

THE ON-SCREEN IMAGE OF RADIO IN SOVIET NEWSREELS OF THE 1920–1930-S ՌԱԴԻՈՅԻ ԷԿՐԱՆԱՅԻՆ ՊԱՏԿԵՐԸ 1920–1930-ԱԿԱՆ ԹՎԱԿԱՆՆԵՐԻ ԽՈՐՀՐԴԱՅԻՆ ԿԻՆՈԽՐՈՆԻԿԱՅՈՒՄ

ЭКРАННЫЙ ОБРАЗ РАДИО В СОВЕТСКОЙ КИНОХРОНИКЕ 1920–1930-Х ГГ.

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Abstract – The article presents a scientific attempt to identify and analyze the features of coverage of the radio broadcasting topic (the active process of radiofication in the Soviet Union, the widespread movement of radio amateurs, private and collective listening to the radio by the country's population, the production of expensive radio equipment, visual and audiovisual demonstration of advanced achievements of science and technology, etc.) in the works of Soviet documentary cinema during 1920–1930-s. That is, the object of the undertaken study is radio and film journalism in general, the subject of the study is the features of the representation of radio on the documentary screen. The image of radio created on the documentary cinema screen is studied according to certain parameters (subject matter, key characters, etc.). The author also turns to the modern pue-studied concept of "remediation". The concept of remediation appeared in the digital age to study "new media". Theoretical understanding of the application of this concept in the perspective of retrospect becomes a certain methodological basis for studying the process of formation of domestic mass media in the period when radio and cinema were new communication media. This allows us to interpret the screen image of radio in Soviet newsreels of the 1920s and 1930s. Thus, the article presents the intermediate results of both a theoretical understanding of the concept of remediation based on the systematization of data from various scientific sources, and a quantitative analysis of archival materials of domestic newsreels, film essays and films.

Ամփոփում – Հոդվածում փորձ է արվում բացահայտելու և վերլուծելու ռադիոհեռարձակման թեմայի լուսաբանման առանձնահատկությունները (ռադիոֆիկացման ակտիվ գործընթաց խորհրդային Միությունում, ռադիոսիրողների լայնածավալ շարժում, երկրի բնակչության՝ մասնավոր և կոլեկտիվ ռադիոունկնդրում, թանկարժեք ռադիոսարքավորումների արտադրություն, գիտության և տեխնիկայի առաջադեմ նվաճումների տեսողական և տեսալսողական ցուցադրություններ և այլն) 1920–1930 թթ. ժամանակաշրջանի խորհրդային կինովավերագրության ստեղծագործություններում: Այսինքն՝ մեր հետազոտության առարկան են ռադիո- և կինոփոփոխությունների ամբողջությամբ, նաև ռադիոներկայացուցչության առանձնահատկությունների ուսումնասիրությունը: Հետազոտվում է վավերագրական կինոէկրանին ստեղծված ռադիոպատկերը՝ ելնելով որոշակի պարամետրերից (թեմատիկա, կարևոր հերոսներ և այլն): Հեղինակը անդրադառնում է նաև քիչ ուսումնասիրված «ռեմեդիացիա» հասկացությանը: Ռեմեդիացիայի հայեցակետն ի հայտ եկավ «նոր մեդիաների» ուսումնասիրության թվային դարաշրջանում: Տվյալ հայեցակարգի կիրառության տեսական իմաստավորումը հետադարձ ռակուրսով դառնում է հայրենական զանգվածային տեղեկատվության միջոցների մեթոդաբանական հիմքը այն ժամանակահատվածում, երբ ռադիոն և կինոն նոր հաղորդակցական մեդիա էին: Դա թույլ է տալիս մեկնաբանել 1920–1930-ական թթ. խորհրդային կինոխորհրդային էկրանային պատկերը: Այսպիսով, հոդվածում միջակա արդյունքները ներկայացվում են ինչպես *ռեմեդիացիա* հասկացության իմաստավորման տարբեր գիտական աղբյուրների տվյալների համակարգման, այնպես էլ հայրենական կինոհանդեսների, կինոակնարկների, կինոֆիլմերի քանակական վերլուծության հիման վրա:

Аннотация – Статья являет собой попытку выявить и проанализировать особенности освещения темы радиовещания (активного процесса радиофикации в Советском Союзе, широко распространявшегося движения радиолюбителей, частного и коллективного прослушивания радио населением страны, производства дорогостоящей радиоаппаратуры, визуальной и аудиовизуальной демонстрации передовых достижений науки и техники и т.д.) в произведениях советской кинодокументалистики периода 1920–1930-х гг. То есть объектом предпринятого исследования являются радио- и киножурналистика в целом, предметом исследования – особенности репрезентации радио на документальном экране. Изучается создававшийся на документальном киноэкране образ радио согласно определенным параметрам (тематика, ключевые герои и т.д.). Автор обращается также к современному малоизученному понятию «ремедиация». Концепция ремедиации появилась в цифровую эпоху для изучения «новых медиа». Теоретическое осмысление применения данной концепции в ракурсе ретроспективы становится некоей методологической основой изучения процесса становления отечественных средств массовой информации в период, когда радио и кино были новыми коммуникативными медиа. Это позволяет истолковать экранный образ радио в советской кинохронике 1920–1930-х гг. Таким образом, в статье представлены промежуточные результаты как теоретического осмысления понятия ремедиации на основе систематизации данных из различных научных источников, так и количественного анализа архивных материалов отечественных киножурналов, киноочерков и кинофильмов.

Keywords – newsreel, screen document, radio, radiofication, remediation.

Հիմնաբառեր – կինոխորհրդային, էկրանային վավերագիր, ռադիո, ռադիոֆիկացիա, ռեմեդիացիա:

Ключевые слова – кинохроника, экранный документ, радио, радиофикация, ремедиация.

Introduction

In the 1920s and 1930s, film recording of the social-class, intercultural and technological modernization of the Soviet Union was focused on confirming the chosen political course and socialist ideology, the advantages of progress in education, industry, economics and technology. In the "Directives on Cinematography" of January 17, 1922, V.I. Lenin emphasized that it was necessary "to pay special attention to the organization of cinemas in villages and in the East, where they are new and where our propaganda will therefore be especially successful", moreover, he introduces the "Leninist proportion" (Lenin 1970, 361), which determines the presence of ideological and patriotic episodes in each film show along with advertising.

The term "screen document", introduced by the famous film scholar and screenwriter S.V. Drobashenko, denoted a wide layer of screen culture, which includes newsreels and documentaries, united by one authorial idea – the desire to present in the frame a fact of meaningful reality, its true content, which distinguishes the documentary genre from all others. Documentary cinema includes a large-scale level of analysis and evaluation of facts, as well as the practical ability to realistically reflect them with the help of screen images. A documentary film fragment, limited by the frame, is a subjective model of the world, working according to the system "reality – author – screen image – viewer perception" (Prozhiko 2004, 43). There are many approaches to defining a "genre" in general. Doctor of Art Criticism G.S. Prozhiko believes that "a genre is a convention, an agreement on the meaning and coordination of signals, a commonality of structural and compositional features", and the main characteristics for defining a genre are "the nature of the object (what/who are we filming?); the specific purpose of the genre (what are we telling?); the degree/scale of conclusions/measure of typification, systematization; the nature of stylistic means (how do we show?); the way of perception on the part of the viewer (what rules do we play by?)" (Prozhiko 2004, 288). In addition, American film critic and theorist of documentary film Bill Nichols argues that genre is "a consequence of the historical development of cinema and the subjective attitude to the problem of the author himself (De"likamova 2019, 103). The film director adheres to an individual system of analysis of the reality around him, on which the genre of the film directly depends. The nature of newsreel documentary cinema is determined by the ideological agenda of Soviet newspapers and magazines, its defining feature is the display of the real practice of socialist and communist construction, which was associated with the technical progress of the early 20th century and the power of persuasion produced on illiterate viewers by the visualization of images. The fact that came to life on the screen took place in a single time and space for the viewer, which emphasized its visual authenticity, recreated thanks to the elements of cinema art: the technique of antithesis, changing shooting angles, editing, the semantic content of phrases, the relationship between light and shadow, staging and archetypal plots. Dziga Vertov, an outstanding Soviet film director and one of the founders of

documentary filmmaking in the country, noted the recording of documents of the socialist offensive of the five-year plan and the monopoly of newsreels in persuasion as the only way to develop social cinematography: "instead of surrogates of life (theatrical performance, film drama, etc.) we introduce into the consciousness of workers carefully selected, recorded and organized facts (large and small) both from the lives of the workers themselves and from the lives of their class enemies" (Vertov 1966, 82). D. Vertov contrasted documentary, film reality recorded in the moment with traditional cinema, based on the adaptation of literary devices to the screen – he showed ordinary people busy with their daily affairs, and not actors working in the scenery. In the 1920–1930s. Russian cinema satisfied the mass audience's need for spiritual enrichment and the search for socio-political guidelines, while possessing a modest arsenal of visual and figurative forms. According to Doctor of Historical Sciences T.M. Goryaeva, "the substitution of moral foundations in understanding the essence of professional ethics of journalists with the principles of "party spirit of the press and literature" determined the functions and character of Soviet mass media" (Goryaeva 2000, 9), that is, the government's attention was primarily focused on the activities and content of the media of that period, because it was thanks to the actively implemented radio broadcasting and cinematography system on the territory of the USSR that the idealistic image of socialism being built, the industrialization of the 1930s, outstanding workers of collective farms and industrial enterprises, role models that every resident of the country had to follow, was formed.

One of the main themes of the screen newsreels of that time was the process of radioification of the country. The cinematic image of radio during the NEP and industrialization is interesting both from the point of view of the modern viewer and from the point of view of a contemporary of the events under consideration, in whose minds the image of radio was formed under the influence of propaganda and special techniques of documentary filmmaking.

Remediation as a renovation of media in the 1920s–1930s

Defining the essence of the modern concept of remediation allows us to correctly interpret any image created within the framework of a particular media structure, which includes both radio and cinema. Remediation is a "re-mediation" in the reflection of reality, in which one medium (from the Latin *medium*; "middle", "intermediary") is rethought or transformed in another, that is, translation from the language of one media to the language of another (the transition from "old" media to "new") (Bolter, Grusin 2000, 119). According to Jacques Derrida, an expert in modern philosophy, remediation strives for mimesis – the production in the perceiving consciousness of a sense of recognition of any similarity between the object being studied and its previous version, if any: "what was created 'not by hand' (for example, by nature itself) can be remediated in such a way that it is impossible to detect the difference" (Zagidullina 2020, 31). An important feature of mimesis is the

doubling of the world through imitation (imitation of a genuine phenomenon). Remediation can also be considered the initial stage of development of any "new" media, which is essentially a descendant of previous types, which has absorbed their basic characteristics. In their book *Remediation*, theorists Jay David Bolter and Richard Grusin note that the work of the media is built on two opposite, yet complementary actions: the dissolution of the medium itself in the effect produced (immediacy, directness in the literal sense of the word – the disappearance of the means of communication), on the one hand, and oversaturation with media (hypermediacy), the obviousness of that very artificiality and at the same time skill – on the other (Bolter, Grusin 2000, 145).

By the process of remediation in the USSR of the 1920s we can understand the transition from print journalism to audio and then audiovisual, in which the written word is replaced by the spoken word, and the immersion of listeners and viewers in the emotional experience of a story heard on the radio or an image seen on the screen becomes the determining factor in the successful impact on their minds. As Professor L.Yu. notes, Malkova, "The chronicle film image, even in silent form, was not without interpretation – the functions of the future television commentator were, as it were, distributed between the newspaper, radio and the viewers themselves. And this living interpretation was a significant fact of public life, anticipated its transfer to the screen, required its own screen reflection" (Malkova 2001, 73). The emerging mass media – radio and documentary cinema, and, in fact, modernized thanks to scientific and technical progress at the beginning of the 20th century, varieties of the updated structure of the press, create an innovative model of the image, which the consumer is able to read with the help of such senses as hearing and sight. This fundamentally expands the possibilities of the authors of radio broadcasts and films to program the population for any agenda, being confident that it will perceive it as the creators need. In many ways, this occurs due to the emergence of psycho-emotional and sensory aspects formed in optimized technical conditions.

Radio in the thematic series of screen works

Each screen work is created and exists in a certain genre (Prozhiko 2004, 288), we will highlight the predominant ones: a film – photographic images arranged in a certain sequence and shot at a certain frequency on film (until the end of the 1930s, black and white, since cinema was "silent") using a movie camera, and intended for projection (with the same frequency) onto a screen; a newsreel – a short film containing individual episodes, scenes reflecting current life (Evgenyeva 1999, 49) and a film essay – a genre of television journalism created on the basis of a literary script, which is based on real events and facts (shooting materials on negative film, parallel audio recording, editing and synchronization of the sound image).

Surviving video materials from the period of the 1920–1930s. allow us to highlight several of the most common scenes related to the main topic – the radioifica-

tion of the USSR during the New Economic Policy (NEP) and industrialization of the 1930s: collective listening to the radio, the creation of radio stations and antennas, tuning and designing radio receivers, radio communication sessions, the process of radio recording, the sale of radio equipment, detailed shots of loudspeakers.

The main characters of the video materials are peasants, workers of collective farms, factories and plants, miners, pioneers, mechanics, radio operators, sellers and technicians – the proletariat and the peasantry. Typical locations include industrial enterprises, collective farms, villages, metropolitan areas, rural areas and regions, mines, shops, libraries, cinemas, a hippodrome, and workrooms. Visual accents in the film materials are placed in such a way as to demonstrate symbols of radiofication, electrification and industrialization of the country: radio stations, antennas, wires, printing presses, loudspeakers, tractors, buses, machines in production, a film projector, trains, light bulbs, radio receivers, sports horizontal bars, etc. Thus, in the film essay "Tiksi Bay" (1937) (Khakhanova 1937), a fragment is dedicated to the polar radio station and its workers, in particular the radio operator Vasya Kolobrodov, who, thanks to his work at the radio station, remained for the third "wintering" in the Arctic, the "winterers" do not feel isolated thanks to the work of the radio station: "the radio station connects them with the whole world – broadcasts the voiceover (4:13-5:28). When watching the film "Three Heroines" (1938), the viewer can observe the process of radio communication: the crew of the Rodina aircraft communicate with their relatives on the radio. The issue of "Cooperative Magazine No. 12" (1930) in the second episode demonstrates radio installation in the village of Krasnoye in the Kostroma region: they equip a broadcasting unit, install a loudspeaker, while collective farmers listen to the radio at home, and radio receivers are sold in the rural cooperative. Scenes of collective and family listening to radio broadcasts in a collective farm, village, or aul are present in such screen works as "On the Leninist Path" (2 parts, 1929) (Kopalin, 1929), "For the Socialist Village No. 6/24" (1931) (Zhuravlev, 1931), "Sovkinozhurnal" (fragments 1920–1929) (Sovkinozhurnal, 1920–1929), etc. The sincere involvement of the population in the process of radiofication relates to one of the main themes of stories about the formation of such a type of mass media as radio. Episodes of the construction of radio stations and antennas, adjustment of radio equipment, installation of loudspeakers, the work process of radio operators correspond to the theme of practical electrification and radiofication. Footage of people communicating with each other on the radio, and trading in radio-technical goods, is subordinated to the task of covering the processes of radio recording and the high demand of buyers for radio equipment. We will also note the topic of amateur radio as a hobby associated with the design and modification of radio and electronic devices.

Documentary films provide a visual representation of the media image of radio in cinematography at the dawn of its formation against the background of the covered process of radiofication in the territory of the Soviet Union in the 1920–1930s.

The creators of films (D. Vertov and others) adhered to communist ideology and the current political agenda, embodying the advanced achievements of science and technology in the film image of radio. Radio appeared in houses, apartments, on city streets, at factories and plants, on collective farms, and the power of the disembodied voice impressed poorly or completely uneducated peasants and proletarians, children. The positive perception of the new type of media by the population was influenced by the demonstration on the screen of close-ups of the enthusiastic and enchanted faces of radio station builders, radio operators, radio listeners (through headphones or loudspeakers). Episodes with private or collective listening to the radio attract attention: peasants gathered in villages in reading huts to listen to news, educational or entertainment radio broadcasts. Despite the high cost of equipment, people crowded into stores for scarce radio equipment so that the whole family could listen to the miracle of technical thought from the receiver. Radio station workers

Conclusions

The screen image of radio in newsreels of the 1920–1930s confirms that radio became a source of a certain way of thinking and behavior, a "supervisor" of all spheres of human activity in the state. The radio broadcasting system reunited families with each other, gathering all relatives around the table with a radio receiver, united workers' cooperatives, armies, cities and even countries thanks to the latest technical capabilities of that time to transmit audio information over hundreds of kilometers. Radio in the second decade of the 20th century can be characterized as the information "veins" of the USSR, thanks to which the state developed in the ideological, technical, socio-political and information context as a single organism.

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