0	0	
<b>2014</b>	0	0	0	0	0	0	0	
<b>Total (Russian period)</b>	<b>82</b>	<b>47</b>	<b>7</b>	<b>13</b>	<b>4</b>	<b>9</b>	<b>2</b>	
<b>TOTAL:</b>	<b>148</b>	<b>86</b>	<b>23</b>	<b>16</b>	<b>12</b>	<b>9</b>	<b>2</b>	

### Results.

As a result of analysis, I found that from 1953 to 2014 in the Federal Republic of Germany was photographed 148 feature films related to Russia and Russian characters. The first postwar German feature film with Russian characters was filmed in 1953.

60 feature films from 148 were co-production (with France, Italy, USA, Austria, Switzerland, and other countries), and 46 - the films adaptations of the Russian literary classics (prose and plays of Anton Chekhov, Fedor Dostoyevsky, Leon Tolstoy, Nikolai Gogol, Maxim Gorky, etc.).

As for the genre spectrum of these films, it is obvious dominant genre drama (86 films). Followed by (in descending order): comedy (23 films), detectives and thrillers (16 films), melodrama (12 films), action movies (9) and fiction films (2).

Only 88 from 148 of German films, associated with Soviet or Russian characters, talk about time period of 1940s – 1990s and the beginning of the XXI century. The following topics dominated in these 88 films:

- escape/emigration of Russian characters to the West (11 films),
- espionage and terrorism (10 films),
- the Russian mafia, banditry, prostitution (10 films),
- the German characters suffering during the Second World War on the Eastern Front in the first half of the 1940s (7 films),
- the suffering of the German characters during the Soviet occupation of Germany in the second half of the 1940s (5 films),
- adventure of German characters caught in the Soviet Union or Russia during the 1960s to the present days.

Analyzing the figures, I can note a significant increase (at least 2.5 - fold) to the attention of German filmmakers of the Soviet / Russian theme in the post-Soviet era. So 66 films with Soviet and Russian characters was delivered in Germany for 45 five years after the war (1946 to 1991), and 82 films - in the last 22 years (1992-2014).

When saving dominant drama (39 dramas in the Soviet period and 47 - in the post-soviet) is clearly observed decline in the share of comedy films (16 comedies in the Soviet period to 7 - in the post-soviet) and an increase in the number of detectives, thrillers and action (in the Soviet period, these genres can be traced in the aggregate as the main in the 3 films only, whereas in the post-Soviet period - already in the 22 films).

148 feature films with the Soviet / Russian characters ... it much or little? Looking to compare. For example, in the U.S. during the Soviet period was delivered 242 films of this kind, and since 1992 – about 150. But – 148 films, it's about the same as it was filmed from 1946 to 2014 in France and Italy together...

Consequently, interest in Russian cinema topics in Germany accidental, and understandably so – the history of Russia and Germany are closely linked, including two world wars, where both sides were killed tens of millions of people.

As for the reasons for the increasing number of Russian films with themes - especially with modern – that over the past 20 years, then I would venture to hypothesize that it affected a significant inflow into Germany and Soviet Russian emigrants in it since 1992. Consequently, inside Germany itself today has considerable largest audience interested in films about Russia and Russian characters: from 82 million people residing in Germany, about 6 million in one degree or another fluent in Russian [Russian language ..., 2014].

Contemporary German fiction cinema, associated with Soviet / Russian theme and Soviet / Russian characters, of course, gives a more stereoscopic and realistic image of Russia and Russian (see, for example, *Love in Königsberg*, *England*, *Enemy at the Gates*, *Gate to Heaven*, etc.). However, many German films 1992-2014's still pretty primitive approach inherent to the interpretation of events and characters associated with Russia (*Russian Roulette - Moscow-95*, *Transsiberian*, etc.).

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### ***Selected Filmography on the article topic***

**Weg ohne Umkehr / No Way Back. West Germany, 1953.** Director Victor Vicas, Beate von Molo. Screenwriter Gerhard T. Buchholz (book by Grogory Klimov). Actors: Ivan Desny, Ruth Niehaus, L.Kedrova, S.Belousov, L.Pilyaev and others. Melodrama.

**Der Revisor. West Germany, 1955.** Director and Screenwriter Ulrich Lauterbach (play by N.Gogol). Actors: Fred Kallmann, Walter Ladengast, Harald Mannl and others. Comedy.

**Die Heiratskomodie. West Germany, 1955.** Director Bruno Hubner (play by N.Gogol). Actors: Fritz Asmussen, Lina Carstens, Hans Clarin and others. Comedy.

**Anastasia - Die letzte Zarentochter. West Germany, 1956.** Director Falk Harnack. Screenwriters: Herbert Reinecker, Alf Teichs. Actors: Lilli Palmer, Ivan Desny, Ellen Schwiers and others. Melodrama.

**Auferstehung. West Germany-Italy-France, 1958.** Director Rolf Hansen. Screenwriters: Renato Castellani, Juliane Kay (novel by L.Tolstoy). Actors: Horst Buchholz, Myriam Bru, Edith Mill and others. Melodrama.

**Der Arzt von Stalingrad. West Germany, 1958.** Director Geza von Radvanyi. Screenwriter Werner P. Zibaso (novel by Heinz G. Konsalik). Actors: O.E. Hasse, Eva Bartok, Mario Adorf, Vera Chekhova and others. Drama.

**Petersburger Nächte. West Germany, 1958.** Director Paul Martin. Screenwriters: Johannes Hendrich, Max Nosseck. Actors: Ewald Balser, Johanna von Koczian, Ivan Desny and others. Drama.

**Der Kirschgarten. West Germany, 1959.** Director and Screenwriter Heinz Hilpert (play by A.Chekhov). Actors: Inge Birkmann, Kathrin Ackermann, Jenny Lattermann and others. Comedy.

**Raskolnikoff. West Germany, 1959.** Director Franz Peter Wirth. Screenwriter Leopold Ahlsen (novel by F.Dostoyevsky). Actors: Hartmut Reck, Paul Verhoeven, Solveig Thomas and others. Drama.

**Ein Monat auf dem Lande. West Germany, 1960.** Director Robert Freitag (play by I.Turgenev). Actors Maria Becker, Jorn Behrmann, Max Buchsbaum and others. Melodrama.

**Wir Kellerkinder. West Germany, 1960.** Director Hans-Joachim Wiedermann. Screenwriters: Thomas Keck, Herbert Kundler. Actors: Wolfgang Neuss, Karin Baal, Ingrid van Bergen and others. Comedy.

**The Devil's Agent. West Germany-UK, 1962.** Director John Paddy Carstairs. Screenwriter John Paddy Carstairs (novel by Hans Habe). Actors: Peter van Eyck, Marianne Koch, Macdonald Carey, Christopher Lee and others. Drama.

**Escape from East Berlin. USA-West Germany, 1962.** Director Robert Siodmak. Screenwriters: Gabrielle Upton, Peter Berneis. Actors: Don Murray, Christine Kaufmann, Werner Klemperer and others. Drama.

**Genosse Münchhausen. West Germany, 1962.** Director Wolfgang Neuss. Actors: Wolfgang Neuss, Corny Collins, Ingrid van Bergen and others. Comedy.

**Die Rache. West Germany, 1962.** Director Rainer Erler (story by A.Chekhov). Actors: Rudolf Vogel, Eva Maria Meineke, Harald Leipnitz and others. Comedy.

**Stalingrad. West Germany, 1963.** Director Gustav Burmester. Screenwriter Claus Hubalek (novel by Theodor Plievier). Actors: Ullrich Haupt, Hanns Lothar, Carl Lange and others. Drama.

**Das Duell. West Germany, 1964.** Director Hans Schweikart. Screenwriter Leo Lehmann (story by A.Chekhov). Actors: Hartmut Reck, Gerlinde Locker, Pinkas Braun and others. Drama.

**Gerechtigkeit in Worowogorsk. West Germany, 1964.** Director Dietrich Haugk. Screenwriter Theodor Schubel (stories by A.Chekhov). Actors: Paul Bos, Herbert Botticher, Johannes Buzalski and others. Comedy.

**Helle Nächte. West Germany, 1964.** Director and Screenwriter Wilhelm Semmelroth (story by F.Dostoyevsky). Actors: Kornelia Boje, Hartmut Reck, Ida Ehre and others. Melodrama.

**Der Seitensprung. West Germany, 1964.** Director Rainer Erler. Screenwriter Theodor Schubel (story by A.Chekhov). Actors: Robert Meyn, Nora Minor, Hannelore Elsner and others. Melodrama.

**Le train de Berlin est arrete' / Stop Train 349 / Verspatung in Marienborn. France-Italy-West Germany, 1964.** Director Rolf Hadrich. Screenwriters: Will Tremper, Jim Henaghan. Actors: Jose Ferrer, Sean Flynn, Nicole Courcel and others. Drama.

**The Dirty Game / Guerre secrete. USA-France-Italy-West Germany, 1965.** Directors: Christian-Jaque, Werner Klingler, Carlo Lizzani, Terence Young. Screenwriters: Philippe Bouvard, Jacques Caborie and others. Actors: Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot, Bourvil, Robert Hossein, Klaus Kinski and others. Thriller.

**Onkelchens Traum. West Germany, 1965.** Director Gunter Grawert. Screenwriter Lester Cole (story by F.Dostoyevsky). Actors: Rudolf Vogel, Rosel Schafer, Monika Berg and others. Comedy.

**Der Spion, der i die holle ging. West Germany-France, 1965.** Director Maurice Labro. Screenwriter Claude Rank. Actors: Ray Danton, Pascal Petit, Roger Hanin and others. Detective Story.

**Der Kirschgarten. West Germany, 1966.** Director Peter Zadek (play by A.Chekhov). Actors: Margot Trooger, Hans Jaray, Marlen Diekhoff and others. Comedy.

**Defector. France - West Germany, 1966.** Director Raoul Levy. Screenwriters: Peter Francke, Robert Guenette. Actors: Montgomery Clift, Hardy Kruger, Macha Meril and others. Drama.

**Zwei Girls vom roten Stern / An Affair of State. West Germany-Austria-France, 1966.** Director Sammy Drechsel. Screenwriter Klaus Peter Schreiner (novel by Peter Norden). Actors: Lilli Palmer, Curd Jürgens, Pascale Petit and others. Comedy.

**Der Alte. West Germany-Belgium-Canada-Switzerland, 1967.** Director and Screenwriter Lutz Buscher (story by M.Gorky). Actors: Paul Verhoeven, Ursula Jockeit, Hans Helmut Dickow and others. Drama.

**Drei Jahre. West Germany, 1967.** Director Eberhard Itzenplitz. Screenwriter Leo Lehmann (play by A.Chekhov). Actors: Franz Kollasch, Christiane Bruhn, Herbert Fleischmann and others. Drama.

**Ich will Mjussow sprechen. West Germany, 1967.** Director Rolf von Sydow. Screenwriters: Jan Mertens, Gerd Bauer (play by V.Kataev). Actors: Joachim Teege, Kurt Sobotka, Karin Jacobsen and others. Comedy.

**Liebesnachte in der Taiga. West Germany, 1967.** Director Harald Philipp. Screenwriter Werner P. Zibaso (novel by Heinz G. Konsalik). Actors: Thomas Hunter, Marie Versini, Stanislav Ledinek, Ivan Desny and others. Drama.

**Die Letzten. West Germany, 1967.** Director Oswald Dopke. Screenwriters: Gerd Rosler, F.K.Wittich (play by M.Gorky). Actors Wolfgang Engels, Carl Lange, Alice Treff and others. Drama.

**Pension Clausewitz. West Germany, 1967.** Director Ralph Habib. Screenwriters: Franz Baake, Nero Brandenburg. Actors: Wolfgang Kieling, Maria Brockerhoff, Friedrich Schoenfelder and others. Comedy.

**Der Revisor. West Germany, 1967.** Director Gustav Rudolf Sellner (play by N.Gogol). Actors: Alfred Schieske, Ruth Hausmeister, Claudia Brodzinska and others. Comedy.

**Das schwedische Zundholz. West Germany, 1967.** Director and screenwriter Gerhard Klingenberg (story by A.Chekhov). Actors: Hans Joachim Klein, Ellen Schwiars, Rudolf Vogel and others. Comedy.

**Der Tod des Iwan Iljitsch. West Germany, 1967.** Director Hansgunther Heyme. Screenwriter Artur Adamov (story by L.Tolstoy). Actors: Ulrich Matschoss, Josefine Schult-Prasser, Johanna Liebeneiner and others. Drama.

**Tragodie auf der Jagd. West Germany, 1968.** Director Gerhard Klingenberg. Screenwriter Leo Lehmann (play by A.Chekhov). Actors: Erich Schellow, Karin Baal, Andrea Jonasson and others. Melodrama.

**Der ewige Gatte. West Germany, 1969.** Director and screenwriter Stanislav Barabas (story by F.Dostoyevsky). Actors: Jozef Kroner, Gunter Mack, Brigitte Skay and others. Comedy.

**Solens barn. West Germany, 1969.** Director Ernst Gunther (play by M.Gorky). Actors Gunnel Brostrom, Ulf Brunnberg, Gertrud Fridh and others. Drama.

**Erste Liebe. West Germany, 1970.** Director and screenwriter Maximilian Schell (story by I.Turgenev). Actors John Moulder-Brown, Dominique Sanda, Maximilian Schell and others. Melodrama.

**Menschen. West Germany, 1970.** Director Fritz Umgelter. Screenwriter Leopold Ahlsen (play by M.Gorky). Actors: Ullrich Haupt, Gunter Mack, Gunter Strack and others. Drama.

**Die U-2-Affäre. West Germany, 1970.** Director Rudolf Nussgruber. Screenwriters: Hans Dieter Schreeb, Hans-Georg Thiemt. Actors: Michael Degen, Claudia Wedekind, Dieter Eppler and others. Drama.

**Die Mutter. West Germany, 1971.** Directors: Wolfgang M. Schwiedrzik, Frank Patrick Steckel. Screenwriter Bertolt Brecht (story by M.Gorky). Actors: Sabine Andreas, Monica Bleibtreu, Edith Clever and others. Drama.

**W.R. - Misterije organizma. W.R. - Die Mysterien des Organismus. Ugoslavia - West Germany, 1971.** Director and screenwriter Dusan Makavejev. Actors: Milena Dravic, Ivica Vidovic, Jagoda Kaloper and others. Comedy.

**Escape to the Sun. Israel - France - West Germany, 1972.** Director and screenwriter Menahem Golan. Actors: Laurence Harvey, Josephine Chaplin, Lila Kedrova, John Ireland and others. Drama.

**Krankensaal 6. West Germany, 1974.** Director and screenwriter Karl Fruchtmann (story by A.Chekhov). Actors: Helmut Qualtinger, Stefan Wigger, Zalman Lebiush and others. Drama.

**Die Mowe. West Germany, 1974.** Director Peter Zadek (play by A.Chekhov). Actors: Lola Muthel, Hermann Lause, Hans Mahnke and others. Drama.

**Michel Strogoff. France-Austria-Switzerland-West Germany, 1975.** Director Screenwriter Robert Brandau. Actors: Raimund Harmstorf, Lorenza Guerrieri, Pierre Vernier, Vernon Dobtcheff and others. Drama.

**Oblomows Liebe. West Germany, 1976.** Director Claus Peter Witt. Screenwriter Manfred Bieler (novel by I.Goncharov). Actors: Wolfgang Reichmann, Herbert Botticher, Johanna Elbauer and others. Melodrama.

**Cross of Iron. UK - West Germany, 1977.** Director Sam Peckinpah. Screenwriters: Julius J. Epstein, James Hamilton, Walter Kelley (novel by Willi Heinrich). Actors: James Coburn, Maximilian Schell, James Mason and others. Drama.

**Die Dämonen. Austria - West Germany, 1977.** Director Claus Peter Witt. Screenwriter Leopold Ahlsen (novel by F.Dostoyevsky). Actors: Maria Wimmer, Christoph Bantzer, Hannes Messemer and others. Drama.

**Charlie Muffin. UK- West Germany, 1979.** Director Jack Gold. Screenwriter Keith Waterhouse (novel by Brian Freemantle). Actors: David Hemmings, Sam Wanamaker, Jennie Linden and others. Thriller.

**Der lebende Leichnam. West Germany, 1981.** Director Otto Schenk (play by L.Tolstoy). Actors: Lukas Ammann, Hartmut Becker, Helmut Lohner and others. Drama.

**Der Mann auf der Mauer. West Germany, 1982.** Director Reinhard Hauff. Screenwriter Peter Schneider. Actors: Marius Müller-Westernhagen, Julie Carmen, Towje Kleiner and others. Drama.

**Nachtasyl. West Germany, 1982.** Director Jurgen Gosch. (play by M.Gorky). Actors: Helmut Brasch, Anna Henkel, Brigitte Janner and others. Drama.

**Der Bar. West Germany, 1984.** Director and screenwriter Don Askarian (play by A.Chekhov). Actors: Hans Peter Hallwachs, Elisabeth Rath, Hans Machin and others. Comedy.

**La Diagonale du fou. France-Switzerland-West Germany, 1984.** Director and screenwriter Richard Dembo. Actors: Michel Piccoli, Akiva Liebskind, Leslie Caron, Liv Ullmann and others. Drama.

**Drei Schwestern. West Germany, 1984.** Director and screenwriter Thomas Langhoff (play by A.Chekhov). Actors: Hilmar Baumann, Jorg Gudzuhn, Walter Jupe' and others. Drama.

**Rasputin - Orgien am Zarenhof. West Germany, 1984.** Director Ernst Hofbauer. Screenwriters: Ernst Hofbauer, C.M. Sherland. Actors: Alexander Conte, Uschi Karnat, Marion Berger and others. Drama.

**Drei Schwestern. West Germany, 1986.** Director and screenwriter Peter Stein (play by A.Chekhov). Actors: Edith Clever, Corinna Kirchhoff, Jutta Lampe and others. Drama.

**Maschenka. West Germany-UK-France-Finland, 1987.** Director John Goldschmidt. Screenwriter John Mortimer (novel by V.Nabokov). Actors: Irina Brook, Cary Elwes, Sunnyi Melles and others. Drama.

**Das Treibhaus. West Germany, 1987.** Director and screenwriter Peter Goedel (novel by Wolfgang Koppen). Actors: Christian Doermer, Otto A. Buck, Hans Faber and others. Drama.

**Judgment in Berlin. West Germany-USA, 1988.** Director Leo Penn. Screenwriters: Leo Penn, Joshua Sinclair. Actors: Martin Sheen, Heinz Hoenig, Jutta Speidel, Sean Penn and others. Drama.

**Testimony. Denmark-Holland-Sweden-West Germany-UK, 1988.** Director Tony Palmer. Screenwriters: Tony Palmer, David Rudkin. Actors: Ben Kingsley, Sherry Baines, Magdalen Asquith and others. Drama.

The story of the great Soviet composer Dmitri Shostakovich (1906-1975) and his life and career during the rule of Stalin.

**Ariadna. West Germany, 1990.** Director and screenwriter Jochen Richter (story by A.Chekhov). Actors: Albert Fortell, Wolf Harnisch, Rolf Illig and others. Drama.

**Moskau – Petuschki. Germany, 1991.** Director Jens Carl Ehlers. Screenwriter Jens Carl Ehlers (novel by Venedict Erofeev). Actors: Jan Biczyski, Henryk Bista, Doris Buchrucker and others. Comedy.

**Gorilla Bathes at Noon. Germany-Yugoslavia, 1993.** Director and screenwriter Dusan Makavejev. Actors: Svetozar Cvetkovic, Anita Mancic, Alexandra Rohmig and others. Comedy.

**The Innocent. Germany-UK, 1993.** Director John Schlesinger. Screenwriter Ian McEwan. Actors: Anthony Hopkins, Isabella Rossellini, Campbell Scott and др. Drama.

**Sommerngäste. Germany, 1993.** Director David Mouchtar-Samorai (play by M.Gorky). Actors: Tonio Arango, Wolfgang Arps, Gabriela Badura and others. Drama.

**Stalingrad. Germany, 1993.** Director Joseph Vilsmaier. Screenwriters: Jurgen Buscher, Christoph Fromm, Johannes Heide, Joseph Vilsmaier. Actors: Dominique Horwitz, Thomas Kretschmann, Jochen Nickel and others. Drama.

**Wehner - Die unerzählte Geschichte. Germany, 1993.** Director and screenwriter Heinrich Breloer. Actors: Ulrich Tukur, Heinz Baumann, Helmut Ahner, Gennady Vengerov and others. Drama.

**Hasenjagd - Vor lauter Feigheit gibt es kein Erbarmen. Austria-Germany, 1994.** Director and screenwriter Andreas Gruber. Actors: Elfriede Irrall, Rainer Egger, Oliver Broumis and others. Drama.

**Russian Roulette - Moscow 95. Germany, 1995.** Director Menahem Golan. Screenwriter Andrei Samsonov. Actors: Barbara Carrera, Zachy Noy, Oliver Reed, Maria Shukshina and others. Comedy.

**Der letzte Kurier. Germany, 1996.** Director Adolf Winkelmann. Screenwriter Matthias Seelig. Actors: Sissi Perlinger, Sergey Garmash, Hans Martin Stier, Gennady Vengerov and others. Thriller.

**So nicht, Frau Staatsanwalt. Mona M. - Mit den Waffen einer Frau. Germany, 1996.** Directors: Gunter Friedrich, Franz Josef Gottlieb. Actors: Simone Thomalla, Regimantas Adomaitis, Hans-Uwe Bauer, Gennady Vengerov and others. Drama.

**The Writing on the Wall. UK-Germany, 1996.** Director Peter Smith. Screenwriter Patrick Malahide. Actors: Lena Stolze, Martin Glyn Murray, Bill Paterson, Gennady Vengerov and others. Thriller.

**Air Force One. USA-Germany, 1997.** Director Wolfgang Petersen. Screenwriter Andrew W. Marlowe. Actors: Harrison Ford, Gary Oldman, Glenn Close, Andrey Divoff, Ilya Baskin, Oleg Taktarov and others. Action.

**Hostile Waters. France-Germany-USA, 1997.** Director David Drury. Screenwriter Troy Kennedy-Martin. Actors: Rutger Hauer, Martin Sheen, Max von Sydow and others. Drama.

**Die kaukasische Nacht. Germany, 1998.** Director Gordian Maugg. Actors: Robert Schielecke, David Iaschwilli, Winfried Glatzeder and others. Drama.

**23. Germany, 1998.** Director Hans-Christian Schmid. Screenwriters: Michael Dierking, Michael Gutmann. Actors: August Diehl, Fabian Busch, Dieter Landuris and others. Thriller.

**History Is Made at Night. UK-France-Germany-Finland, 1999.** Director Ilkka Jorvi-Laturi. Screenwriters: Patrick Amos, Jean-Pierre Gorin. Actors: Bill Pullman, Irene Jacob, Udo Kier and others. Comedy.

**Kinder der Sonne. Germany, 1999.** Director Achim Benning (play by M.Gorky). Actors: Erika Pluhar, Michael Heltau, Kitty Speiser and others. Drama.

**Stan Becker - Echte Freunde. Germany, 1999.** Director Kaspar Heidelbach. Screenwriter Martin Kluger. Actors: Heinz Hoenig, Rolf Zacher, Martin Armknecht, Gennady Vengerov and others. Thriller.

**Damonen. Germany, 2000.** Director Frank Castorf. Screenwriters: Albert Camus, Frank Castorf (novel by F.Dostoyevsky). Actors: Kathrin Angerer, Henry Hubchen, Hendrik Arnst and others. Drama.

**England! Germany, 2000.** Director Achim von Borries. Screenwriters: Karin Astrom, Achim von Borries. Actors: Ivan Shvedov, Merab Ninidze, Chulpan Khamatova and others. Drama.

**Along Came a Spider. USA-Germany-Canada, 2001.** Director Lee Tamahori. Screenwriter Marc Moss (novel by James Patterson). Actors: Morgan Freeman, Monica Potter, Michael Wincott, Ravil Isyanov and others. Thriller.

**Enemy at the Gates. USA-Germany-UK, 2001.** Director Jean-Jacques Annaud. Screenwriters: Jean-Jacques Annaud, Alain Godard. Actors: Jude Law, Ed Harris, Rachel Weisz, Joseph Fiennes, Bob Hoskins, Ivan Shvedov, Gennady Vengerov and others. Drama.

**Ice Planet. Germany, 2001.** Director Reiner Schöne. Actors: Sab Shimono, James O'Shea, Valery Nikolaev and others. Sci-Fi.

**Mayday! Überfall auf hoher See. Germany, 2001.** Director Werner Masten. Actors: Klaus Lowitsch, Igor Jeftic, Bernd Stegemann, Gennady Vengerov and others. Thriller.

**The Quicksie. France-UK-Germany, 2001.** Director and screenwriter Sergey Bodrov. Actors: Brenda Bakke, Sergey Bodrov, Eugeny Lazarev, Vladimir Mashkov and others. Drama.

**Resurrezione. Italy-France-Germany, 2001.** Directors: Paolo & Vittorio Taviani. Screenwriter Paolo Taviani (novel by L.Tolstoy). Actors: Stefania Rocca, Timothy Peach, Cecile Bois and others. Melodrama.

**Taking Sides. France-UK-Germany-Austria, 2001.** Director: István Szabó. Writer Ronald Harwood. Actors: Harvey Keitel, Stellan Skarsgård, Moritz Bleibtreu, Oleg Tabakov and others. Drama.

**Der Tunnel. Germany, 2001.** Director Roland Suso Richter. Screenwriter Johannes W. Betz. Actors: Heino Ferch, Nicolette Krebitz, Sebastian Koch and others. Drama.

**Doctor Zhivago. UK-Germany-USA, 2002.** Director Giacomo Campiotti. Screenwriter Andrew Davies (novel by Boris Pasternak). Actors: Keira Knightley, Sam Neill, Bill Paterson and others. Drama.

**K-19: The Widowmaker. UK-USA-Germany-Canada, 2002.** Director Kathryn Bigelow. Screenwriters: Louis Nowra, Christopher Kyle. Actors: Harrison Ford, Liam Neeson, Ravil Isyanov, Lev Prygunov and others. Drama.

**Rollerball. USA-Germany, 2002.** Director John McTiernan. Screenwriter William Harrison. Actors: Chris Klein, Jean Reno, Oleg Taktarov and others. Sci-Fi.

**The Vector File. New Zealand-Germany, 2002.** Director Eliot Christopher. Screenwriter Ian McFadyen. Actors: Casper Van Dien, Catherine Oxenberg, India Oxenberg and others. Thriller.

**Gate to Heaven. Germany, 2003.** Director Veit Helmer. Screenwriters: Veit Helmer, Gordan Mihic. Actors: Valery Nikolaev, Masumi Makhija, Udo Kier and others. Comedy.

**Der gestohlene Mond. Germany, 2003.** Director and screenwriter Thomas Stiller. Actors: Birol Unel, Lisa Martinek, Dietmar Bar, Ivan Shvedov and others. Comedy.

**Lichter. Germany, 2003.** Director Hans-Christian Schmid. Screenwriters: Michael Gutmann, Hans-Christian Schmid. Actors: Andrzej Gorak, Ivan Shvedov and др. Drama.

**Quicksand. France-UK-Germany, 2003.** Director John Mackenzie. Screenwriters: Desmond Lowden, Timothy Prager. Actors: Michael Keaton, Michael Caine, Judith Godrèche and others. Drama.

**Zuckerbrot. Germany, 2003.** Director and screenwriter Hartmut Schoen. Actors: Florian Lukas, Marie Zielcke, Ivan Shvedov and others. Drama.

**Das Bernsteinamulett. Germany, 2004.** Director Gabi Kubach. Screenwriter Sue Schwerin von Krosigk (novel by Peter Prange). Actors: Muriel Baumeister, Michael von Au, Merab Ninidze and others. Drama.

**Blindgänger. Germany, 2004.** Director Bernd Sahling. Screenwriters: Helmut Dziuba, Bernd Sahling and others. Actors: Ricarda Ramunke, Dominique Horwitz, Maria Rother, Gennady Vengerov and others. Drama.

**The Bourne Supremacy. USA-Germany, 2004.** Director Paul Greengrass. Screenwriter Tony Gilroy (novel by Robert Ludlum). Actors: Matt Damon, Franka Potente, Oksana Akinshina and others. Action.

**Onkel Wanja. Germany, 2004.** Director and screenwriter Barbara Frey (play by A.Chekhov). Actors: Rainer Bock, Helga Grimme, Thomas Holtzmann and others. Drama.

**The Mechanik. Germany-USA, 2005.** Director Dolph Lundgren. Screenwriters: Bryan Edward Hill, Dolph Lundgren. Actors: Dolph Lundgren, Ben Cross, Olivia Lee and others. Action.

**Nachtsyl. Germany, 2005.** Director and screenwriter Hardi Strum (play by M.Gorky). Actors: Hans Peter Hallwachs, Esther Schweins, Wolfgang M. Bauer and others. Drama.

**Die Spielerin. Germany, 2005.** Director Erhard Riedlsperger. Screenwriter Fred Breinersdorfer (story by F.Dostoyevsky). Actors: Hannelore Elsner, Erwin Steinhauer, Nina Petri and others. Drama.

**The White Countess. UK-USA-Germany-China, 2005.** Director James Ivory. Screenwriter Kazuo Ishiguro. Actors: Ralph Fiennes, Natasha Richardson. Drama.

**Willenbrock. Germany, 2005.** Director Andreas Dresen. Screenwriters: Christoph Hein, Laila Stieler. Actors: Axel Prahl, Inka Friedrich, Anne Ratte-Polle and others. Drama.

**Fay Grim. USA-Germany, 2006.** Director and screenwriter Hal Hartley. Actors: Parker Posey, D.J.Mendel, Liam Aiken and others. Thriller.

**Goldene Zeiten. Germany, 2006.** Director Peter Thorwarth. Screenwriters: Alexander M. Rumelin, Peter Thorwarth. Actors: Wotan Wilke Mohring, Dirk Benedict, Wolf Roth, Gennady Vengerov and others. Comedy.

**Joy Division. UK-Germany, 2006.** Director Reg Traviss. Screenwriters: Reg Traviss, Rosemary Mason. Actors: Ed Stoppard, Tom Schilling, Bernard Hill and others. Drama.

**Eine Liebe in Königsberg. Germany, 2006.** Director Peter Kahane. Screenwriters: Wolfgang Brenner, Peter Kahane. Actors: Wolfgang Stumph, Chulpan Khamatova, Ivan Shvedov and others. Melodrama.

**Running Scared. Germany-USA, 2006.** Director and screenwriter Wayne Kramer. Actors: Paul Walker, Cameron Bright, Vera Farmiga and others. Drama.

**Eine Stadt wird erpresst. Germany, 2006.** Director Dominik Graf. Screenwriters: Rolf Basedow, Dominik Graf. Actors: Uwe Kockisch, Misel Maticevic, Julia Blankenburg and others. Thriller.

**Valerie. Germany, 2006.** Director Birgit Moller. Screenwriters: Milena Baisch, Ilja Haller. Actors: Agata Buzek, Devid Striesow, Birol Unel and others. Drama.

**Vier Töchter. Germany, 2006.** Director Rainer Kaufmann. Screenwriter Gabi Blauert (novel by Inger Alfvén). Actors: Dagmar Manzel, Tnia Shleif and others. Drama.

**An die Grenze. Germany, 2007.** Director Urs Egger. Screenwriter Stefan Kolditz. Actors: Jacob Matschenz, Bernadette Heerwagen, Max Riemelt and др. Drama.

**Botched. Germany-Ireland-UK, 2007.** Director Kit Ryan. Screenwriters: Derek Boyle, Eamon Friel. Actors: David Heap, Alan Smyth, Stephen Dorff and others. Crime Comedy.

**The Death and Life of Bobby Z. USA- Germany, 2007.** Director John Herzfeld. Screenwriters: Bob Krakower, Allen Lawrence. Actors: Paul Walker, Laurence Fishburne, Oleg Taktarov and others. Action.

**Lucky You. USA-Germany-Australia, 2007.** Director Curtis Hanson. Screenwriters: Eric Roth, Curtis Hanson. Actors: Eric Bana, Drew Barrymore, Robert Duvall and others. Melodrama.

**Nachmittag. Germany, 2007.** Director and screenwriter Angela Schanelec (play by A.Chekhov). Actors: Jirka Zett, Miriam Horwitz, Angela Schanelec and others. Drama.

**Die Spieler. Germany, 2007.** Director and screenwriter Sebastian Bieniek. Actors: Sebastian Bieniek, Viatcheslav Demdov, Ninel Genina Demidov. Drama.

**War and Peace. Italy-France-Germany-Russia, 2007.** Directors: Robert Dornhelm, Brendan Donnison. Screenwriters: Lorenzo Favella, Enrico Medioli (novel by L.Tolstoy). Actors: Alexander Beyer, Clemence Poesy, Alessio Boni, Malcolm McDowell and others. Drama.

**Anonyma - Eine Frau in Berlin. Germany, 2008.** Director and screenwriter Max Farberbock. Actors: Nina Hoss, Eugeny Sidikhin, Irm Hermann and others. Drama.

**Die Frau aus dem Meer. Germany, 2008.** Director and screenwriter Nikolaus Stein von Kamienski. Actors: Anja Kling, Walter Kreye, Ulrich Tukur and others. Thriller.

**Le silence de Lorna. Belgium-France-Italy-Germany, 2008.** Directors and Screenwriters: Jean-Pierre & Luc Dardenne. Actors: Arta Dobroshi, Jeremie Renier, Fabrizio Rongione, Anton Jakovlev, Grigory Manukov and others. Drama.

**Transsiberian. UK-Germany-Spain-Lit, 2008.** Director Brad Anderson. Screenwriters: Brad Anderson, Will Conroy. Actors: Woody Harrelson, Emily Mortimer, Ben Kingsley and others. Thriller.

**Durch diese Nacht. Germany, 2009.** Director and screenwriter Rolf Silber. Actors: Katharina Bohm, Oliver Stokowski, Tim Bergmann and others. Drama.

**Flug in die Nacht - Das Unglück von Überlingen. Switzerland-Germany, 2009.** Director Till Endemann. Screenwriters Don Bohlinger, Till Endemann. Actors: Ken Duken, Charlotte Schwab, Sabine Timoteo and others. Drama.

**Eine Liebe in St. Petersburg. Germany, 2009.** Director Dennis Satin. Screenwriter Brigitte Blobel. Actors: Valerie Niehaus, Martin Feifel, Nicole Heesters and others. Melodrama.

**Luftlottet som sprängdes. Sweden-Denmark-Germany, 2009.** Director Daniel Alfredson, Screenwriters: Stieg Larsson, Ulf Ryberg. Actors: Michael Nyqvist, Noomi Rapace, Lena Endre and others. Thriller.

**Shoot the Duke. Germany, 2009.** Director Stephen Manuel. Screenwriter Thomas Jahn. Actors: Stephen Baldwin, Bettina Zimmermann, Thomas Heinze. Action.

**Thick as Thieves. USA-Germany, 2009.** Director Mimi Leder. Screenwriter Ted Humphrey. Actors: Морган Фримен, Антонио Бандерас, Раде Шербеджия, Ivan Petrushinov, Victor Boichev, Nickolay Hadjiminev and others. Thriller.

**Star Trek. USA-Germany, 2009.** Director J.J. Abrams. Screenwriters: Roberto Orci, Alex Kurtzman. Actors: Chris Pine, Zachary Quinto, Simon Pegg. Sci-Fi.

**Death Race 2. South Africa – Germany, 2010.** Director Roel Reine'. Screenwriters: Paul W.S. Anderson, Tony Giglio. Actors: Luke Goss, Lauren Cohan, Sean Bean. Action.

**Go West - Freiheit um jeden Preis. Germany, 2010.** Director Andreas Linke. Screenwriters: Matthias Pacht, Daniel Mann. Actors: Sergej Moya, Franz Dinda, Frederick Lau and others. Action.

**Hinterhof. Germany, 2010.** Director and screenwriter Ana Felicia Scutelnicu. Actors: Marina Weis, Jakob Kohn, Masha Tokareva. Short | Drama

**The Last Station. Cermany-UK, 2010.** Director Michael Hoffman. Screenwriters: Michael Hoffman, Jay Parini. Actors: Helen Mirren, James McAvoy, Christopher Plummer and others. Drama.

**Poll. Germany-Austria, 2010.** Director and screenwriter Chris Kraus. Actors: Paula Beer, Edgar Selge, Tabet Tuisik and others. Drama. James Greer. Actors: Jackie Chan, Amber Valletta, Billy Ray Cyrus and others. Action.

**4 дня в мае / Vier tage im Mai. Germany-Russia, 2010.** Director and screenwriter Achim von Borries. Actors: Aleksey Guskov, Merab Ninidze, Martin Brambach and others. Drama.

**Der Uranberg. Germany, 2010.** Director Dror Zahavi. Screenwriters: Hans-Werner Honert, Thomas Schulz. Actors: Vinzenz Kiefer, Nadja Bobyleva, Henry Hübchen and others. Drama.

**A Dangerous Method. UK-Germany-Canada-Switzerland, 2011.** Director David Cronenberg. Screenwriter Christopher Hampton. Actors: Michael Fassbender, Keira Knightley, Viggo Mortensen. Drama.

**Wunderkinder. Germany, 2011.** Director Markus Rosenmuller. Screenwriters: Artur Brauner, Stephen Glantz. Actors: Gedeon Burkhard, Natalia Avelon, Catherine H. Flemming. Drama.

**Het Meisje en de Dood | Devushka i smert. Holland-Russia-Germany, 2012.** Director Jos Stelling. Screenwriters: Jos Stelling, Bert Rijkelijkhuisen. Actors: Sylvia Hoeks, Dieter Hallervorden, Paul Schlase, Sergej Makovetsky, Renata Litvinova, Svetlana Svetlichnaya. Drama.

**Unsere Mütter, unsere Väter. Germany, 2013.** Director Philipp Kadelbach. Screenwriter Stefan Kolditz. Actors: Volker Bruch, Tom Schilling, Katharina Schüttler, Miriam Stein, Ludwig Trepte. Drama.