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Published in the Russian Federation
European Journal of Contemporary Education
ISSN 2219-8229
E-ISSN 2224-0136
Vol. 13, Is. 3, pp. 178-186, 2015
DOI: 10.13187/ejced.2015.13.178
www.ejournal1.com

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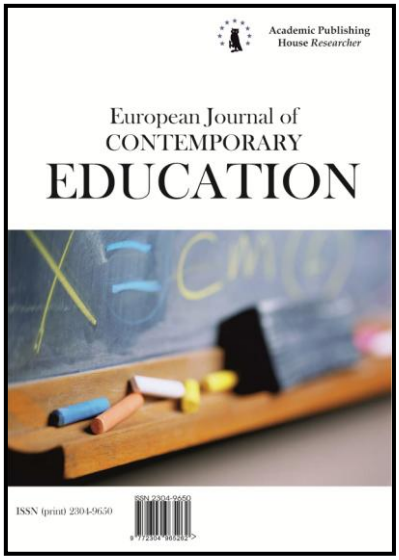

UDC 372.8

Theological Media Literacy Education and Hermeneutic Analysis of Soviet Audiovisual Anti-religious Media Texts in Students' Classroom

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Abstract

This article realized the Russian way of theological media education literacy and hermeneutic analysis of specific examples of Soviet anti-religious audiovisual media texts: a study of the process of interpretation of these media texts, cultural and historical factors influencing the views of the media agency / authors. The hermeneutic analysis suggests media text comprehension through comparison with historical, cultural tradition and reality; penetration of its logic; through comparison of media images in historical and cultural context by combining analysis of the structural, plot, ethical, ideological, iconographic / visual, media stereotypes and analysis of media text characters. An analysis of such audiovisual media texts, in our opinion, is particularly important for media literacy education in the training of future historians, culture, art historians, sociologists, linguists, theologians, psychologists and educators.

Keywords: media literacy, media education, information literacy, hermeneutical analysis, Soviet, USSR, audiovisual, anti-religious, media texts, students, classroom

Introduction

Following their Western counterparts (Pungente, O'Malley, 1999; Zasepa, 2005 and others) Russian theologians and clerics in recent years, are increasingly turning to the problems of film / media literacy education (Dukhanin, 2005; Ilyashenko, 2006; Patriarch Kirill, 2009; Posadsky, 2006; Prokofiev, 2006 and others). In particular, the Chairman of the Synodal Information

Department Vladimir Legoyda supported the proposal of the director Nikita Mikhalkov on the introduction of film education for pupils of 6-7 classes (Legoyda, 2012).

Unfortunately, such a balanced coexistence between Russian church leaders and a media sphere was not always. So over the years of Soviet power a media created thousands of anti-religious media texts: books, articles, radio / television programs and films. Many media texts of this kind are available now on Internet portals.

In connection with this it is important to define the modern media educational stance towards media anti-religious topics.

In my previous works (Fedorov, 2008; 2011; 2012), I appealed to the technology of hermeneutical analysis of media texts (Eco, 1998; 2005; Eco, 1976; Silverblatt, 2001, p. 80-81). This time this technology will be used as an example of Soviet feature films on the anti-religious theme. An analysis of such audiovisual media texts, in my opinion, is particularly important for media literacy education of future historians, culture & art historians, sociologists, linguists, theologians, psychologists and educators.

Materials and methods

Materials: media and film studies literature, media texts (films) with anti-religious topics.

Methods: following the methodology developed by Umberto Eco (Eco, 2005, p. 209), C. Bazalgette (Bazalgette, 1995) and A. Silverblatt (Silverblatt, 2001, pp. 80-81), I try to make a hermeneutical analysis of Soviet feature films on the anti-religious topic, based on media literacy keywords*: media agencies, media / media text categories, media technologies, media languages, media representations and media audiences*. In my opinion, the hermeneutic analysis of specific examples of Soviet anti-religious audiovisual media texts we can do in this way: a study of the process of interpretation of these media texts, cultural and historical factors influencing the views of the media agency / authors. The hermeneutic analysis suggests media text comprehension through comparison with historical, cultural tradition and reality; penetration of its logic; through comparison of media images in historical and cultural context by combining analysis of the structural, plot, ethical, ideological, iconographic / visual, media stereotypes and analysis of media text characters. An analysis of such audiovisual media texts, in my opinion, is particularly important for media literacy education in the training of future historians, culture, art historians, sociologists, linguists, theologians, psychologists and educators.

Discussion

During the seventy years of the last century religious approaches to mass education in Soviet Union have been virtually banned. And at a time when the religious development of the peoples of Western countries by the beginning of 1960 led to the creation of the theological course in media education (Zasepa, 2005), the contact between the Russian Church and media has been rather confrontational for many years.

For example, Orthodox scholars always emphasize the harm caused to the spiritual and religious education of the Soviet atheistic movies. "I remember - writes V. Ulyahin - how much films in the 50-70 years was a humiliating nature of the name of God, the faith of Christ, of the Church. On a variety of studios, from Mosfilm to Dovzhenko feature films were produced in which faith is declared to shame Christians appeared as a double-dealers, the Pharisees, hypocrites. My mother told me that in the 20 years it has been even worse" (Ulyahin, 2006).

Only in the last 20-25 years, the Russian Christian teachers were not only able to openly express their views, but also to publish the works on issues related to media literacy education. According to the responsible editor of the Moscow Patriarchate, senior lecturer of St. Tikhon Humanitarian University S. Chapnin, "theologians ignore the television, although all the cultural and moral context of our life is defined by the mass media and missionary activity of the Church and its presence in the space of social and political life - is, in fact, broadcasting values and ideas using a variety of media" (Chapnin, 2010).

Let's try to analyze the experience of post-Soviet media education in theological aspect, taking into account the fact the theological model of media literacy education (Dukhanin, 2005; Chapnin 2010, and others.). This model is based on, first of all, theological, ethical and safety theories of media education. This is a spiritual and religious education of the audience with the

dominant religious values of art and the divine and the Earth on media. It is assumed that the media are able to form certain spiritual, ethical / moral, aesthetic values of the audience (especially for minors). For example, the "orthodox view of the work of art is not satisfied with the secular understanding, it should feature more penetration. For the Christian, it is important through the actions and words of the characters felt in their whole spirit, inner spirit, to understand, to use the philosophical language of their value orientation" (Dukhanin 2005, p.17).

Supporters of theological model of media literacy education, seeing the danger of the media in a kind of pseudo-religion, expect the media not "pagan materialism", but maybe the "inner development of the human personality, the disclosure of the spiritual process in man, revealing his inner spiritual growing, closely associated with the Christian idea of repentance - the possibility of a change of heart, mind and will under the influence of a controlled didactic life experience God directly sent by God of insight, as well as with the Christian idea of the feat - stress limit of human strength in the fight against departed from God and the world himself" (Posadsky, 2006). It is worth noting that in this context the theologians reject the relativistic concept of postmodernism (Chapnin, 2010).

It is clear that the value orientation of teachers, theologians depend on the particular religious context, with significant differences for the Christian, Muslim, Buddhist or other faiths.

The main purpose of this kind of media literacy education - the development of spiritual identity, its religious world, familiarizing the audience to a particular pattern of behavior to the value orientations that meet one or another religious dogma. Educational strategy is based on the study of the theological, philosophical and ethical aspects of media and media texts to be implemented in the following main tasks:

- The acquisition of theological knowledge (the result - an understanding of man, that "screen, the script of the film - it's not a place where people can meet Christ. Man meets with the Lord only in the temple and in prayer" (Dukhanin 2005, p.155);
- The formation of the electoral attitude towards the media repertoire (Ishchenko, 2012; Legoyda 2012; Prokofiev, 2006; Chapnin, 2010);
- Training of a critical reflection on the read / heard / seen, the correlation of the content of media texts with the basics of religion and the life around: "The other person is so beautiful to us, as we do with the warmth and love to treat him. TV-Idols deprive us of this love, take it to himself, thereby removed from the heart of man the main core of his life. Just leaving a virtual reality, we can see the beauty of a genuine reality. ... Only renouncing of media-idols, you can see the beauty of other people" (Dukhanin 2005, p.58).

In our view, this theological approach to media literacy education may be synthesized not only from an ethical and safety / protection, but also the ideological, aesthetic, ecological theories of media literacy education and with the theory of critical thinking.

So safety / protective theory of media literacy education is well correlated with the following views expressed by V. Duhanin: "Many confuse well-known thesis: first see, and then judge? Insidious trick: Orthodox want first drink Narcotic provoking fantasy and heavy impression drink, and only then to answer them, good or bad. ... And sometimes the soul of the viewer captured the impressions of the film, it is no longer able to soberly evaluate it. ... Is it worth it to take drugs, jump from an airplane without a parachute, closer to the epicenter of a nuclear explosion, only then to say: "All this is bad"? (Dukhanin 2005, p.170).

M. Prokopenko write that the secular media give the false (to some extent) information and "watching TV today been considered sinful deed" (Prokopenko, 2010). A. Ilyashenko fully agree with him: "In today's television is dominated by the vulgarity, rudeness, moral impurity, sounded offensive to the audience vulgar language" (Ilyashenko, 2006).

Even more bluntly expresses his judgment A. Vishnevsky, noting that "TV rating is needed in order to pay for expensive advertising. ... For the rating fool the greedy vile body, filmmakers exploit the basest instincts. "With youthful nails" cripple the sexual instinct. Provoke brutal aggression. Shows how "relish cheat, kill, loot - and carouse till you drop." Intuitively convinced that to enjoy life does not necessarily make hard work "(Vishnevsky, 2001). And S. Posadsky, arguing that "the pagan materialism of modern cinema should be decisively rejected Christianity claiming uncompromising spiritual and material values, calling man to the heavenly gathering, intangible wealth, requiring non-biased relation to the earth material benefits" (Posadsky, 2006).

However, some the teachers of theology expressed different views, the essence of which can be reduced to the fact that for the Church today to turn away from the media is counterproductive, since "it is clear that for millions of people in the television much more than a religion, creates images and symbols which give an answer to the fundamental questions: "Who am I?", "How should I live?". In this sense, theologians and missionaries quite undeservedly ignored by modern TV series and "soap opera" on the one hand, and advertising clips on the other. ... Genre soap opera as a morality play about modern life plays an important role in maintaining the national outlook. ... Studying contemporary religious, seeking to systematize and analyze contemporary forms of spirituality, it is impossible to ignore these elements of mass culture "(Chapnin, 2010).

Moreover, some supporters of theological media education think that is very useful - and in terms of faith, in terms of ethics (the ideas of purity, the Christian frankness, courage, righteous opposition to evil and defeat it) the aesthetic characteristics - many humane films of the Soviet period (eg, tales), plus such films as "Braveheart," "Ben Hur", "Pop", the television series "The Idiot" and others (Dukhanin, 2005, p.41; Patriarch Kirill, 2009; Prokofiev, 2006).

As correctly noted S. Posadsky, media often reproduce those various aspects of the Christian worldview, as a rule, drawing on the cultural heritage of the Christian era the time when Christianity was the dominant religion of the state, and the Christian system of values permeated all aspects of human life. "By the same Christian-oriented cinema should be assigned and the few secular works of cinema that is extremely sharpened the struggle between good and evil in man, reveal the complexity of the formation of human moral consciousness, thereby reproducing a pagan moral conflict, devoid of true knowledge of God, but keep intact the ability to discern both good and evil - conscience "(Posad, 2006).

However, the secular media texts (including those that are devoted to religious subjects) are often accused by the Russian theologians in the absence of providential idea (representation on the management of the destinies of the world by God), as preference is given to the pagan idea of an impersonal chance, or - even worse - the desire for material values. According, theologians, another serious disadvantage of modern media - ignoring the internal spiritual and religious dimension of the person, displaying mostly "psychophysical life, combining it with all the psycho-physical activity of the animal world, and striving for material comfort, experiencing sexual desire, having a wide range of emotions and rational operations - from the dedication and benefactor to the genetic risk assessment program to create a home, family, public institutions (eg, ants and termites) and skills to the feasibility of using natural forces "(Posadsky, 2006).

In addition, teachers, theologians see the danger that the media world can dislodge from the world of human consciousness of God as "sins, addictions, vices, it seems, are still out there behind the screen - its forgotten compared to that seen in traveling personnel" (Dukhanin 2005, s.51-52);

Of course, not all teachers of theology in the categorical rejection of the modern media culture. For example, under the patronage of the President of the International Orthodox Film Festival "Meeting" nun Sophia (Ishchenko), Ministry of Culture and Education Department of the Kaluga region teachers have developed guidelines on the use of films of spiritual and moral content of the educational process in the school (28 films, recorded on 10 discs, plus Toolkit) (Ishchenko, 2012; Druzhkova, 2012). This theological media education should entice the audience "a beautiful movie about animals, interesting discussion about the pressing issues and, finally, talk about the meaning of life," and "Orthodox public channel due to its public to be a missionary, but because of the maximum non-religious audience - extremely unobtrusive in his missionary work" (Shchukin, 2006).

Russian theologians also offer ways to use the media educational possibilities of television, media texts which should be directed to the successive stages of knowledge (Shchukin, 2006): aesthetic vision of life: nature and art, interpretation, analysis of the special transmission of highly skills; asceticism and respectable values (family, homeland, national culture, law, social and political veracity); from private property - to the absolute religious. It is the practical orientation of media education in educational institutions of theological orientation: both in the compulsory and optional disciplines cycles, so for narrow circle / club sessions. (See, for example, discussion of the film of Pavel Lungin *Island* in the cinema club of Saint Tikhon's Orthodox University.

Results

Technology of hermeneutical analysis of Soviet feature films on the anti-religious topic

The historical, religious, cultural, political, ideological context

Historical context (the dominant concepts: *media agency, media category, media representations and media audience)*:

a) the particular historical period of the creation of media texts, market conditions, the process of creating media texts.

I analyzed the Soviet films were created and demonstrated in different periods. M. Kalatozov's film *Conspiracy of the doomed* (1950) was a typical product of the post-war Stalinist empire. Movies *This should not be forgotten* (1954) and *The Gadfly* (1955) were set and released in a short period of post-Stalinist "dual power" of G. Malenkov and N. Khrushchev. This movie largely correlated with the relevant resolutions of the Central Committee of the Communist Party (from July 7, 1954: "On the major shortcomings in the scientific atheist propaganda and measures to improve it", and from November 10, 1954: "On the errors in the conduct of scientific and atheistic propaganda among the population "). Dozens of anti-religious film was conceived and released (1959-1963) in the period of Khrushchev's "thaw". Approximately the same number of films with anti-religious motives had a much more long L. Brezhnev's era and the period of adjustment.

Given the fact that since the 1940s the ratio of the Stalinist regime to the Orthodox Church has become much more tolerant than active godless 1920s – 1930s, an anti-religious aspect of the "*Conspiracy of the doomed"* and "*Gadfly*" was accented directed towards the Catholic church as Western instrument of influence / pressure on the Soviet Union and its citizens.

After 1956, the situation with the relationship between the Church and the Soviet State has become more tense. The Central Committee of Communist Party accepted the resolution "On the lack of scientific and atheistic propaganda" (October 4, 1958), and then media - followed a government order - began to create of a series of anti-religious media texts (in the press, cinema, radio and television). To some extent the instruction "to deploy offensive against religious remnants" was associated with the anti-Stalinist restoration of the so-called "Leninist norms" (Lenin's violent atheism was all well-known), but I think pretty much anti-religious struggle of Soviet power was necessary as a tool to suppress dissent.

In general, the brunt of a wave of anti-religious feature films (1959-1963) was aimed not so much at the Catholic and Greek Catholic (Uniate) Church (*Ivanna*), but to fight with different religious Protestant sects (*Clouds over Borsk, Miraculous, Armageddon, Sinner, End of the World, Flower on Stone*, and others).

The case of a screen conceptual dispute with an Orthodox priests was more rarer (*Everything Remains People* (1963) by G. Nathanson).

With Khrushchev's departure from the political arena a number of anti-religious films decreased significantly since anti-religious campaign, as well as many other Khrushchev's initiatives have been attributed to "voluntarism".

However, radical changes in the anti-religious policy of the Soviet government was not going to. For example, Orthodox priests derided as swindlers in the two film adaptations of the novel I. Ilf and E. Petrov's "12 chairs", set in the 1970s... In 1974, was made and where more serious anti-religious film against the Orthodox Church: in A. Manasarova's drama *I am looking for my destiny* intellectual Orthodox priest renounced his faith in God...

In the 1970s the line of anti-Catholic films was extended in Soviet cinema: at the heart of drama *Until the last minute* (1973) was the story of the last period of the life of the famous Ukrainian publicist Yaroslav Galan, who was killed October 24, 1949 in Lviv. Of course, the film was the example of propaganda against Ukrainian nationalism and western influences, but overall revelatory emphasis of the film was largely shifted toward condemnation of the Greek Catholic Church, represented on the screen as ally of Nazi and anti-Soviet Ukrainian nationalist guerrillas.

The theme was supported by anti-Catholic drama *Atonement, the sins of others* (1978) and *The Mystery of St. George* (1982) directed by V. Pidpaly, the new adaptation of *The Gadfly* (1980, directed by N. Mashchenko).

The last outbreak of anti-religious propaganda in the Soviet Union became a drama about a brutal sectarian mores *Hop* (1991).

b) how knowledge of real historical events of specific period helps the understanding of these media texts.

With regard to the cinematic context of historical events in the Soviet Union, it should be noted that along with the traditional and sometimes archaic tapes of the anti-religious series of the end of 1950 - the first half of 1960s, well known and especially - young filmmakers created the truly groundbreaking films (*The Cranes Are Flying, Unsent Letter, I am Cuba* by M. Kalatozov and S. Urusevsky, *Nine Days of One Year* and *Ordinary Fascism* by M. Romm, *The Forty-First* and *The Ballad of Soldier* by G. Chuhraj, *I am 20 years old* by M. Hutsiev*, Walking the Streets of Moscow* by G. Danelia...

The second half of 1960s is often called the final of a "thaw", when a censorship grip became tighter (the most striking examples - the prohibition of Solzhenitsyn's books, movies *The Passion of Andrew* (1966) by A. Tarkovsky, *Kiev fresco* (1966) by S. Parajanov, *Nasty anecdote* (1966) by A. Alov and V. Naumov, *Commissioner* (1967) by A. Askoldov, *Intervention* (1968) by G. Poloka).

Thus, one can not but admit that the Russian outstanding masters of the screen as a whole have sought to distance themselves from the anti-religious themes. The atheistic government's order was carried out mainly by filmmakers of the second and third row.

c) examples of historical references in these media texts.

The anti-religious Soviet-era films of the 1950s - 1980s were a direct reflection of political decisions with their top features:

- the accusation of the church and the faithful in various sins and an inspiration the atheistic views to wide audience. A striking evidence of this is the comparison of the anti-religious subjects in the movie *Clouds over Borsk, Miraculous, Armageddon, Sinner, End of the World, I love you, life, Flower on Stone* with the text of the Communist Propaganda Department "*On the shortcomings of scientific atheist propaganda"* (09.12.1958).

2. Socio-cultural, ideological, philosophical, religious context (the dominant concept of *media agency, category media / media texts, media representation* and *media audience*).

a) The ideology and philosophy of media texts' authors in these socio-cultural context.

The Soviet feature anti-religious films can clearly be seen ideological message aimed at convincing the audience that:

- Ukrainian nationalists are closely associated with the Unitarian and Catholic Church, first with the Nazis, and then, with the support of Western countries, carried out mass terror against their opponents and the civilian population as a whole (*It should not be forgotten, Ivanna, Until the last minutes, Atonement the sins of others*);

- Religious sect (often supported from abroad) are trying to involve the unstable young people into the fold, thereby diverting them from the Pioneer and Komsomol and other Soviet political, labor and cultural life (*Clouds over Borsk, Miraculous, Armageddon, Sinner, End of the World, I love you, life, Flower on stone, Ghosts in captivity* and others);

- The sectarians and Orthodox priests were far from Christian ideals in his real life (*Queen of the petrol station, Elusive Avengers, 12 chairs).*

b) the world outlook of the people depicted in the media texts (pessimism / optimism, success / failure, the ability to control their own destiny, the ability to be happy and so forth.), the hierarchy of values according to the outlook; values; behavior, myths.

The image of a secular world in the Soviet anti-religious feature films:

- An optimistic outlook, based on communist ideology in its Stalinist / Leninist interpretation, throughout the action (despite the fact that the protagonists die sometimes);

- The hierarchy of values: secularism, anti-religion and anti-nationalism, the Communist Party, the Young Communist League, the suppression of dissent, the people, family, love;

- The main stereotype of success in this world: to be an atheist, the member of Komsomol and Communist party, a staunch opponent of religion and nationalism, to be the ruthless enemies, to be a good worker, a family man.

The image of the religious world in the Soviet anti-religious feature films:

- An optimistic outlook, based on religious, nationalist, bourgeois ideology (in early action of media text), an pessimistic outlook (closer to the finale of media text, when the negative characters understand that lost the fight);

- The hierarchy of values: religion, active introduction to the religion of non-believers (first of all - youth), suppression of dissent, family, love, greed, "bourgeois nationalism". However,

sometimes the final one or the other character can be disappointed in religious values, or completely abandon them (*Ivanna, Confessions, I am looking for my destiny,* and others);

- The main stereotype of success in this world: to be a true believer, family man, a nationalist, to cooperate with the occupation forces, foreign organizations.

Meanwhile, the theme of the church during the occupation is not as straightforward as it appeared in the Soviet anti-religious orientation films. So, Patriarch Kirill explains the situation as follows: "For the Church, people - the most important. The political context is always important, but it is secondary to the salvation of the human person. And the Church is called to bear in all circumstances his ministry. After all, once we, too, criticized, including our overseas brethren: why do we continue our ministry in the Soviet era? How dare we serve, and pray, and preach in Stalin's time? It was necessary, they said, to quit, to go underground, open opposition. But the Church was making his ministry, criticized her for it, and still some who criticize. So, of course, they have been and will be people who criticize and criticize priests who committed during the occupation of his ministry. But the vast majority of them were patriots, people support, including the guerrilla movement"(Patriarch Kirill, 2009).

3. The structure and narrative techniques in these media texts (the dominant concept of media / media texts category, media technologies, media language, media representations).

Schematically, the structure of the plot, representation, ethics, especially genre modification, the iconography, the characters can be represented as follows:

a) the place and time of action of media texts: the USSR 1940s – 1980s (sometimes earlier periods of Russian history), foreign countries (like this and the earlier period), the province, most of the countryside;

b) typical for these media texts furnishings, household items: a modest furnishings living rooms of ordinary people, including the believers; luxury housing and consumer goods representatives of the highest ecclesiastical hierarchy; Catholic / Uniate Church; spacious premises of educational institutions and public buildings; dark, gloomy rooms (sheds, cellars) where the sectarians carry out their religious rites.

c) modification of the genre: mostly drama, melodrama, at least - a comedy;

d) (stereotypical) image pickup reality: positive (with respect to the positive character atheist or just temporarily succumbed to representatives of religious agitation "fledgling youth"); negative with respect to the negative characters (Uniate, sectarians, Orthodox priests); a negative image on the screen is often created by the black and white pattern - in the face of negative characters, taken in a special perspective distorts the proper proportions, falling gloomy dark stripes and spots, etc.

e) type the characters (character traits, clothing, physique, vocabulary, facial expressions, gestures, characters, the presence or absence of a stereotypical manner of representation of the characters in these media texts)

- the age of the character: 10-70 years;

- the level of education: primary, secondary (complete and incomplete), at least - higher education (complete or incomplete);

- social status, profession: varies and depends on their educational and professional status: the student, an artist, priest, housewife, etc.;

- marital status character: as a rule, the main character is young and has not had time to marry;

- appearance, clothes, physique character traits of his character, vocabulary. Positive characters: commitment, emotion, activity, loyalty, optimism, courage. Negative characters: hypocrisy, cunning, cruelty, purposefulness. Positive characters are dressed modestly (especially - the villagers), and negative - is clearly richer; Athletic characters - both positive and negative - varies widely and depends on the context of a particular film. Negative characters are usually shown unpleasant appearance, with false, hypocritical smiles and gestures, their florid vocabulary. However, at first they may even produce a positive impression, hiding under the guise of compassion and mercy. Cultists usually prefer black clothes. Positive characters are the opposite "code": for it is the stereotypical Soviet screen "correct" figure with a simple and clear vocabulary, slender physique, comely faces, open smile, emotional pathos, strictness in clothes.

The doubting characters (mostly - a Soviet schoolchildren, young people living in the province, in the village), are between the "plus" and "minus": they initially drawn to faith in the Lord, but then (under the influence of a truly positive characters) renounce it.

The most indicative of such a scene is V. Ivchenko's film *Ivanna* (1959). Convinced of hypocrisy of the Uniate Church, because this Church collaborated with the Nazi occupation of Ukraine, the bishop's daughter Ivanna helps the Soviet POWs to escape from a concentration camp. Soon, however, the Nazis arrested her and sent for execution. And here, in front of the penalty, Ivanna finally renounced the faith...

By the way, *Ivanna* was one of the most grossing films of the Soviet "anti-religious series" (30.2 million viewers for first year of release). It is not surprising that Pope John XXIII in order to avoid the negative impact of the film on the believers put the anathema on the *Ivanna*. This accursed fatal responded to the fate of the performer as Ivanna - actress Inna Burduchenko (Kyrylyuk). In August 1960, carrying a dangerous double in the fire at the scene of the shooting of another anti-religious film *So no one liked* (director Anatoly Slesarenko), she received fatal burns and died... Two years later, legendary Sergei Paradjanov has finished this film (new name of this film is *Flower on Stone*).

f) a significant change in the lives of the characters of media texts:

- plot option number 1: a character involve others / friends, standing in the way of initiation to the faith (*Clouds over Borsk, Miraculous, Armageddon, Confessions, I love you, life, Ghosts in captivity);*

- plot option number 2 option: a character discovers the negative features of their "brothers and sisters in faith," or the church as a whole *(The Gadfly, Ivanna, Sinner, Flower on Stone, Confession, Atonement, the sins of others, I am looking for my destiny, Hop*);

j) the characters problem: the choice between religion and atheism;

i) the characters try to solve the problem: a way to solve the problem (with the help of positive characters - atheists) - thinking, analysis of the situation and the final abandonment of the faith.

Students (in the process of hermeneutical analysis) can consider that associative links exist between the screen and viewers' experience - in varying degrees. The emotional empathy with the characters and media texts' authors occurs first on the basis of an intuitive, subconscious perception of the dynamics of the audio-visual, spatial and temporal artistic image of the episode. Then comes the process of analysis and synthesis - identify the values of frames angles, plans, etc., and their synthesis, compound the ambiguity of interpretation. Students can analyze not only psychological and emotional, but also audio-visual, spatial and temporal content of the artistic image of media text. Students can go from more or less linear interpretation of the historical-political, socio-cultural context of the narrative scheme, to the associative, polyphonic analysis.

Conclusions

This article realized the way for Hermeneutic Analysis of specific examples of Soviet anti-religious audiovisual media texts: a study of the process of interpretation of these media texts, cultural and historical factors influencing the views of the media agency / authors. Our analysis showed that Russian representatives theological concept of media literacy education, noting systematizing and negative media influence, rejecting postmodern notions of self-worth, "pure" nature of art, isolated from the service of Christian religious and moral purposes and, as a consequence, become dependent on ethical relativism, pagan worldview, increasingly oriented not only to "protection from the media," but urged to ensure that the Church's mission has evolved and broadened, including in the information space in order to promote the idea of the unity of the highest aesthetic value with a nice moral and cognitive values of the Christian religion, the indivisibility of religious truth, beauty and true morality. Thus, today we can say that the theological media education in Russia, which had no opportunity to develop almost from the early 1920s until the mid-1980s, is now gaining strength and looking for a practical way to the real audience.

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