
SUMMARIES

J. A. Koshkarova The perm model of an archetypical image of a bear

Key words: an image of a bear, archetype, mediator, the myth about a bear, a perm model

A bear is the most ancient image which many peoples of the northern hemisphere worshipped since the Primitive epoch. For the centuries the image of a bear has changed greatly, having interlaced with other religious and mythological images. This article is devoted to question of definition of essence of Perm model of an image of a bear. Reverence for a bear is an important element of culture and ethnic traditions of Perm Finns.

The image of a bear from the Permian Finns contributed significantly to the close contacts with the Ob-Ugrians, preserving the traditional beliefs and with the Orthodox Russian people. Perm model is the «transitional», it combines the features of both hunting and agrarian culture. Perm model of an image of a bear includes the following motives: totem ancestor, descendant of the heavenly father and beings of the lower world, the man, a husband or a wife, the owner of the forest, the owner of the bear species, the sorcerer, the mythical hero, a cultural hero.

A. Rossomahin, V. Uspensky, D. Khrustalev His Majesty Bear. Dedicated to the 400th anniversary of the House of Romanovs

Key words Russian bear, Russia in the Western eyes, personification of nations, satirical prints, political caricature, Catherine II, Paul I, Alexander I, Nicholas I, Napoleon Bonaparte, Great Britain, Turkey, France

The article dwells upon four British satirical prints (XVIII – XIX cc.) which portray rulers of Russia — Catherine II, Paul I, Alexander I, and Nicholas I — as «Russian bears». The authors point out that these pictures reflect the British version of satirical visualization of Russianness.

G. Gailite The Bear and Latvia: Images of Latvian – Russian relations in caricature

Key words: Latvian caricature, Latvian – Russian relations, image of the “Russian Bear”

The article analyses how caricaturists represents Latvian – Russian relations with help of image of the «Russian bear». The author shows history, meanings, types, and functions of this image. She points out that the uses of the image help to revive negative stereotypes about Russians.

I. Hudabiunigg “The Russian bear dances until dawn”: The animal metaphor for Russia and its representatives in German media (2000 – 2013)

Key words: «Russian bear», image of Russia in Germany, contemporary German media

The article dwells on the image of Russia as a bear in contemporary German media. The studies changes in portraying Russia and its representatives in 2000 – 2013 in comparison with 1990s.

A. de Lazari, O. Riabov, M. Żakowska «Russian bear» in the Western-European propaganda of the First World War

Key words: «Russian bear», the Western image of Russia, propaganda of the First World War, the Western-European caricature.

The article deals with the image of Russia as the bear in Western-European discourse of the First World War. The authors point out that due to polysemanticism of the bear symbol the propagandists of both allies and adversaries of Russia exploited the image very actively.

D. Tsykalov Image of “Russian bear” in the patriotic caricature during the First World War (July 1914 — February 1917)

Key words: “Russian bear”, relations Russia and Europe, the First World War, the Russian caricature, the press, the popular culture, the Russian identity, the image of enemy.

The article discusses the prerevolutionary history of reception of image of the “Russian bear” in Russia. The author points out that the image was negative in years the Crimean War and ambivalent in the revolution 1905 – 07, but during World War I (pre-February period) the figure of “Russian bear” served as a patriotic symbol.

R. Bird Ursus Sovieticus

Keywords: image, the human, Dem'ian Bednyi, Andrei Platonov, Aleksandr Medvedkin, Kornei Chukovsky, «The Stolen Sun»

What do we learn from thinking about the USSR through its near anagram: the bear (ursus in Latin)? Central to the Soviet project was liberation from the image, understood as the capture of a being, its full identification and taming. Based on Kornei Chukovsky's Stolen Sun, the author argues that the Soviet bear's role is, by making nature possible again, to bring new humanity into visibility.

U. Stohler The function of the bear in Boris Polevoi's Story About A Real Man

Key words: bear, Russia, socialist realism, modernization, Boris Polevoi, Jack London, adventure stories, forest, pilot, wilderness, survival, Stalinism.

The article „The Function of the Bear in Boris Polevoi's Story about a Real Man“ by U. Stohler argues that the figure of the bear, as manifested in this Socialist Realist novel, on the one hand epitomizes the notion of wilderness that the Soviets' efforts to modernize the country tried to overcome, on the other hand it allegorises the disruption of the natural order that the Second World War inflicted on Russia. These functions of the symbol of the bear emerge when we contrast Polevoi's novel with Jack London's short story «Love of Live», by which it was probably heavily inspired. As numerous parallels between the two works suggest, Polevoi's novel may be regarded as a Russian version of London's well-known short story, written with the goal of developing a Soviet tradition of adventure stories: whereas London's main protagonist has to fight a wolf in order to survive in the wilderness, the life of Polevoi's leading character depends on his ability to kill a bear and to avoid transforming himself into a bear-like creature while at the same time maintaining some features typical for a Soviet fighter pilot.

M. Timofeev “Red” bear from the Bolsheviks’ country: An Essay

Key words: the «Soviet bear», the «Red bear», popular culture, sots art, visual representations

The essay deals with comparison of visual images of the bear in the Western and Soviet cultures. Meanwhile the Western caricatures and comics represented the bear as a terrible and fierce beast, the Soviet culture produced the images of peaceful and friendly bears (or more often of bear cubs). In the post-Cold war period the Soviet «Red bear» turns into a character of the pop-culture both in Russia and abroad.

L. Kouznetsova The Bear-Turnskin in the Russian cinema: transformation of the image

Key words: cinema, movie, bear, turnskin, werewolf, beast, human being

The article is devoted to the evolution of human–bear and bear–human image in the Russian cinema. A semiotic status of the bear in Soviet and Post-Soviet movies is as follows: the bear turns out to be a kind of human Doppelgänger, the main enemy and an embodiment of the non-human & uncanny. On the other hand, he marks a boundary between the human and the non-human, the nature and the social sphere, the moral and the immoral.

M. Voroshilova The image of Winnie-the-Pooh in contemporary Russian political caricature

Key words: Political caricature, visual precedency, image of the bear, Winnie-the-Pooh, Dmitry Medvedev

The article deals with uses of the image of Winnie-the-pooh in contemporary Russian political caricature. The caricaturists employ this image to represent «United Russia» and Dmitry Medvedev, the former Russian President. The author points out that popularity of Winnie-the-pooh’s image is caused by two reasons: first, that image has big precedency in Russian culture; second, importance of the image of a bear in political communication in Russia.