



CONTENTS

From the Editor (<i>in Rus.</i>)	7–8
From the Editor	9–10
Welcoming Speech by the Chairman of the SB RAS, Academician V.N. Parmon (<i>in Rus.</i>)	9
Welcoming Speech by the Chairman of the SB RAS, Academician V.N. Parmon	10

■ Questions of Theory and History of Cinema

<i>S.O. Egorov.</i> Cinema, History, Ideology: Possible Approaches to the Film Text Interpretation	11–20
<i>L.N. Mazur.</i> Visualization of the Space of a Provincial Town in Soviet Feature Films of the 1930–1980s: Between the Future and the Past	22–39

■ Documentary Films in the USSR

<i>E.V. Golovneva.</i> “Cinema Atlas of the USSR”: Educational and Geographical Film “Western Siberia” (1937)	40–49
<i>I.A. Golovnev.</i> “Cinema-Atlas of the USSR”: “Turukhansk Region” by Viktor Sytin	50–63
<i>M.K. Churkin.</i> “...There is a Chronicle for Us before the Screening”: Representations of the Soviet Project of Internal Colonization in the Film Magazine “Siberia on Screen”	64–71
<i>V.O. Vasilieva, E.Yu. Trushkina.</i> Ethnographic Film in the Late USSR: Articulation of Issue	72–91

■ The Peoples of the USSR in the Reflection of Artistic Cinema

<i>D.A. Amanzholova.</i> “All the Questions are Linked with Our Ideal of a Soviet Man”: Cinema for the People of the USSR (1920–1930s)	92–102
<i>N.V. Kazurova.</i> The Clash of Soviet Propaganda and the Traditional Way of Life in Azerbaijani Cinema of the late 1920s – mid-1930s (Case of I. Orujova’s Roles in “Sevil” and “Almaz”)	103–115
<i>V.A. Belyaeva-Sachuk, E.Yu. Trushkina.</i> Buryat Buddhism in the Soviet Ethnographic Cinema of the 1920s–1930s	116–129
<i>Yu.V. Kuzmin.</i> “Descendant of Genghis Khan”: Book, Script, Movie	130–137
<i>T.T. Dalayeva.</i> Cultural Practices of Amateur art of Soviet Kazakhstan in Documentary Films-Concerts in 1956–1987: From Official Ideologies to National Content	138–145

■ The History of Russia in Art Cinema

<i>D.I. Petin, K.A. Tishkina.</i> “The Film Must Be Strictly Historical...”: A Discussion of the Filming of “Kolchakovshchina” in a Siberian Periodical in 1929	146–155
<i>M.A. Beznin, T.M. Dimoni.</i> The Film “Earth” (1930) as a Reflection of Transformation of Property Relations	156–165
<i>O.V. Gorbachev.</i> Semantics of the Objective World of Soviet Village Cinema in the “Thaw” Period	166–180
<i>N.I. Churkina.</i> “Thaw” in the School Culture: Parent Meetings in Soviet Cinema of 1960s	181–192



D.A. Anan'ev. Nostalgia for the “Thaw” Period in the Soviet Cinema of the Second Half of the 1970s – Mid-1980s 193–203

■ **Movie Heroes on the Screen and in Life**

L.M. Dameshek. At War as at War (Notes of the Son of the Main Character of the Film) 214–233

■ **Foreign Cinema**

P.E. Podalko. From the Image of the “Enemy” to the Image of the “Friend”: “Japanese Theme” in Post-War American Cinema (2nd Half of 1940s – Early 1960s) 213–221

N.N. Golovchenko. “Tomiris”: Searching for Identity 222–230

■ **Scientific Life**

V.V. Zhuravlev. Coming Out of the Civil War as a Scientific Problem: International Conference at the Institute of History SB RAS 231–233

D.O. Nikulin. All-Russian Youth Scientific School-Conference with International Participation “Actual Problems of Historical Research: The View of Young Scientists” 234–236

E.V. Komleva. IX International Siberian Historical Forum “Peoples of Siberia and the Far East from Antiquity to the Present Day” 237–239

A.I. Razdorskiy. The Fifth International Scientific Conference “Trade, Merchants and Customs in Russia in the 16th–20th Centuries” 240–243

T.V. Panich. All-Russian Scientific Seminar “Pokrovsky Readings – 2022” 244–247
