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Celluloid cold war and its impact on American public opinion

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Dedication

I dedicate this work to my little and lovely family . A particular thanks to my beloved **parents** who sacrificed a lot for me and endowed me with a worthy education . Their love made me who I am today.

To **Abderrezak** and **Ali** , my two and only brothers . Beyond your role as my brothers, you have been my best friends. You are a constant source of love, support, and inspiration in my life. I am forever grateful for the bond we share.

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ABIR

Dedication

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Abstract

This study aims to provide a brief history of cinema during the Cold War and its popularity in the world , and how film was made . The study also shows how American cinema was during the Cold War and how it was used as a deadly weapon to hit the Soviet pole and distort its image , and how Soviet cinema was and its quest to portray the enemy (the American pole) in films from the early years from the beginning to the end of the Cold War . On the other hand , this study discusses the Cold War filming of Russian and American cinematic films in general , and provides a glimpse of propaganda in general and its various means , in addition to discussing mass disinformation and its relationship to American propaganda and films and espionage during the Cold War , while Russian films and propaganda were also filmed during the Cold War .

The final chapter aims to provide the impact of cinema during the Cold War on American public opinion .

The study chose the methodology of content analysis and film analysis to analyze many American and Soviet films and how both sides were represented (Spying and propaganda films) .

Keywords : Cinema , cold war , spy movies , propaganda , american public opinion .

ملخص

تهدف هذه الدراسة إلى تقديم تاريخ موجز للسينما خلال الحرب الباردة وشعبيتها في العالم ، و كيف تمت صناعة الأفلام .
توضح الدراسة أيضا كيف كانت السينما الأمريكية خلال الحرب الباردة وكيف استخدمتها كسلاح مميت لضرب القطب
السوفيتي وتشويه صورته ، وكيف كانت السينما السوفيتية وسعيها لتصوير العدو (القطب الأمريكي) في أفلام من السنوات
الأولى من بداية الحرب الباردة إلى نهايتها.

تناقش هذه الدراسة من جهة أخرى تصوير الحرب الباردة للأفلام السينمائية الروسية والأمريكية بشكل عام ، و تقديم لمحة
عن الدعاية بشكل عام و وسائلها المختلفة ، بالإضافة إلى مناقشة التضليل الجماعي وعلاقته بالدعاية و الأفلام الأمريكية و
التجسس خلال الحرب الباردة ، في حين صورت أيضا الأفلام الروسية و الدعاية خلال الحرب الباردة.

يهدف الفصل الأخير إلى توفير تأثير السينما خلال الحرب الباردة على الرأي العام الأمريكي.

إختارت الدراسة منهجية تحليل المحتوى وتحليل الأفلام لتحليل العديد من الأفلام الأمريكية و السوفييتية و كيف مثل كل من
الجانبين (أفلام التجسس و أفلام الدعاية)

الكلمات المفتاحية : الحرب الباردة ، السينما ، افلام الجوسسة ، الدعاية ، الرأي العام الامريكي

List of Abbreviations

MGM	Metro Goldwyn Mayer
RKO	Radio Keith Orpheum
OWI	Office of War Information
NEP	New Economic Policy
YMCA	Young Men's Christian Association
CIA	Central Intelligence Agency
IMDb	Internet Movie DataBase
US	United States

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Chapter one : Cinema in the cold War

Introduction

During the Cold War, which lasted roughly from the late 1940s to the early 1990s, cinema played an important role as a medium of amusement, propaganda, and cultural exchange. Political and ideological disputes between the US and the Soviet Union, as well as their respective allies, shaped film creation and content throughout this time period.

In the United States, Hollywood became a major vehicle for conveying American ideas and goals to both local and worldwide audiences. During the cold war, many films highlighted American patriotism, freedom, and the superiority of democracy over communism.

The Soviet Union and its allies were frequently presented as villains or threats to global stability in these films. Films such as *"The Manchurian Candidate"* (1962) and *"Dr. Strangelove"* (1964) highlighted the paranoia and dread of communist infiltration.

Similarly, Soviet film played an important role in propagating communist doctrine and portraying the Soviet Union as a progressive and powerful nation. Films made in the Soviet Union frequently portrayed the United States and its capitalist system as corrupt and exploitative. The depiction of Soviet military and space programs in films such as *"The Cranes Are Flying"* (1957) and *"Tarkovsky's Solaris"* (1972) meant to highlight Soviet achievements and promote national pride .

Other countries, in addition to the United States and the Soviet Union, contributed to the cold war cinematic environment. Filmmakers across Europe, particularly in France, Italy, and Germany, made films that mirrored the social and political conflicts of the time. Identity, alienation, and the influence of ideological divisions on personal lives were subjects explored by directors such as Jean-Luc Godard, Federico Fellini, and Rainer Werner Fassbinder.

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Cinema, in addition to serving as a platform for political statements, also acted as a vehicle of cultural interaction between the east and the west. International film festivals, such as the *Cannes Film Festival and the Berlin International Film Festival*, gave opportunities for filmmakers from many countries to present their work while also encouraging cross-cultural discourse.

Overall, cinema during the cold war was a reflection of the global geopolitical situation, with filmmakers employing their craft to convey political messages, question dominant ideas, and develop cross-cultural understanding. Films made during this time period are still researched and examined for their historical, cultural, and political relevance.

During the cold war, cinema played a crucial role in reflecting and influencing the prevailing political and ideological conflicts between the United States and the Soviet Union. Here are some major features of cinema during the Cold War:

Propaganda and Ideological Battles: To promote their different ideologies, both the United States and the Soviet Union used cinema as a propaganda tool. The Soviet Union's state-controlled film industry produced films that promoted communism's superiority and characterized the capitalist West negatively. Similarly, the United States made films depicting communism as a threat and promoting democratic principles. **Thrillers and Espionage:** The Cold War era saw the emergence of espionage and thriller films that profited on the conflict's intrigue and paranoia. Films such as *"The Spy Who Came in from the Cold"* (1965) portray the tension between superpowers and the world of espionage.

Science Fiction and Nuclear Anxiety: During the cold war, the fear of nuclear war and scientific developments affected the science fiction genre. Films such as *"The Day the Earth Stood Still"* (1951) and *"Dr. Strangelove or: How I Learned to Stop Worrying and Love the*

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Bomb" (1964) explored themes of alien invasion, nuclear catastrophe, and the implications of modern weaponry. Space Race and Exploration: throughout the cold war, the space race between the United States and the Soviet Union stimulated interest in space exploration in cinema. Films such as *"2001: A Space Odyssey"* (1968) and *"The Right Stuff"* (1983) highlighted the two superpowers' ambition and fight for space dominance.

Cold War paranoia and the Red Scare: The Red Scare arose from the fear of communist infiltration in the United States, and it targeted suspected communist supporters. This paranoid age influenced films like *"Invasion of the Body Snatchers"* (1956) and *"The Manchurian Candidate"* (1962), which explored themes of hidden foes and brainwashing. East-West Collaboration: Despite political tensions, there were instances of collaboration between East and West filmmakers. Notable examples include the co-production of *"The Bridge on the River Kwai"* (1957) and the *"Dollars Trilogy"* (1964-1966) by Italian filmmaker *Sergio Leone* and American actor *Clint Eastwood*.

Throughout the cold war, cinema represented the era's worries, fears, and hopes, serving as a platform for ideological struggles, spy storylines, and examinations of the human condition in the midst of political turmoil .

Furthermore, films have the unavoidable ability to affect how we, the audience, perceive the world around us. The reel can influence not only what we see, but also how we see it, especially in terms of race and ethnicity. Many academics have shown that films and television programs that defy stereotypes can have a positive impact on society by increasing multicultural tolerance.

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Prejudice reinforcement, on the other hand, can harm society by fostering the concept of "otherness." It entered cinema during the cold war with clear rather than implied prejudice, racism, and stereotyping, leaving the American public with a negative view of the "other."

In addition, the negative image of the 'other' generated by movies has increased xenophobia in the United States, inciting people to practice prejudice and racism.

This academic study tries to provide important answers to the following fundamental research questions: How did movies do during the cold war? And how did both the American and Soviet Poles portray the cinema? Finally, how did cinema affect American public opinion? The study also aims to achieve the following goals: • To demonstrate the importance of movies during the cold war. • To demonstrate how cold war films fared at American and Soviet ends. • To explore how the movie has influenced American public opinion.

This research is useful for students, especially those who are interested in media in general.

This study is critical for persons who are impacted by films labeled "social reality, political, and documentary."

This is an excellent examination of cinema during the cold war, how it was in both the American and Soviet camps, and how it influenced American public opinion. This will be very useful for historical study.

This study, according to its variables, was conceived in three chapters. The first chapter revolves around a brief history of cinema during the cold war; its popularity in the world; and how films were made. The chapter shows how American cinema was during the cold war and how it used it as a deadly weapon to hit the Soviet pole and distort its image, and how Soviet cinema was and its quest to portray the enemy (American Pole) in films from the early years from the beginning of the cold war to the end of it.

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The second chapter will first discuss cold war depiction of Russian and American cinematic films in general, before focusing on the works listed below. We present an overview of propaganda in general and its various forms, as well as discuss mass disinformation and its relationship to propaganda. For the second title, which is a cinema of propaganda , where the third title is American films and spying during cold war , while the last title is Russian movies and cold war propaganda.

The last chapter aims to provide the impact of cinema on American public opinion during the cold war. The chapter also publishes the methodology of content analysis along with mise-en-scène analysis. Furthermore, using mise-en-scène analysis to analyze five important films :

Bridge of spies (2015) : Cold War Tensions, Diplomacy, and Espionage on the Silver Screen

Dr. Strangelove, Or: How I Learned To Stop Worrying And Love The Bomb (1964)

Firefox movie (1982) : Unleashing Technological Intrigue and Cold War Tensions in the Skies

The hunt for red October (1990)

The red dawn (1984)

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Introduction

Cinema played an important role during the cold war, the period of geopolitical tension and ideological conflict between the United States and the Soviet Union that lasted from the end of World War II in 1945 until the collapse of the Soviet Union in 1991. Films were used as a tool for propaganda, cultural exchange, and ideological competition between the two superpowers.

During the early years of the cold war, both the United States and the Soviet Union used films to promote their respective ideologies and to demonize the other side. American films often portrayed the Soviet Union as an aggressive and expansionist power that threatened the freedom and security of the United States. Soviet films, on the other hand, depicted the United States as a capitalist and imperialist nation that sought to dominate the world and undermine the socialist ideals of the Soviet Union.

As the cold war progressed, however, there were also efforts to use cinema as a tool for cultural exchange and understanding between the two superpowers. The United States and the Soviet Union began to exchange films and to showcase each other movies at film festivals and other events. This cultural exchange helped to promote understanding and to break down some of the stereotypes and misconceptions that had been perpetuated by propaganda films.

In addition to promoting ideological messages and fostering cultural exchange, cinema during the cold war was also an important form of entertainment and escapism for people on both sides of the Iron Curtain.

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Despite the tensions and ideological differences between the United States and the Soviet Union, people in both countries shared a love of movies and were often drawn to the same Hollywood blockbusters or Soviet classics. Overall, cinema played an important role during the cold war, serving as a tool for propaganda, cultural exchange, and entertainment.

While films were often used to perpetuate stereotypes and promote ideological differences, they also helped to promote understanding and to foster a sense of common humanity between people on both sides of the Iron Curtain.

Finally, the chapter addresses the history of cinema throughout the cold war, as well as its role and the film business during this time. (Shaw, Tony, and Denise J. Youngblood)

Generally speaking , Tony Shaw in his book *Cinematic cold war* claims that the cold war was as much a battle of ideas as a series of military and diplomatic confrontations, and movies were a prime battleground for this cultural combat. (Shaw 61-62)

As Tony Shaw and Denise Youngblood show, Hollywood sought to export American ideals in movies like Rambo, and the Soviet film industry fought back by showcasing Communist ideals in a positive light, primarily for their the two camps traded cinematic blows for more than four decades. The first book-length comparative survey of cinema vital role in disseminating Cold War ideologies, Shaw and Youngblood study focuses on ten films—five American and five Soviet—that in both obvious and subtle ways provided a crucial outlet for the global debate between democratic and communist ideologies.

Furthermore , in the 1960s, films in both states reflected growing fear of the unintended drawbacks of nuclear power and its potential for causing nuclear armageddon. This is shown in the Soviet film *Nine Days in One Year* (1962) and more directly in the

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American films *Fail-Safe* (1964) and *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964).

During the 1970s, due in part to détente, Cold War rhetoric in films calmed down, but was still present indirectly. Films like *Neutral Waters* (1968), *Officers* (1971), and the *Liberation movie series* (1970 – 1971) all glorified the Soviet Union's military. Meanwhile in America, *Woody Allen's Bananas* (1971) took a critical and comedic look at the cold war, and eight years later Francis Ford Coppola took an equally critical, though less comedic, look at the Vietnam War and America's resulting trauma's from it in his monumental *Apocalypse Now* (1979). One could argue that in this decade, cultural conservatism, shown through the veneration of the military in the Soviet films continued to reign supreme or even increase, while at the same time liberalism and more critical examinations of the cold war and America's military ventures grew in the United States.

In the early 1980s, fueled in part by the Soviet invasion of Afghanistan in 1979 and the election of Ronald Regan in 1980, cold war rhetoric became increasingly aggressive, violent, and direct in both American and Soviet films.

Both cinemas created action-adventure films in which the opposing state was the enemy. Emblematic in this regard are the American film *Red Dawn* (1984) and the Soviet film *Solo Voyage* (1985).

1.1 Films industry during the cold war :

The film industry according to Cyril Buffet was an important propaganda element during the cold war. As with other conflicts, the cold war was fought not just with weapons,

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but with words and images. Throughout the conflict, cinema was a reflection of the societies, the ideologies, and the political climates in which the films were produced. (Buffet)

On both sides, great stars, major companies, famous scriptwriters, and filmmakers were enlisted to help the propaganda effort. As it mentioned in the book of *Cinema in the Cold War – Political Projections* hollywood's cold war is also revisionist. It shows that the American film industry had effectively been at war with communism for three decades prior to Senator Joseph McCarthy's now notorious arrival on the political scene in the late 1940s. Not only was this thirty years before the appearance of William Wellman's *The Iron Curtain* (1948), often called Hollywood's first Cold War movie.

It was also, significantly, thirty years before most scholars indicate the 'cultural cold war' started. As I will go on to argue, however, the film industry's early willingness to portray communism as fundamentally un-American did not translate automatically into blanket support for Washington's cold war approach between the late 1940s and late 1980s.

In order to explain why, and to trace the main contours of Hollywood's treatment of the cold war, it is necessary to contextualise the American film industry's changing attitudes towards, and representations of, the conflict. (Cyril Buffet)

This entails examining the motives that lay behind the making of Cold War film material at various stages of the conflict, and exploring the main Cold War themes addressed by key feature films and documentaries. It also means assessing how films were received by a variety of audiences, and looking at the ways in which culture and public opinion intersected with foreign policy-making in the United States during the Cold War. (Tony Shaw 13)

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Moreover , it delineates the often complex interaction between the world's two most powerful image-makers, Washington and Hollywood, and explores how filmmakers not only reflected and projected official cold war doctrine but also shaped and defied that doctrine.

It shows that Washington regarded film as an indispensable means of projecting what it saw as the superiority of capitalism within and beyond its own immediate sphere of influence. This led to a range of pressures being imposed on filmmakers which affected both the content and distribution of movies (Tony Shaw 15-16)

In the other hand , filmmakers in a myriad ways. This proactive approach included openly lending logistical and financial assistance to trustworthy filmmakers, and secretly setting up consortia of famous directors, producers and actors to sell American democracy. It even encompassed covertly sponsoring ostensibly foreign-made anti-Soviet productions. The upshot of these negative pressures and positive measures was cinematic propaganda that ranged across the colour spectrum, from plain white, through grey, to black, and which targeted audiences at home and overseas.

This propaganda transmitted a host of positive and negative images of the cold war, and was deployed across an extraordinary range of genres, many of which appeared innocently apolitical to most cinema-goers. An international symposium on *The Cold War On Film : Then and Now* was conducted in September 2014 at the German Historical Institute in Moscow, Russia. The conference had three main goals. First and foremost, the

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symposium attempted to assess what we now know about the role of the American film industry throughout the cold war.

Participants approached this issue from a variety of perspectives, including investigating how Hollywood films helped militarize America's suburban landscape after WWII, reassessing Hollywood liberals' resistance to the Congressional House Un-American Activities Committee in the 1940s and 1950s, and outlining the 1970s and 1980s interconnections between rock music, documentary-making, and nuclear politics.

Secondly, the conference aimed to put Hollywood's 'performance' in an international, comparative context. The conference therefore looked beyond Hollywood and sought to explore how cinemas from different regions of the world - East, West, North and South – both dealt with and were affected by the cold war.

The third major goal of the conference was to investigate how filmmakers responded to the cold war after it ended. Much has been written about how filmmakers remade the Second World War in the 1950s and 1960s, and how their films may have influenced public perceptions of the battle. The Moscow conference attempted to discover whether and how filmmakers had done the same throughout cold war.

Papers began the process of mapping out how cinema has recreated or refought the Cold War over the last quarter-century. It also assessed the potential impact of

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the generated narratives and visuals on popular perceptions of the cold war.

Important concerns in this regard were how prominent the cold war has been on movie screens since 1989. Which national cinemas have devoted the most attention to the cold war, and why? In contrast, which films effectively obfuscate the cold war, and why? What roles have governments and other organizations played in reenacting the Cold War on film? How has the cold war been portrayed in film as history?

The articles, taken together, provide useful insights into the transnational dimensions of the cinematic cold war, the close interplay between film and cultural diplomacy or softpower during the conflict, and how filmmakers have viewed the cold war as a lucrative source of profit since the fall of the Berlin Wall .

1.2 American cinema during cold war :

The American Cinema and the Cold War Pictures give an idea of America which is difficult to portray in any other way, and, the main reason, we think, because our pictures are not obvious propaganda.

Eric Johnston, president of the Motion Picture Association of America, testifying before the U.S. Senate Committee on Foreign Relations, June 1953 for over a century now, America's film executives have habitually prided themselves on creating harmless, feel-good, apolitical entertainment. (Tony Shaw, Denise J. Youngblood 17)

We give the people what they want, they say: the chance to laugh, cry, be thrilled, and, above all, to escape. "If you want to send a message, call Western Union," mogul Sam

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Goldwyn famously told one of his high-minded producers in the 1930s Hollywood is a business, in other words, whose purpose is to make a profit, not propaganda.

Additionally , the truth is that American film just like the nation's theater, radio, newspapers, and television has always been political in one way or another .

In particular, the big screen has traditionally been hostile to what it loosely defines as extremism. This helps account for the dozen or so explicitly anticommunist films that appeared in the immediate aftermath of the *1917 Bolshevik Revolution*. Made during the first *Red Scare of 1918–1920*, these silent movies were no less hysterical than the classic Hollywood Redbaiters of the McCarthy era. Bristling with titles like *Dangerous Hours* (Fred Niblo, 1920) and *Starvation* (George Zimmer, 1920), they depicted Bolsheviks as the bringers of murder, rape, chaos, and destruction.

Then , Communists continued to be portrayed negatively on the American screen intermittently throughout the 1920s and 1930s, though in a more gentle and thus arguably more effective fashion politically. In comedies like *Trouble in Paradise* (Ernst Lubitsch, 1932) they came across as wholly lacking in humor or style. In melodramas like *Little Man, What Now?* (Frank Borsage, 1934), they were exposed as selfish phonies unconcerned with the genuine poverty many Americans were experiencing during the Great Depression .

In Ernst Lubitsch's *big-budget and seminal romantic satire Ninotchka* (1939), audiences watched Greta Garbo's female Soviet commissar defect after falling in love with the material wonders of Western capitalism.

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What also marked the American government played no direct part in the making of these early “CoolWar” movies. It had no need to, for Hollywood shared Washington’s ideological worldview. “Hollywood” the place and the way of doing business came into being in the 1920s, when the geographically scattered array of small and medium-sized producers, distributors, and exhibitors that had characterized the American filmmaking industry since the early 1900s was supplanted by an increasingly oligarchic, vertically integrated studio system with production centered in Los Angeles and business offices in New York.

By the end of the 1920s, eight major studios controlled over 90 percent of the films made and distributed in the United States. The executives who ran MGM, Paramount, Warner Bros., Twentieth Century-Fox, RKO, Columbia, Universal, and United Artists were hostile to communism, owing to political conviction and economic self-interest, not because they felt beholden to officialdom. Men like Louis B. Mayer at MGM and Joseph Schenck at Twentieth Century-Fox instinctively equated patriotism with capitalism. Throughout this period and beyond, the major studios’ films consistently reinforced the reigning cultural ethos and political-economic order in the United States, abounding with what many in the industry saw as the quintessentially American ideals of democracy, social mobility, capitalist consumption, justice, and cross-class harmony.

By the time of the Second World War, cinema had become the prime entertainment medium in the United States and across large parts of the world. Talkies had taken over from silent movies, and cinema admission figures in the United States had reached almost 100

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percent of the population. During the war, American filmmakers, like their Soviet counterparts, played an enthusiastic, imaginative, and vital role in the struggle against fascism. In accordance with guidance from one of the government's propaganda arms, the Office of War Information (OWI), a small number of movies sought to transform the Soviet Union from an erstwhile enemy into a valuable wartime partner. (Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds)

These films *Mission to Moscow* (Michael Curtiz, 1943), *Tender Comrade* (Edward Dmytryk, 1943), *The North Star* (Lewis Milestone, 1943), *Song of Russia* (Gregory Ratoff, 1944)—would come back to haunt the studios when the cold war proper started in the late 1940s, providing spurious evidence that hollywood was infested with communists. (Tony Shaw, Denise J. Youngblood 6)

1.3 The Soviet cinema and the Cold War :

Soviet society is organized not for happiness, comfort, liberty, justice, personal relationships, but for combat. Isaiah Berlin said that Cinema occupied a place of honor in Soviet culture.

Also, Lenin was famously quoted as saying that “cinema is for us the most important of the arts,” a testament not to the Bolshevik leader's fondness for films but rather to the mass character of the movies. This comment, whether apocryphal or not, also reflects Soviet recognition of cinema's enormous potential as a weapon for agitation and propaganda. (Shaw, Tony, and Denise J. Youngblood.)

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The film industry was nationalized in 1919 and put under the authority of the Commissariat For Enlightenment. In 1922 the state film trust, Goskino, was established, replaced by Sovkino in 1924.

Cinema immediately demonstrated its propaganda value as agit-trains toured Bolshevik-held territories, showing the short propaganda films known as agitki. Yet the Soviet cinema did not always enjoy the degree of state support and unity that nationalization implies.

In the Golden Age of the 1920s, for example, there was considerable diversity in film studios and in the film press; there was little censorship, although that changed by the end of the decade, as Sergei Eisenstein and others learned. According to the tenets of *the New Economic Policy (NEP, 1921–28)*, which advocated a mixed economy, the industry was required to foreign, and especially American, pictures that Soviet audiences flocked to see.

Indeed, the Soviet people loved hollywood movies to the extent that the director and film theorist Lev Kuleshov coined a word to describe the phenomenon: amerikanshchina (Americanitis).

Profits from these foreign films, and Soviet popular films made in the Western style, funded the production of noncommercial, revolutionary avant-garde masterpieces, like Eisenstein's *The Battleship Potemkin (Bronenosets Potemkin, 1926)* and Vsevolod Pudovkin's *The End of St. Petersburg (Konets Sankt Peterburga, 1927)*, for which the era is famous.

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Although “capitalist encirclement” was a source of grave concern to the state, there are few feature films from this earliest stage of the cold war, unlike what we have seen in 38 Chapter Two the United States.

Two exceptions, Kuleshov’s *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (*Neobychanie prikliucheniia mistera Vesta v strane bolshevikov*, 1924) and Yury Zhelyabuzhsky’s *The Cigarette Girl from Mosselprom* (*Papirosnitsa iz Mosselproma*, 1924), utilized Americans as major characters. They were not, however, villains but objects of humor, satirized in tongue-in-cheek fashion.

Moreover, in the first film, *set in Moscow*, Mr. West, the president of the YMCA, learns to put down his little American flag and appreciate the vigilance of the Soviet state security police in bringing to justice the criminals who have plagued him.

In the second film, *Oliver MacBride*, a deluded but ultimately kindly American businessman who wants to trade with the Soviet Union, finds that his wealth cannot buy the love of the cigarette girl turned movie star. (She falls for a Soviet cameraman instead.) By the time the NEP ended early in 1929, the cultural climate was rapidly chilling, away from the decentralization that prevailed and toward hypercontrol.

After the Cultural Revolution of 1928–1932 (the cultural and social corollary to Stalin’s collectivization and industrialization campaigns), cinema became highly centralized, with a single aesthetic, Socialist Realism, and a film press that spoke with one voice. Sovkino, the beleaguered state film trust, was abolished, replaced in 1930 by Sovkino, an

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organization deeply unfriendly to foreign and Western-style films as well as to avantgarde cinema.

There were three major studios Mosfilm, Lenfilm, and the Kiev Studio. The chief censorship body, Glavrepertkom, established in 1923, became extremely active at this time.

Indeed , Public screenings of foreign movies essentially came to a halt, although occasional exceptions were made, especially for films deemed to show the West in an unfavorable light.

Filmmakers were now “in the service of the state,” and they received more attention than they desired in the 1930s, as Stalin’s interest in film became increasingly obsessive and intrusive, to the point of revising scripts, supervising casting, and titling film projects in which he was particularly interested. Not surprisingly , the numbers of banned films rose, and in 1933 Soiuzkino was deemed unsuccessful as cinema’s governing body and so was replaced by the Main Administration of the Movie-Photo Industry, which at first reported directly to the Council of People’s Commissars .

Between 1946 and 1954, the Soviet Union mimicked the US adoption of cinema as a weapon. The Central United Film Studios and the Committee on Cinema Affairs were committed to the cold war battle. Under Stalin rule, movies could only be made within strict confines. Cinema and government were, as it stood, inextricably linked. Many films were banned for being insufficiently patriotic.

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Nonetheless, the Soviet Union produced a plethora of movies with the aim to blatantly function as negative propaganda. In the same fashion as the United States, the Soviets were eager to depict their enemy in the most unflattering light possible.

Between 1946 and 1950, 45.6% of on-screen villains in Soviet films were either American or British (Tony Shaw 14). Films addressed non-Soviet themes that emerged in American film in an attempt to derail the criticism and paint the US as the enemy. Attacks made by the United States against the Soviet Union were simply used as material by Soviet filmmakers for their own attacks on the US. Soviet cinema during this time took its liberty with history: Did the Red Army engage in the mass rapes of German women and pillage German art treasures, factories, and forests? In Soviet cinema, the opposite was true in [The Meeting on the Elbe]. This demonstrated the heightened paranoia of the Soviet Union.

Despite efforts made to elevate the status of cinema, such as changing the Committee of Cinema Affairs to the Ministry of Cinematography, cinema did not seem to work as invigorating propaganda as was planned.

Although the anti-American films were notably popular with audiences, the Ministry did not feel the message had reached the general public, perhaps due to the fact that the majority of moviegoers seeing the films produced were, perhaps, the Soviets most likely to admire American culture.

After Stalin death, a Main Administration of Cinema Affairs replaced the Ministry, allowing the filmmakers more freedom due to the lack of direct government control. Many of the films released throughout the late 1950s and 1960s focused on spreading a positive image

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of Soviet life, intent to prove that Soviet life was indeed better than American life.

Subsequently , Russian science fiction emerged from a prolonged period of censorship in 1957, opened up by de-Stalinization and real Soviet achievements in the space race, typified by Ivan Efremov galactic epic, *Andromeda* (1957).

Official Communist science fiction transposed the laws of historical materialism to the future, scorning Western nihilistic writings and predicting a peaceful transition to universal communism.

Scientocratic visions of the future nevertheless implicitly critiqued the bureaucratically developed socialism of the present. Dissident science fiction writers emerged, such as the Strugatski brothers, Boris and Arkadi, with their social fantasies, problematizing the role of intervention in the historical process, or Stanislaw Lem tongue-in-cheek exposures of man cognitive limitations. (Tony Shaw)

Conclusion

In numerous respects, cinema had a profound impact on the Cold War. The cold war was a period of high ideological and geopolitical tensions between the United States and the Soviet Union that lasted from 1945 until the Soviet Union's demise in 1991.

During this time, cinema was critical in molding public opinion and promoting each side's ideas and beliefs.

The representation of the enemy was a crucial aspect in which cinema influenced the Cold War. The Soviet Union was frequently portrayed in American cinema as a frightening force spreading communism and endangering the American way of life.

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This portrayal fueled anti-communist sentiment in the United States and justified the government's policies aimed at preventing communism's spread. In contrast, Soviet cinema presented the US as an aggressive imperialist entity attempting to control the world and weaken the Soviet Union.

These films frequently portrayed Americans as greedy and immoral, emphasizing the contrast between Soviet communist values and alleged excesses of American capitalism.

Finally, cinema had an impact on the Cold War by promoting cultural exchange and understanding. Despite the tensions between the United States and the Soviet Union, there were several instances of cultural exchange between the two countries during the Cold War.

Films were one of the primary mediums through which this exchange occurred, with Soviet films being shown in American cinemas and vice versa. These cultural exchanges helped to promote understanding between the two countries and fostered a sense of common humanity, despite the political differences between them.

Chapter two : Cold war depiction in american and russian movies

Introduction

Cinema played a significant role in the Cold War, serving as a platform for propaganda, ideological warfare, and public opinion shaping. American and Soviet filmmakers used movies to promote their respective national narratives, demonize the enemy, and rally public support. By examining the films of the era, we gain insight into the socio-political dynamics of the Cold War and the power of cinema as a tool of propaganda and expression.

The Cold War was a period of intense geopolitical tension and ideological conflict between the United States and the Soviet Union that lasted from the late 1940s to the early 1990s. During this era, both American and Russian cinema played a significant role in depicting and shaping the public's perception of the Cold War.

The films produced in these two countries provided a platform for filmmakers to explore the political, social, and cultural aspects of the conflict, while also reflecting the prevailing ideologies and values of their respective nations. In American cinema, the depiction of the Cold War often reflected the prevailing sentiments of the era.

In the early years, there was a sense of fear and paranoia surrounding the Soviet Union, which was often portrayed as an aggressive and expansionist power. As the Cold War progressed, American filmmakers also began to explore more nuanced and complex themes. Movies such as *"Bridge of Spies" (2015)* focused on the espionage and intelligence aspects of the conflict, showcasing the high stakes and moral dilemmas faced by individuals caught in the midst of the Cold War.

These films often portrayed the Soviets as formidable adversaries but also emphasized the possibility of cooperation and understanding between the two superpowers.

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In contrast, Russian cinema during the Cold War period was heavily influenced by the state-controlled film industry. The Soviet authorities used cinema as a propaganda tool to promote the virtues of communism and portray the United States as the main antagonist.

However , with the arrival of the 1980s and the era of perestroika under Mikhail Gorbachev , Russian cinema also underwent a significant transformation . Filmmakers began to challenge the official narrative and explore more critical and introspective themes .

2.1 Propaganda and mass disinformation

The word *propaganda* itself, as used in recent centuries, apparently derives from the title and work of the Congregatio de Propaganda Fide (*Congregation for Propagation of the Faith*), an organization of Roman Catholic cardinals founded in 1622 to carry on missionary work.

To many Roman Catholics the word may therefore have at least in missionary or ecclesiastical terms, a highly respectable connotation. But even to these persons, and certainly to many others, the term is often a pejorative one tending to connote such things as the discredited atrocity stories and deceptively stated war aims of World Wars I and II, the operations of the Nazis' Ministry of Public Enlightenment and Propaganda, and the broken campaign promises of a thousand politicians.

Also, it is reminiscent of countless instances of false and misleading advertising (especially in countries using Latin languages, in which *propaganda commercial* or some equivalent is a common term for commercial advertising) .

To informed students of the history of communism, the term *propaganda* has yet another connotation, associated with the term *agitation*. The two terms were first used by the Russian

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theorist of Marxism Georgy Plekhanov and later elaborated upon by Vladimir Ilich Lenin in a pamphlet *What Is to Be Done?* (1902), in which he defined “propaganda” as the reasoned use of historical and scientific arguments to indoctrinate the educated and enlightened (the attentive and informed publics, in the language of today’s social sciences); he defined “agitation” as the use of slogans, parables, and half-truths to exploit the grievances of the uneducated and the unreasonable. Since he regarded both strategies as absolutely essential to political victory, he combined them in the term *agitprop*.

Every unit of historical communist parties had an agitprop section, and to the communist the use of propaganda in Lenin’s sense was commendable and honest. (Anderson, C.W.)

According to Merriam Webster, propaganda is defined as "ideas, facts, or allegations spread deliberately to further one's cause or to damage an opposing cause; also: a public action having such an effect" (Merriam-Webster)

Propaganda is defined as "communications delivered with the conscious intent of manipulation" by Brett Silverstein in his paper *"Toward a Science of Propaganda"* (Silverstein, Brett. 49-59)

In Stanley B. Cunningham's article "Responding To Propaganda: An Ethical Enterprise," propaganda is defined as "... an undue reliance on authority figures and spokespersons; the use of abstract language that does not lend itself to empirical validation; a panoply of simplistic thinking and reductionistic language in representations of people, institutions, and situations; and a panoply of simplistic thinking and reductionistic language in representations of people, institutions, and situations." (Stanley B. Cunningham 47-174)

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Finally, in their book, *Propaganda and Persuasion*, Garth Jowett and Victoria O'Donnell describe propaganda as "... a form of communication that attempts to achieve a response that furthers the desired intent of the propagandist" (Jowett & O'Donnell 01).

In the age of digital media and interconnectedness, the dissemination of mass disinformation and propaganda has become a pressing concern. The deliberate spread of false or misleading information with the intent to manipulate public opinion has significant implications for societies worldwide.

This introduction explores the phenomenon of mass disinformation and propaganda, highlighting its impact on public discourse, democratic processes, and the role of digital platforms. It provides an overview of the challenges posed by mass disinformation and propaganda, and the need for critical thinking and media literacy in navigating the complex information landscape.

With the dawn of social media and the ease with which information can be shared, widespread deception has spread on a worldwide scale. Malicious actors use digital channels to spread false narratives, conspiracy theories, and manufactured material, both state-sponsored and non-state organisations. This torrent of misinformation weakens public trust in information and undermines the legitimacy of established media outlets . (Allcott, H & Gentzkow, M 211-236)

Propaganda tactics have flourished on digital platforms. Propagandists use social media platforms' algorithms and targeting capabilities to magnify their messages and customize them to specific audiences. These efforts seek to affect political results by manipulating public opinion, sowing division, and sowing discord. Propaganda's impact has

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been amplified by the speed and breadth of digital media, requiring new techniques to dealing with its consequences. (Howard, P.N , & Kollanyi, B)

Propaganda employs a variety of powerful tools to shape public opinion and advance its agenda. Emotional appeal plays a crucial role, evoking fear, anger, or patriotism to sway the audience's attitudes. Manipulation of language simplifies complex ideas and uses catchy slogans to create memorable phrases.

Stereotyping and demonization categorize opponents as evil or dangerous, while positive stereotypes reinforce loyalty to one's own side. Control of information through censorship and biased news shapes public perception, while visual imagery utilizes symbols, colors, and iconic images to evoke strong emotions. Creation of heroes and villains polarizes opinions, and repetition reinforces key messages. Appeals to authority and expertise enhance credibility, and manipulation of facts and information distorts reality to fit the desired narrative.

Lastly, targeting specific audiences tailors the propaganda's approach to appeal to their interests and biases. Recognizing these tools is essential in critically analyzing messages and guarding against manipulation. (Grinberg, N Joseph, K , Friedland, L , Swire-Thompson, B & Lazeerd, D)

Propaganda tools and mass disinformation are closely intertwined, particularly in the context of modern media landscapes. Propaganda employs various tools to shape narratives and manipulate public opinion, while mass disinformation involves the deliberate spread of false or misleading information on a large scale.

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These two phenomena often converge, amplifying the impact of disinformation campaigns. One significant tool utilized in both propaganda and mass disinformation is the manipulation of language. Through carefully crafted messaging, emotionally charged rhetoric, and deceptive framing, propagandists and purveyors of disinformation seek to shape public perception and elicit desired responses.

This manipulation of language can be seen in the distortion of facts, creation of alternative narratives, and use of sensationalism to capture attention and influence beliefs. The control of information is another critical tool employed in both propaganda and mass disinformation.

In the age of digital media, the dissemination of information has become more accessible and widespread. Propaganda and disinformation campaigns exploit this landscape by selectively presenting information, suppressing opposing viewpoints, or flooding platforms with false or misleading content. By controlling the flow of information, these actors can shape public opinion and sow confusion or doubt among audiences.

Visual imagery is also leveraged in both propaganda and mass disinformation. Eye-catching visuals, memes, and manipulated images or videos can quickly spread across social media platforms, capturing attention and reinforcing narratives.

Visual elements are used to evoke emotional responses, create associations, and generate a sense of authenticity, making the misinformation or propaganda more persuasive. The advent of social media and digital platforms has played a significant role in the proliferation of both propaganda and mass disinformation. These platforms provide fertile ground for the rapid dissemination and amplification of false or misleading information. The algorithms and echo chambers inherent in these platforms can contribute to the viral spread of propaganda and

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disinformation, reaching large audiences and potentially influencing public opinion. (Allcott, H & Gentzkow, M 211-236)

2.2 A cinema of propaganda

the term “cinema” is an abbreviation of the term “cinematograph”; it refers to films, movies, and all the institutions through which films are produced and displayed to the public, synonymously with movie theaters (Kuhn and Westwell .qtd in Kefali 72).

Similarly, Merriam Webster Dictionary defines “film,” “movie,” and “motion picture” as “a recording of moving images that tells a story and that people watch on a screen or television” and “a series of pictures projected on a screen in rapid successive positions slightly changed so as to produce the optical effect of a continuous picture in which the objects move” (Merriam Webster 269-473).

Also, according to the Oxford Dictionary of Film Studies, the term “film” is synonymous with “movie” and sometimes synonymous with “cinema”. It refers to any kind of motion picture shot and edited to gather and create a meaningful story with the purpose of entertainment (Qtd in .Kefali 72-73). Additionally, according to Marco Cucco in his book *“The Promise is Great: The Blockbuster and the Hollywood Economy”*, the term “blockbuster” was a military term used in WWII to refer to “large-scale bombs” and it was subsequently used in cinema to designate films with a great impact in terms of production and income costs (Merriam Webster 215).

Throughout history, cinema has had a complex and entangled relationship with propaganda as a potent medium of storytelling and visual communication. The use of film to communicate specific messages and ideologies, generally with the goal of influencing public

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opinion and behavior, is referred to as propaganda cinema . Governments , political parties , and organizations have used the union of cinema and propaganda to build narratives, influence emotions, and control the population.

Propaganda takes advantage of the film medium's power to emotionally, visually, and intellectually captivate people. It uses the power of storytelling, appealing imagery, and audio-visual techniques to construct persuasive tales that serve the propagandist's purpose. Propaganda cinema aims to elicit specific emotional responses and reinforce desired views by creating compelling characters, developing heroic or villainous motifs, and altering plotlines.

The relationship between cinema and propaganda can be seen in a variety of historical circumstances. During World War II, for example, both the Axis and Allied powers used film as a propaganda tool. Under Adolf Hitler's leadership, the Nazis hired acclaimed director Leni Riefenstahl to create films like "Triumph of the Will," which celebrated the Nazi government and promoted the notion of Aryan superiority.

Similarly, the Allies used films like Frank Capra's "*Why We Fight*" series to mobilize support for the war effort and condemn the enemy. Under Joseph Stalin, the Soviet Union employed propaganda cinema extensively to sway public opinion and encourage loyalty to the communist rule. Filmmakers like Sergei Eisenstein created seminal movies like "Battleship Potemkin," which celebrated working-class courage and stoked revolutionary zeal.

During the Cold War, propagandist cinema in the United States sought to counter the perceived menace of communism. Films such as "*The House on 92nd Street*" and "*The Red Menace*" portrayed the perils of communist infiltration, instilling dread and suspicion.

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While propaganda cinema often distorts or manipulates facts, it is important to recognize that films are influenced by the social, political, and cultural contexts in which they are created. They reflect the values, biases, and aspirations of the societies that produce them. Propaganda cinema can offer valuable insights into the historical and ideological forces at play during a particular era.

Analyzing propaganda films critically allows us to understand the techniques employed to shape public opinion and the societal impact of these messages. By studying propaganda cinema, we can develop a deeper awareness of the power of film as a persuasive medium, the complexities of political messaging, and the importance of media literacy. It is worth noting that not all films are propaganda, and cinema has also been a platform for artistic expression, cultural exchange, and storytelling that transcends political manipulation.

However, the history of propaganda cinema serves as a reminder of the ethical responsibilities of filmmakers, the role of audiences in critically engaging with media, and the potential for cinema to be both a tool for manipulation and a catalyst for social change.

2.3 American Cinema During the Cold War: Reflecting, Shaping, and Resisting

Ideologies

During the Cold War period, American cinema emerged as a powerful force, playing a pivotal role in shaping and reflecting the prevailing political and ideological tensions between the United States and the Soviet Union. It is aimed to explore the multifaceted role of American cinema during this tumultuous era by examining its portrayal of political ideologies, engagement with social issues, and cultural impact. By drawing upon scholarly works and expert analysis, we seek to provide a comprehensive understanding of the influence and significance of American cinema in the Cold War era.

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One of the key aspects of American cinema's influence during the Cold War was its involvement in propaganda and the construction of ideologies. It often functioned as a vehicle for promoting and reinforcing American ideologies, aligning with the country's foreign policy objectives. Hollywood collaborated closely with intelligence agencies like the CIA, ensuring that films depicted American values such as democracy, individualism, and freedom as essential components of the *"American way of life"* (1990).

As a result, movies featuring American spies as heroic figures defending democracy against the communist threat became prevalent.

Moreover, American cinema also served as a reflection of Cold War anxieties, mirroring the fears and concerns of the era. Spy movies, in particular, tapped into the pervasive sense of suspicion and uncertainty surrounding espionage, infiltration, and betrayal. Films like *"The Manchurian Candidate"* (1962) and *"Fail-Safe"* (1964) captured the prevailing worries of a society grappling with the potential consequences of nuclear war. These movies allowed audiences to confront their own fears and anxieties about the Cold War climate and its potential impact on their lives.

Furthermore, American cinema engaged in social commentary and resistance, providing a platform for critical reflection and challenging prevailing ideologies. Some filmmakers used their work to question the status quo and scrutinize government policies. For instance, *Stanley Kubrick's "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb"* (1964) employed satire to highlight the absurdity of nuclear brinkmanship and Cold War paranoia. Films of this nature offered audiences a critical lens through which they could question the actions and policies of their government.

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Beyond its political and ideological dimensions, American cinema had a profound cultural impact during the Cold War era, both domestically and globally. Spy movies, in particular, became a cultural phenomenon, influencing fashion, style, and capturing the popular imagination. The suave and sophisticated spy archetype, epitomized by characters like James Bond, became iconic and synonymous with espionage. These films not only shaped public perceptions of spies but also influenced broader cultural narratives surrounding the Cold War.

Briefly, American cinema played a significant and multifaceted role during the Cold War. It functioned as a tool for propaganda, promoting American values and ideologies, while also reflecting the anxieties and uncertainties of the era. Moreover, it provided a platform for social commentary and resistance, challenging prevailing ideologies and government policies.

Lastly, American cinema's cultural impact and global influence during this period cannot be overstated, as it shaped popular narratives and influenced broader cultural trends. (Sorlin, Pierre 81-375)

2.4 American spy movies during Cold War : Representations and cultural significance

During the Cold War era, American spy movies emerged as not only sources of entertainment but also reflections of the political climate and societal anxieties of the time. The representations of spies in American cinema will be investigated during this period, exploring how these films both shaped and reflected cultural narratives surrounding espionage.

One prominent feature of American spy movies during the Cold War was the portrayal of spies as heroic figures defending democracy against the communist threat. These films served as vehicles for promoting American ideologies and reinforcing the notion of American

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exceptionalism. Hollywood collaborated closely with intelligence agencies like the CIA to ensure favorable depictions of spies aligned with American foreign policy objectives. Consequently, movies depicted American spies as patriotic defenders of freedom.

American cinema also capitalized on technological advancements and utilized imagery associated with espionage to enhance the cinematic experience. Spy movies showcased state-of-the-art gadgets, surveillance equipment , and high-tech weaponry , reinforcing the perception of American superiority in intelligence gathering and counter intelligence operations (Miller, Toby)). The use of innovative gadgets and advanced technology in these films added an aura of intrigue and fascination for audiences.

Gender roles played a significant role in spy movies during the Cold War era. Female characters in these films were often portrayed as seductive femme fatales or skilled agents, challenging traditional gender norms. The representation of female spies reflected the evolving societal dynamics and changing roles of women in the workforce and espionage activities (Toprak). Women in spy movies became symbols of empowerment, defying stereotypes and contributing to the shifting gender dynamics of the time.

Spy movies of the Cold War era tapped into prevalent fears of infiltration, espionage, and betrayal, mirroring the pervasive sense of suspicion and uncertainty. Films like *"The Spy Who Came in from the Cold"* (1965) and *"Tinker Tailor Soldier Spy"* (1979) delved into the psychological complexity of the Cold War spy game. They explored themes of loyalty, betrayal, and moral ambiguity, reflecting the anxieties and moral dilemmas faced by spies and their handlers during that period.

American spy movies during the Cold War played a significant role in shaping the representations of spies and espionage. These films functioned as both reflections of societal

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anxieties and tools for promoting American ideologies. By examining the ideological representations, technological advancements, gender roles, and cultural impact of spy movies, we gain valuable insights into the cultural and political dynamics of the Cold War era. (Viktoria A. Sukovataya 3)

2.5 Russian cinema and propaganda during the Cold war : A powerful tool of ideological influence

During the Cold War, Russian cinema played a significant role as a tool for propaganda and ideological influence. By examining the techniques, impact, and themes of Russian films, we can gain valuable insights into how cinema was employed to shape and reinforce Soviet ideologies.

Russian cinema of the Cold War era functioned as a powerful instrument of propaganda, reflecting the state's efforts to promote and strengthen Soviet ideologies both domestically and internationally. The film industry was strictly controlled by the Soviet government, allowing it to be used as a medium for disseminating messages aligned with the Communist Party's agenda. Films were used to glorify the Soviet system, promote socialist values, and denigrate the West, particularly the United States (Kenez 112)

One prominent aspect of Russian cinema's propaganda was the portrayal of the communist ideal. Films depicted communism as an idealistic and morally superior system, showcasing the Soviet Union as a progressive society with remarkable achievements. The protagonists, usually ordinary citizens, embodied the virtues of collectivism, self-sacrifice, and loyalty to the state. Through these characters, the films aimed to serve as role models, reinforcing the desired behaviors and attitudes endorsed by the Soviet regime (Kenez 116).

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Another propaganda technique employed by Russian cinema was the demonization of the West. Particularly, the United States was portrayed as an imperialistic and morally corrupt force. Western characters in these films were often depicted as antagonists, representing capitalist greed and decadence. The films aimed to reinforce the perception of the Soviet Union as a righteous defender of the oppressed against exploitative Western powers (Kenez 120).

Historical revisionism was also a notable aspect of Russian cinema's propaganda during the Cold War. Films presented a distorted version of historical events, emphasizing Soviet triumphs while downplaying any failures or atrocities committed by the regime. Historical figures were mythologized and presented as unwavering heroes, serving the narrative of an infallible Soviet state (Zorkaya 65-81) .

Despite its propagandistic nature, Russian cinema during the Cold War era showcased remarkable artistic and cultural achievements. Filmmakers experimented with innovative techniques and styles, making significant contributions to the development of world cinema. Renowned directors such as Sergei Eisenstein and Andrei Tarkovsky emerged during this period, leaving a lasting impact on the global cinematic landscape (Taylor 92) .

The propaganda efforts of Russian cinema during the Cold War had a profound impact within the Soviet Union and internationally. Domestically, films played a crucial role in shaping public opinion, reinforcing Soviet ideologies, and fostering a sense of national pride. Internationally, Russian films influenced perceptions of the Soviet Union, promoting its values and cultivating a specific image of the country (Taylor 98).

Russian cinema during the Cold War era served as a potent tool for shaping and reinforcing Soviet ideologies through carefully crafted narratives, themes, and imagery. While fulfilling

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its propagandistic purpose, it is essential to acknowledge the artistic achievements of Russian cinema during this period. Filmmakers pushed boundaries, explored innovative techniques, and left a lasting legacy in the realm of world cinema. Studying Russian cinema of the Cold War provides valuable insights into the intersection of politics, art, and propaganda during one of history's most intense ideological conflicts.

Conclusion

The depiction of the Cold War in American and Russian movies offers valuable insights into the ideological and political dynamics of the era. Both countries utilized cinema as a powerful tool to shape public perception, advance propaganda narratives, and reinforce nationalistic sentiments.

American movies during the Cold War often portrayed the Soviet Union as a menacing adversary, emphasizing the threat of communism and the need to defend American values. These films reinforced the idea of the United States as the protector of freedom and democracy, while demonizing the Soviet Union as an oppressive and expansionist power. Examples like "The Manchurian Candidate" and "Red Dawn" depicted the Soviets as infiltrators and invaders, fueling anti-communist sentiment among American audiences.

On the other hand, Soviet movies depicted the United States and its capitalist allies as imperialistic oppressors, highlighting the inherent flaws of capitalism and promoting the superiority of the socialist system. Films like "The Fall of Berlin" and "Ballad of a Soldier" portrayed the Soviet Union as the heroic defender of peace and justice, while portraying the Western powers as warmongers and exploiters.

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Both American and Russian movies employed propaganda techniques such as selective storytelling, manipulation of emotions, and the use of stereotypes to reinforce their respective national narratives. These films simplified complex political and social issues, presenting a black-and-white view of the world with clear heroes and villains. However, it is important to acknowledge that not all movies of the Cold War era were explicitly propagandistic. Many filmmakers from both sides used the medium to explore nuanced themes, challenge prevailing narratives, and shed light on the human experiences and moral dilemmas of the era. These films delved into the complexities of the Cold War, offering a more nuanced perspective that went beyond simplistic portrayals of good versus evil.

The depiction of the Cold War in American and Russian movies serves as a testament to the significant role that cinema played in shaping public perception, influencing political ideologies, and contributing to the broader historical narrative of the era.

These films remain important historical artifacts, reflecting the fears, aspirations, and values of the societies that produced them. By studying and analyzing these movies, we gain a deeper understanding of the power of cinema as a tool for propaganda and the complex relationship between cinema, politics, and ideology during the Cold War.

Chapter three : Celluloid impact of cinematic propaganda on american public opinion during the cold war era

Introduction

The Cold War, a period of intense geopolitical rivalry between the United States and the Soviet Union, had far-reaching effects on American society, politics, and public opinion. One significant aspect of this era was the role of celluloid, the medium of film, in shaping and influencing the American public's perception of the Cold War. Movies during this time played a crucial role in disseminating information, reinforcing narratives, and molding public opinion. This introduction explores how celluloid representations of the Cold War impacted American public opinion, contributing to the prevailing beliefs, fears, and attitudes of the time.

Celluloid, as the medium of film, possesses a unique ability to engage, captivate, and emotionally connect with audiences. Movies have the potential to shape public opinion through their storytelling, visual imagery, and the power of collective cinematic experience. During the Cold War, the medium of celluloid became a potent tool for conveying ideas, ideologies, and narratives that resonated with the American public.

3.1 Cinematic Battlefields: The impact of cold war films on american public opinion

"The Celluloid Cold War" refers to the impact of films produced during the Cold War era on American public opinion. These films played a role in shaping perceptions and attitudes toward the Soviet Union and communism. While it is difficult to measure the direct impact of cinema on public opinion, there is evidence to suggest that it did contribute to an increase in anti-Soviet sentiment among some Americans.

During the Cold War, Hollywood produced a significant number of films that portrayed the Soviets as villains or as a threat to American values and way of life. These films often

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depicted the Soviet Union as an aggressive and expansionist power, highlighting the ideological conflict between communism and democracy. Movies such as "The Hunt for Red October" (1990) presented Soviet characters as menacing and dangerous.

These cinematic portrayals, along with other forms of media and government propaganda, helped to create an atmosphere of fear, suspicion, and hostility toward the Soviet Union. They reinforced the idea of the Soviet Union as an adversary and perpetuated negative stereotypes about communism. Such portrayals likely contributed to an increase in anti-Soviet sentiment among some segments of the American public.

It is important to note, however, that public opinion is shaped by multiple factors, and cinema alone cannot be solely responsible for any increase in hatred towards the Soviets. Political events, historical context, news media, and personal experiences all played a role in shaping attitudes towards the Soviet Union during the Cold War.

Besides , it is essential to recognize that not all Americans held a similar view of the Soviet Union. Public opinion on the Cold War and the Soviets was diverse and varied across different regions, demographics, and political affiliations. While some Americans may have developed a heightened sense of animosity towards the Soviets due to cinematic portrayals, others maintained more nuanced perspectives or sought understanding and cooperation.

Otherwise , the Cold War had a significant impact on almost every aspect of American life. The cultural conflict between the United States and the Soviet Union has both beneficial and harmful consequences. Mutual fear between the two countries resulted in political clashes, some of which threatened world war. Differing economic views resulted in contradictory claims of what freedom meant, and economic competitiveness drove both countries to increase their military budget dramatically. The Cold War was the defining event of the

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second half of the twentieth century, influencing practically all American foreign and domestic policy actions to varied degrees. (Eric)

3.2 Bridge of spies (2015) : Cold War Tensions, Diplomacy, and Espionage on the Silver Screen

Bridge of Spies" is a 2015 historical drama directed by Steven Spielberg. The film is set during the Cold War, specifically in the late 1950s and early 1960s, and is based on true events. It revolves around the story of James B. Donovan, an American lawyer tasked with defending Rudolf Abel, a Soviet spy captured in the United States.

The historical context of the film is crucial to understanding the narrative. The Cold War refers to the geopolitical and ideological struggle between the United States and the Soviet Union that lasted from the end of World War II until the early 1990s. The two superpowers engaged in an intense rivalry, each representing different political and economic systems—capitalism and democracy on the American side, and communism on the Soviet side.

During this period, tensions between the United States and the Soviet Union were high, with both sides engaged in a nuclear arms race and involved in proxy wars and espionage. The fear of nuclear conflict and the constant threat of spies infiltrating each other's countries created an atmosphere of suspicion and paranoia.

"Bridge of Spies" specifically portrays the height of the Cold War when the United States and the Soviet Union were locked in a struggle for dominance. The film focuses on the U-2 incident, where an American spy plane was shot down over Soviet territory in 1960. This event further escalated tensions between the two nations.

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The historical context of the film provides a backdrop for the narrative, emphasizing the broader ideological conflict and the intricate power dynamics between the United States and the Soviet Union. It showcases the political climate and the lengths both sides were willing to go to protect their national interests.

By exploring the historical context within the Cold War era, "Bridge of Spies" captures the spirit of the times, highlighting the complexities of the geopolitical landscape and the impact of this global power struggle on individuals caught in the crossfire.

Film Selection :

The bridge of spies was selected for the following reasons :

- **Rating** : the Bridge of spies received 7.6/10 positive rating on IMBD based on 578 reviews . 81 positive critic reviews on Metacritic , and 91 % positive reviews on Rotten Tomatoes .
- **Relevance of the themes** : loyalty, justice, and the value of human life in the midst of geopolitical conflicts.
- **Language** : English; German ; Russian
- **Distributor** : Walt Disney Studios Motion Pictures and 20th Century Studios
- **Lead actor** : Tom Hanks is an actor from the United States . five Golden Globes (and six nominations), two Emmy Awards, and a Screen Actors Guild Award
- **Awards** : Won six nominations at the 88th Academy Awards . Another 53 wins and 182 nominations including 2016 Golden globes , USA and Best Picture, Best Original Screenplay, and Best Original Score.

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- **Box office** :165.6 million dollars

Fig1: Bridge of spies Theatrical release poster



Source : (Charman Matt et al. directors. Bridge of Spies. Touchstone Home Entertainment : DreamWorks Pictures 2016.)

The bridge of spies poster is divided into two distinct halves, symbolizing the divided nature of the Cold War era. The top half of the poster showcases a close-up of Tom Hanks, the lead actor, portraying James B. Donovan. His expression is determined and resolute, conveying a sense of strength and conviction. The lighting highlights the contours of his face, adding a touch of intensity.

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The color palette of the poster leans towards cooler tones, such as blues and greys, evoking a sense of secrecy, espionage, and the starkness of the era. This color choice creates a somber and tense atmosphere, reflecting the film's Cold War backdrop.

The film's title, "Bridge of Spies," is typically displayed prominently at the top or center of the poster using bold and impactful typography. It may be accompanied by taglines or additional text, emphasizing the espionage and suspenseful elements of the story.

The *Bridge of Spies* poster is about as plain a piece of promotional material as I've ever seen. It's not a poster aimed at artistry or wit. This is a poster to remind you that there's a Steven Spielberg / Tom Hanks drama about the Cold War headed your way. You can tell because there's a hammer and sickle on top of Tom Hank's face on top of an American flag. It's like a Cold War sandwich with extra Tom Hanks.

Overall, the poster of "Bridge of Spies" aims to convey the historical setting, the high-stakes nature of espionage, and the determination of the protagonist. Through its visual elements, color palette, and composition, the poster invites viewers to delve into a gripping Cold War tale of intrigue and diplomacy.

Methodology:

We opted to analyze the bridge of spies using content analysis methodology, which is a research method for identifying patterns in recorded videos and communications in general. It enables researchers to assess qualitative data in a systematic and reliable manner so that generalizations can be formed about the categories of interest to the researcher. Moreover, Klaus Krippendorff defined content analysis in his book *Content Analysis: An Introduction to Its Methodology* that:

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Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. As a technique, content analysis involves specialized procedures. It is learnable and divorceable from the personal authority of the researcher. As a research technique, content analysis provides new insights, increases researcher's understanding of particular phenomena, or informs practical actions. Content analysis is a scientific tool (18).

The aim was to spot scenes that depict certain ideas and topics in different movies. We also deployed a *mise-en-scène* analysis as a part of the Film Analysis methodology, which involves counting scenes, categorizing them into pre-determined coded themes, and selecting the most appropriate scenes to be shown and analyzed in order to identify the construct of implements that show the different representations of Cold war in certain contexts where they are depicted in different manners. Those implements are motivated by propaganda and espionage, or meant to incite other political issues, or simply to affect the audience's opinions and perceptions.

Mise-en-Scène Analysis of the Movie

Scenes of espionage and cold war

The scene where Rudolf Abel is arrested by the FBI and subsequently interrogated exemplifies the atmosphere of paranoia and suspicion prevalent during the Cold War. The intense questioning (fig.2) , the search for hidden microphones, and the revelation of Abel's true identity as a Soviet spy highlight the relentless pursuit of enemies within American society.

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Fig 2: The arresting of Rudolf Abel (Mark Rylance), a Soviet agent living in NewYork



Source : *Directed By Steven Spielberg : Poetics of the Contemporary Hollywood Blockbuster*

Following that , When James B. Donovan travels to East Berlin to negotiate the release of captured American pilot Francis Gary Powers, the scene vividly portrays the stark contrast between the two sides of the divided city. The austere and oppressive atmosphere , the presence of armed guards, and the constant surveillance reflect the tense and dangerous nature of the Cold War.

Fig 3: Donovan's Visit to East Berlin and The armed guards and constant surveillance in Berlin bridge



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Source : Directed By Steven Spielberg : Poetics of the Contemporary Hollywood Blockbuster

Moreover , the director depicted an attempted escape over the Berlin Wall . This scene captures the desperation and risks faced by those seeking to cross from East to West. The scene showcases the formidable barrier, the high-security measures, and the consequences faced by those caught or shot during escape attempts. It highlights the personal stories and human toll of the Cold War division.

Fig 4: Escaping across Berlin wall



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Source : *Directed By Steven Spielberg : Poetics of the Contemporary Hollywood Blockbuster*

Then , the scene at Checkpoint Charlie, where Donovan engages in negotiations with his Soviet counterparts, showcases the intricacies of diplomacy during the Cold War. The exchange of proposals, the tense negotiations, and the contrasting ideologies on display reflect the complex dynamics between the United States and the Soviet Union.

Fig5: The standoff at Checkpoint Charlie: Soviet tanks facing American tanks, 1961



Source : Directed By Steven Spielberg : Poetics of the Contemporary Hollywood Blockbuster (*Photo credit: U.S. Army Archives*).

In addition , the director depicted a scene in the courtroom , where Donovan defends Rudolf Abel, delves into the clash between justice and national loyalty. The sequence explores the challenges Donovan faces as he defends a Soviet spy, emphasizing the importance of upholding the principles of justice and fair treatment, even in the midst of Cold War hostilities.

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Fig 6: Courtroom Trial : Hanks and Rudolf Ivanovich Abel in a courtroom



Source : *Directed By Steven Spielberg : Poetics of the Contemporary Hollywood Blockbuster*

Discussion

"Bridge of Spies" (2015) presented an image of tension, negotiation, and espionage during the height of the Cold War. The film tells the true story of lawyer James B. Donovan (played by Tom Hanks) who is tasked with negotiating the release of a captured American pilot, Francis Gary Powers, from the Soviet Union.

The main image associated with "Bridge of Spies" is that of the titular bridge, the Glienicke Bridge, which connects East Berlin with West Berlin. This symbolic bridge represents the division between the two sides and serves as a backdrop for the negotiations and exchanges that take place throughout the film. The image of the bridge in the movie signifies the physical and ideological divide of the Cold War era, with the characters navigating the complexities of international politics and espionage. It represents the precarious nature of the negotiations and the high stakes involved in the exchange of prisoners between the United States and the Soviet Union.

Besides , the film presents an image of espionage and covert operations. It produces the tense atmosphere and the use of intelligence agencies to gather information and manipulate

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events during the Cold War. The characters operate in a world of secrets, betrayals, and hidden agendas, adding to the intrigue and suspense of the story.

At last , "Bridge of Spies" presents an image of a divided world and the efforts made to bridge that divide through negotiation and diplomacy. It explores the themes of trust, loyalty, and the moral dilemmas faced by individuals caught in the midst of political tensions. The film's portrayal of espionage and the negotiation process contributes to its depiction of the Cold War era and the complex dynamics at play during that time.

3.3 Dr. Strangelove, Or: How I Learned To Stop Worrying And Love The Bomb (1964)

"Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb" is a 1964 satirical black comedy film directed by Stanley Kubrick. Set during the height of the Cold War, the film explores the potential consequences of nuclear warfare with a sharp and dark sense of humor.

The story revolves around an unhinged U.S. Air Force general, Jack D. Ripper (played by Sterling Hayden), who orders a nuclear strike on the Soviet Union, believing that it is the only way to preserve American values. As the world teeters on the brink of destruction, a group of politicians, military officials, and scientists scramble to prevent the catastrophic consequences of Ripper's actions.

The film features an ensemble cast, including Peter Sellers in multiple roles, such as the bumbling President of the United States, Merkin Muffley, and the eccentric ex-Nazi scientist, Dr. Strangelove. George C. Scott portrays the zealous General Buck Turgidson, while Slim Pickens plays Major T.J. "King" Kong, an enthusiastic bomber pilot.

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Through its sharp and witty dialogue, "Dr. Strangelove" satirizes the politics, military strategy, and paranoia surrounding the Cold War. It highlights the absurdity of the arms race and the irrationality of those in power. Kubrick's direction creates a dark and visually striking atmosphere that adds to the film's tension and satire.

In addition, this movie tackles themes of power, control, and the inherent dangers of mutually assured destruction. It also delves into the psychological and political complexities of the Cold War era, offering a thought-provoking commentary on the human capacity for self-destruction.

"Dr. Strangelove" is widely considered a cinematic masterpiece and is celebrated for its biting satire, exceptional performances, and Kubrick's distinct directorial style. It remains a relevant and influential work of art that continues to captivate audiences with its blend of dark comedy and social critique.

Film Selection

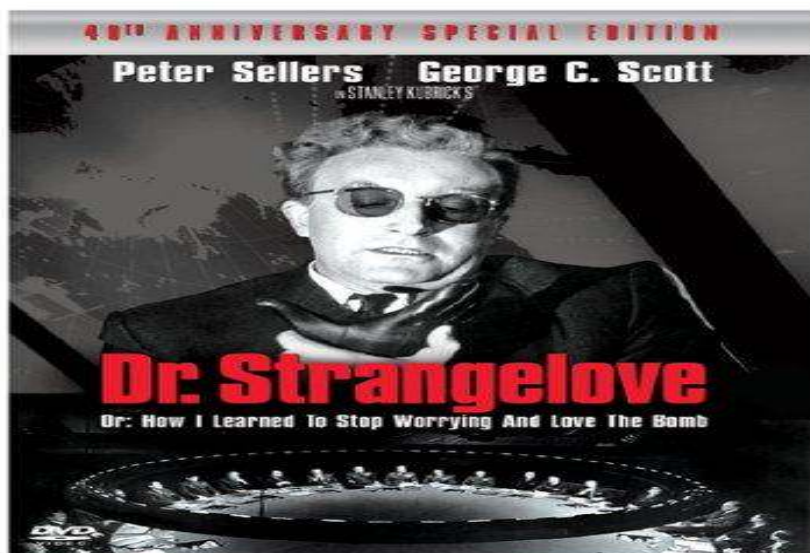
Dr Strangelove was selected for the following reasons :

- **Rating** : Dr strangelove received 8.4/10 positive rating on IMBD based on 90 reviews . 97 positive critic reviews on Metacritic , and 98 % positive reviews on Rotten Tomatoes .
- **Relevance of the themes** : nuclear weapons, political brinkmanship, and the existential threat of global destruction.
- **Language** : English
- **Distributor** : Distributed by Columbia pictures
- **Lead actor** :Peter Sellers is an English actor and comedian

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- **Awards** : "Dr. Strangelove" received 4 Academy Award nominations, including Best Picture, Best Director (Stanley Kubrick), Best Adapted Screenplay, and Best Actor (Peter Sellers).
- **Cinematography** : Gilbert Taylor
- **Box office** : 9.2 million dollars

Fig7: Dr. Strangelove, Or: How I Learned To Stop Worrying And Love The Bomb (1964) Movie poster



Source : (Peter Sellers in Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964))

The poster for "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb" is both iconic and visually striking.

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The poster features a bold, black-and-white image that dominates the composition. At the top, the film's title, "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb," is displayed in large, capital letters, drawing immediate attention.

In the center of the poster, a visually intriguing element is showcased: the image of a nuclear bomb. The bomb is depicted as a sleek, metallic object with a prominent nose cone, reminiscent of a phallic symbol. This image symbolizes the film's central theme of the nuclear arms race and the potential destruction it poses.

Below the bomb, there is a close-up of the character Dr. Strangelove, played by Peter Sellers. Dr. Strangelove is shown in a wheelchair, wearing a military uniform and dark gloves, giving him a slightly sinister appearance. His expression is intense and slightly unhinged, hinting at the madness associated with the nuclear arms race and the characters in the film.

Around the bomb and Dr. Strangelove, various smaller images are scattered, including military planes and mushroom clouds, further emphasizing the film's nuclear war theme. These images add to the sense of chaos and impending doom conveyed by the poster.

Furthermore , the color palette of the poster , it is primarily black and white, with high contrast, enhancing the stark and dramatic visuals. The use of black and white also adds a sense of timelessness and seriousness to the overall design.

In general , the poster effectively captures the dark humor and underlying message of "Dr. Strangelove." It combines striking visuals, symbolism, and the prominent presence of Dr. Strangelove to create a visually compelling and thought-provoking representation of the film's themes.

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Mise-en-Scène Analysis of the Movie

Scenes of the Cold war era's political absurdities

The film's most iconic scene takes place in the War Room, where high-ranking officials gather to discuss the impending nuclear crisis. This War Room is stark and claustrophobic, reflecting the secretive and tense atmosphere of Cold War politics. The room is filled with dark wood and leather furniture, symbolizing traditional and conservative values. The large round table dominates the space, emphasizing the hierarchical power structure. The characters' behavior, exaggerated gestures, and absurd dialogue highlight the irrationality and absurdity of the nuclear arms race.

Fig 8: The war room and high-ranking officials gather to discuss the impending nuclear crisis



Source : Pfeiffer, Lee. "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb". *Encyclopedia Britannica*, 9 May. 2023, (**Britannica**)

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General Jack D. Ripper's office is another important setting in the film. The director depicted the office with patriotic and militaristic symbols, such as American flags, military memorabilia, and propaganda posters. The room is dimly lit, creating a sense of secrecy and conspiracy. Ripper's eccentric behavior, combined with the war-themed decorations, underscores the irrationality and dangerous mindset that characterized some Cold War military leaders.

Fig9: General Ripper's Office



Source : Pfeiffer, Lee. "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb". *Encyclopedia Britannica*, 9 May. 2023, (Britannica)

The scenes featuring the B-52 bomber on the way to its target demonstrate the chilling reality of nuclear warfare. The cramped interior of the plane , with its complicated controls and technology , reflects the mechanized and impersonal nature of modern warfare. The tension among the crew members and the constant threat of accidental nuclear launch highlight the inherent risks and potential for catastrophic consequences during the Cold War.

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Fig10: The B-52 Bomber and the cramped interior of the plane



Source : Pfeiffer, Lee. "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb". *Encyclopedia Britannica*, 9 May. (Britannica)

Discussion

"Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb" (1964) presented a satirical and subversive image of the Cold War and the nuclear arms race. The film provided a darkly comedic and thought-provoking portrayal of the potential dangers and absurdities of global conflict and nuclear weapons.

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One prominent image conveyed by "Dr. Strangelove" was the inherent irrationality and madness of those in power. The film depicted political and military leaders as flawed, eccentric, and driven by their own self-interests, often making reckless decisions that could lead to global catastrophe. This image challenged the perception of these figures as infallible and raised questions about the wisdom and sanity of those entrusted with the responsibility of nuclear weapons.

Another image presented by the film was the concept of mutually assured destruction (MAD) and the precarious balance of power during the Cold War. "Dr. Strangelove" highlighted the idea that a single mistake or miscommunication could trigger a nuclear war with catastrophic consequences. This image underscored the inherent risks and the futility of relying on such destructive weaponry for maintaining peace.

Besides, the film depicted the influence of military-industrial complexes and the intertwined relationships between political leaders, the military, and the arms industry. It portrayed these entities as having a vested interest in perpetuating the arms race and creating an atmosphere of fear and paranoia.

Therefore , "Dr. Strangelove" presented an image of the Cold War as a precarious and absurd dance on the brink of disaster. It challenged conventional narratives and highlighted the dangers of nuclear weapons and the flawed logic of the nuclear arms race. The film's satirical and subversive tone allowed viewers to question the seriousness and rationality of the Cold War era and to contemplate the dire consequences of unchecked militarism and political brinkmanship.

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2-3 Firefox movie (1982) : Unleashing Technological Intrigue and Cold War Tensions in the Skies

"Firefox" is a 1982 action-thriller film directed by Clint Eastwood, who also stars in the lead role. The film is based on the novel of the same name by Craig Thomas. Set during the Cold War, "Firefox" follows the story of Mitchell Gant (played by Clint Eastwood), a former U.S. Air Force pilot with expertise in advanced aircraft.

The film's plot revolves around a top-secret Soviet fighter jet called the MiG-31, codenamed "Firefox," which possesses revolutionary capabilities, including thought-controlled weaponry and supersonic speed. Gant is recruited by the U.S. government to steal the aircraft and bring it back to American soil, in an effort to prevent the Soviets from gaining a significant military advantage.

As the mission unfolds, Gant infiltrates Soviet airspace and faces various challenges, including the pursuit of Soviet forces and the internal struggle to control the advanced technology of the Firefox. The film combines elements of espionage, action, and suspense as Gant races against time to complete his mission and evade capture.

"Firefox" produces the technological advancements and military tensions of the Cold War era. It explores themes of espionage, national security, and the balance of power between the United States and the Soviet Union. The film also delves into the psychological and physical challenges faced by Gant, highlighting his skills as a pilot and his determination to accomplish the mission.

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With its thrilling aerial sequences and tense plot, "Firefox" captivates audiences with its action-packed scenes and high-stakes espionage narrative. Clint Eastwood's performance as the skilled and resourceful protagonist adds depth to the character and drives the film forward.

All in all , "Firefox" is an exciting Cold War-era action film that combines elements of espionage, technology, and thrilling aerial sequences. It offers an engaging storyline that keeps viewers on the edge of their seats while exploring the geopolitical tensions of the time.

Film selection

The film Firefox was selected for the following reasons:

- **Rating :** Firefox received 6.3/10 positive rating on IMBD based on 451 reviews. 53 positive critic reviews on Metacritic , and 52 % positive reviews on Rotten Tomatoes .
- **Relevance of the themes :** espionage, military conflicts, and the geopolitical dynamics of the time.
- **Language :** English; Spanish ; Russian
- **Distributor :** MGM/UA Entertainment Company
- **Lead actor :** Patrick Swayze , Charlie Sheen
- **Box office :** 38,376,497 million dollars

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Fig 11: Firefox movie poster



Source : (IMDb)

The central focus of the poster for the movie “ Firefox “ is a close-up image of the advanced fighter jet, the Firefox, against a backdrop of clouds and a fiery sky. This prominently showcases the film's technological aspect and hints at the high-stakes action and aerial sequences to be expected.

While Clint Eastwood, who plays the lead role in the film, is prominently featured in the upper section of the poster. His stern expression and determined gaze convey his character's role as a skilled pilot and the central figure in the story.

furthermore, for the title Firefox, the director used a bold lettering outlined in red. The choice of typography adds a sense of urgency and energy to the poster, and the fiery red outline reinforces the film's themes of danger and warfare.

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Finally, Supporting characters, including other pilots and military personnel, are depicted in smaller images along the sides of the poster. This provides a glimpse into the ensemble cast and suggests the presence of a larger military conflict.

Mise en scene analysis

Scenes depicted espionage and cold war era

Gant Mitchell infiltrates the Soviet military base, the film focuses on the stealth and subterfuge required in espionage. Gant utilizes various tactics, such as disguises, surveillance, and evasion techniques, to navigate through the base undetected. The scene highlights the cat-and-mouse game played by intelligence operatives during the Cold War, where every move must be carefully calculated to avoid detection.

Fig12: Mitchell Gant infiltrated to the Soviet military base to steal a Firefox plane



Source : (IMDb)

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After successfully stealing the Firefox, Gant must navigate through Soviet airspace and evade pursuit by Soviet forces. These scenes illustrate the intense cat-and-mouse chase that often characterized Cold War espionage. Gant uses his piloting skills and knowledge of evasive maneuvers to outmaneuver Soviet fighters and surveillance systems, further showcasing the high-stakes nature of the covert operations conducted during the era.

Fig13: Mitchell evades the pursuing Soviet forces and bombs them



Source: (IMDb)

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Discussion

"Firefox" (1982) gave an image of the Cold War as a backdrop for a high-stakes technological race and espionage. The film explores the tensions between the United States and the Soviet Union during this era.

The image presented by "Firefox" reflects the intense rivalry between the two superpowers. It showcases the advanced Soviet fighter jet, the Firefox, as a symbol of Soviet technological superiority. This image highlights the arms race and the desire for military dominance that characterized the Cold War.

Over and above that , the film emphasizes the theme of espionage, portraying a covert mission to infiltrate Soviet airspace and steal the advanced aircraft. This image underscores the pervasive atmosphere of suspicion and the clandestine operations that defined the Cold War period.

As well , the presence of both American and Soviet characters in the film represents the geopolitical tensions and ideological divide of the time. It reinforces the image of a world divided into opposing blocs, each vying for supremacy.

Therefore, "Firefox" uses its imagery to evoke the climate of the Cold War, focusing on the technological advancements, espionage, and geopolitical rivalries that defined the era. The film's portrayal of the Firefox aircraft and the covert mission against the backdrop of the United States and the Soviet Union underscores the intense competition and political intrigue that characterized the Cold War period.

2.4The hunt for red October (1990)

"The Hunt for Red October" (1990) is a political thriller film directed by John McTiernan and based on Tom Clancy's bestselling novel of the same name. The movie centers around a

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Soviet submarine captain, Marko Ramius (played by Sean Connery), who plans to defect to the United States with the Soviet Union's most advanced nuclear submarine, the Red October.

The story follows the efforts of both the Soviet and American naval forces to track down and either assist or intercept the Red October. As tensions rise between the two superpowers, CIA analyst Jack Ryan (played by Alec Baldwin) becomes involved in the situation and works to prevent a potential nuclear catastrophe.

"The Hunt for Red October" is known for its intense and suspenseful atmosphere, as well as its realistic portrayal of naval warfare and the Cold War era. The film highlights the complexities of international politics, espionage, and the delicate balance of power between the United States and the Soviet Union.

With its gripping storyline, strong performances, and expertly crafted suspense, "The Hunt for Red October" remains a classic Cold War thriller. The film received critical acclaim for its intelligent and engaging narrative, and it achieved commercial success, solidifying its place as one of the most notable submarine-themed movies of all time.

Film Selection

The hunt for red October was selected for the following reasons :

- **Rating** : The hunt for red october received 7.5/10 positive rating on IMBD based on 361reviews. 58 positive critic reviews on Metacritic , and 88 % positive reviews on Rotten Tomatoes .
- **Relevance of the themes** : the delicate balance of power, the constant threat of nuclear warfare, and the complexities of diplomacy and espionage

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- **Language** : English ; Russian
- **Distributor** : Distributed by Paramount Pictures
- **Lead actor** : Sean Connery is a Scottish actor .
- **Awards** : "The Hunt for Red October " received 2 Academy Award nominations, including Best Sound Editing (Cecelia Hall, George Watters II) and Best Film Editing (Dennis Virkler, John Wright) . 1 BAFTA awards .
- **Cinematography** : Jan de Bont
- **Box office** : 200.5million dollars

Fig .14: The Hunt for Red October : Movie poster



Source : (IMDb)

The poster for "The Hunt for Red October" (1990) features a striking and captivating design. The dominant color scheme is predominantly blue, reflecting the film's setting in the depths of the ocean and the tense naval atmosphere. The poster showcases a submarine emerging from

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the water, with the Red October prominently displayed. This image serves as a visual representation of the film's central plot point and the vessel that drives the narrative.

The use of typography is minimal but impactful. The film's title, "The Hunt for Red October," is displayed in bold white letters at the top of the poster, drawing immediate attention. The font choice gives a sense of authority and seriousness, further emphasizing the film's thrilling and high-stakes nature. The poster also includes the names of the lead actors, Sean Connery and Alec Baldwin, positioned strategically to highlight their star power and attract audiences familiar with their work.

Finally, the poster for "The Hunt for Red October" effectively captures the tension and intrigue of the film. The combination of the submarine, the oceanic backdrop, and the bold typography creates a visually compelling image that conveys the suspenseful and dramatic nature of the story.

Mise-en-Scène Analysis of the Movie

Scenes of depicting cold war

The scene in the film "The Hunt for Red October" extensively showcases the interiors of both the Soviet and American submarines. The claustrophobic and confined spaces, dim lighting, and technical equipment contribute to the sense of isolation and secrecy that defined the Cold War era. The meticulous attention to detail in recreating the submarine environments adds authenticity to the setting and reinforces the high-stakes nature of the story.

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Fig 15: The interior of a submarine that's accurate to the smallest detail.



Source : (Twitter)

Then , the scenes in the naval operations rooms further emphasize the Cold War context. Strategic planning, the use of advanced technology, and the constant surveillance reflect the ongoing surveillance and intelligence gathering during this period. The rooms are filled with maps, radar screens, and communication devices, highlighting the military apparatus and the heightened state of alertness.

Fig16: The Naval Operations room



Source : (Wordpress)

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Also , The film includes several scenes featuring political briefings and debates, where policymakers discuss the implications of the Red October's actions and the potential consequences of a Soviet defection. These scenes highlight the ideological differences between the United States and the Soviet Union, as well as the tense diplomatic relations that characterized the Cold War era.

Fig17: Political Briefings and Debates



Source : (High de fdiscnew.com)

Finally , Throughout the film, symbolic imagery and scenes is used to depict the Cold War conflict. For example, the recurring image of the submarine's periscope emerging from the water symbolizes the hidden dangers and potential for destruction lurking beneath the surface. Additionally, the contrast between the vastness of the ocean and the confined spaces of the submarines represents the global scale of the Cold War and the individual struggles of the characters within it.

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Fig18: A periscope was sighted in waters where British submarines would normally surface as they head into or out of the Royal Navy's submarine base at Faslane in Scotland.



Source : (Mail Online)

Discussion

"The Hunt for Red October" gives us an image of a high-stakes game of cat and mouse, where the fate of nations hangs in the balance. The film presents a captivating image of advanced submarine technology and the tense confrontations between the United States and the Soviet Union during the Cold War.

The image of the Red October, a state-of-the-art Soviet submarine, symbolizes the arms race and the potential for a shift in power. The vastness of the ocean and the covert operations taking place within the confined spaces of the submarines create an image of isolation, secrecy, and constant surveillance.

The film's imagery captures the intensity, suspense, and strategic calculations of Cold War-era espionage, leaving viewers with an enduring impression of the high-stakes world of submarine warfare and the fragile balance of power between superpowers.

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2.5 Red Dawn (1984) : Unveiling Cold War Paranoia and Survivalism in 1980s American Cinema"

"Red Dawn" is an action-packed war film released in 1984, directed by John Milius. The film takes place in an alternate history scenario where the United States is invaded by the Soviet Union and its Cuban and Nicaraguan allies. It follows a group of high school students, known as the Wolverines, who band together to form a guerrilla resistance against the occupation.

The story is set in the small town of Calumet, Colorado, where a group of teenagers led by brothers Jed (played by Patrick Swayze) and Matt Eckert (played by Charlie Sheen) witness the invasion firsthand when paratroopers drop from the sky during their morning football practice. The town quickly falls under enemy control, and the students manage to escape into the mountains.

Realizing that their families and friends are held captive or killed, the Wolverines decide to fight back against the invaders. They employ guerrilla warfare tactics, ambushing patrols, stealing weapons, and disrupting the enemy's operations. The group expands as they rescue and recruit other survivors, including Robert (C. Thomas Howell), Danny (Bradley Gregg), and Erica (Lea Thompson).

As the Wolverines continue their resistance, tensions rise within the group, and they face numerous challenges, both external and internal. The film explores themes of patriotism, survival, loyalty, and the cost of war. It depicts the struggles and sacrifices made by the Wolverines as they fight to defend their town and reclaim their freedom.

"Red Dawn" received mixed reviews upon its release but has since gained a cult following. It was notable for its portrayal of teenagers engaging in guerrilla warfare, as well as its depiction

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of the Cold War fears prevalent during the 1980s. The film was remade in 2012 with a different cast and updated storyline, but this overview pertains to the original 1984 version.

Film selection

The film **Red Dawn** was selected for the following reasons:

- **Rating** : Red Dawn received 6.3/10 positive rating on IMBD based on 451 reviews. 53 positive critic reviews on Metacritic , and 52 % positive reviews on Rotten Tomatoes .
- **Relevance of the themes** : patriotism, survival, and sacrifice
- **Language** : English; Spanish ; Russian
- **Distributor** : MGM/UA Entertainment Company
- **Lead actor** : Patrick Swayze , Charlie Sheen
- **Box office** :38,376,497 million dollars

Fig19: Red Dawn (1984) : Movie Poster



Source: (Scannain Irish for movies)

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The poster for the 1984 film "Red Dawn" features distinctive typography and a color palette that reflects the film's themes and atmosphere.

The title, "Red Dawn," is typically displayed prominently on the poster, often in bold, capitalized letters. The typography may evoke a sense of urgency and impact, emphasizing the film's intensity and the gravity of the events depicted.

Additionally, the colors used in the poster ; the color red is commonly associated with the film's title and symbolism. It represents several aspects, including the "red" in "Red Dawn," which refers to the invasion of foreign forces. Red can also symbolize bloodshed, danger, and the urgency of the situation. Blue: The color blue is often incorporated to represent patriotic elements, as it is a color associated with the American flag. It conveys a sense of national identity and highlights the film's focus on defending one's homeland. White: White is another color often seen in the poster. It can represent purity, innocence, and the struggle to protect and preserve those qualities in the face of conflict.

The combination of red, white, and blue in the color palette reflects the patriotic and nationalistic themes of the film. It underscores the fight for freedom and the defense of one's country against foreign invasion.

At last , the poster for "Red Dawn" 1984 successfully captures the essence of the film and its themes. It is designed to attract attention, generate interest, and create anticipation for the movie's release, ultimately enticing viewers to engage with the story of the resistance against foreign invasion.

Mise-en-Scène Analysis of the Movie

Scenes of espionage in cold war Era

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One of the key espionage scenes in the film involves the protagonists infiltrating an enemy headquarters to gather intelligence. The group, comprised of American teenagers turned guerrilla fighters, sneaks into a Soviet camp to eavesdrop on conversations and collect crucial information. This scene showcases the resourcefulness and determination of the characters, highlighting their willingness to risk their lives to gain an advantage against the enemy.

Fig20: Infiltration of enemy headquarters



Source : (IMDb)

In the world of espionage, counter intelligence, and deception play significant roles. In "Red Dawn," the protagonists employ tactics to mislead and confuse the enemy. They set up booby traps, spread disinformation, and create diversions to thwart the invaders' efforts and protect their own operations. These scenes reflect the strategies used during the Cold War, where both sides engaged in espionage and counter intelligence to gain an advantage.

Fig21: the wolverines Setting booby traps



Source : (IMDb)

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Espionage during the Cold War often involved psychological warfare, and "Red Dawn" touches upon this theme. The protagonists engage in psychological tactics, such as spreading fear and uncertainty among the occupying forces. They aim to weaken the enemy's morale and exploit any divisions within their ranks. These scenes reflect the psychological manipulation employed during the Cold War to gain an advantage in the ideological conflict.

Fig 22: espionage scene



Source : (Wikipedia)

Discussion

"Red Dawn" (1984) presented an image of a dystopian and war-torn America under foreign invasion. The film depicted a grim and unsettling scenario where the United States is invaded by Soviet and Cuban forces, leading to chaos, destruction, and the loss of American sovereignty.

The image portrayed in "Red Dawn" was one of fear, vulnerability, and the erosion of familiar societal structures. It showcased the struggle of ordinary American citizens, particularly a group of young resistance fighters known as the Wolverines, as they fought to protect their homes, families, and way of life.

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The film presented a bleak landscape, with war-ravaged towns, occupied cities, and the constant presence of enemy forces. This image emphasized the challenges faced by the characters and the grim reality of war on American soil.

Moreover , "Red Dawn" portrayed the resilience and determination of the American people in the face of adversity. It depicted a spirit of resistance, unity, and the willingness to fight back against overwhelming odds. The image of ordinary citizens banding together to defend their homeland conveyed a sense of patriotism and the indomitable human spirit.

All in all , the image conveyed by "Red Dawn" was one of a nation in crisis, where survival, patriotism, and the will to resist played crucial roles in the face of foreign invasion. It evoked a sense of urgency, highlighting the potential consequences of war and the resilience of individuals in protecting their values and way of life.

Conclusion

The impact of Cold War movies on American public opinion cannot be overstated. These films played a significant role in shaping attitudes, fears, and beliefs during a tumultuous era of global tension. By reflecting societal concerns, reinforcing ideological values, perpetuating stereotypes, and influencing political beliefs, Cold War movies left an indelible mark on American society.

Their influence extended beyond the cinema screen, shaping popular imagery and contributing to the broader cultural memory of the Cold War era. Understanding the impact of these movies provides valuable insights into the power of cinema as a medium for influencing public opinion and shaping historical narratives.

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Conclusion

The core mission of this present study was to investigate The focus on culture who has been one of the major innovations in the study of the Cold War over the past two decades. This has helped historians and the general public to view the Cold War as a conflict of ideas and images as well as bullets and bombs.

Film is thought to have played a particularly important role throughout the Cold War. Scholars now recognise that cinema was a powerful vehicle of entertainment and propaganda, one that, among other things, showed audiences the 'reality' of what was for many people a peculiarly abstract conflict.

This is understandable given and the global reach of the American film industry during the conflict. Nonetheless, this American-centric approach has tended to skew the picture overall, leaving some with the impression that hollywood was subjected to unique political pressures during the Cold War and that the American film industry won the cinematic Cold War almost by default . as an aggressive imperialist entity attempting to control the world and weaken the Soviet Union.

These films frequently portrayed Americans as greedy and immoral, emphasizing the contrast between Soviet communist values and alleged excesses of American capitalism.

Finally, cinema had an impact on the Cold War by promoting cultural exchange and understanding. Despite the tensions between the United States and the Soviet Union, there were several instances of cultural exchange between the two countries during the Cold War . As a belligerent imperialist power seeking to dominate the world and undermine the Soviet Union.

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The contrast between Soviet communist values and the purported excesses of American capitalism was frequently highlighted in these films, which frequently painted Americans as rapacious and morally bankrupt.

Finally, through encouraging cross-cultural dialogue and understanding, cinema had an effect on the Cold War. Despite the hostilities that existed between the US and the USSR, there were numerous occasions of cultural interaction between the two nations throughout the Cold War.

Propaganda was ever-present during the Cold War. Using different mediums, techniques and degrees of subtlety, Cold War propaganda promoted the advantages and virtues of one political system and/or criticised or demonised the other. This reached its peak in the 1950s and 1960s, a time when pro-American values were being widely promoted in film, television, music, literature and art .

All of these contributions attest to the richly varied nature of the cinematic Cold War and how studies of film during the Cold War must integrate, among other things geographical, ideological, cultural, political and economic factors. Beyond the arguments posed within each individual . understanding of why and how film affirmed and challenged prevailing political views during the Cold War. this issue will encourage scholars to explore how cinema, television, novels, plays and so on have treated the subject of the Cold War since the conflict died and passed into history. As the 30th anniversary of the fall of the Berlin Wall fast approaches, it seems high time we should reflect on what the Cold War now means to people and on the role the mass media has played in forging those meanings .

Therefore, the U.S. government augmented its efforts to generate public support for the development of a national security state by using various forms of propaganda. One of the

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effective forms of propaganda the government used to shape public opinion about the Cold War in the 1950s was televised, informational films with themes that emphasized the United States' vulnerability to communist threats, the importance of civic duty, and the preconceived undertones of capitalist and communist societies .

It is impossible to overestimate the influence of Cold War films on American popular perception. During a turbulent time of international unrest, these movies had a big impact on attitudes, anxieties, and beliefs. Cold War films had a lasting impact on American society by reflecting socioeconomic issues, upholding ideological norms, maintaining stereotypes, and influencing political ideas. Beyond the confines of the movie theater, their influence shaped popular images and added to the greater cultural memory of the Cold War era. Knowing how these films have affected society offers important insights into how cinema can be used to influence public opinion and create historical narratives .

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