



电影艺术问题论文集

The Symposium of The Problems in Movie And Art

R·尤列涅夫【前苏联】编

徐 胜 万 新 张晨恺 曲 衍 译
王文修 孔文龙 柏 慧 霍 尧

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Part One

Mayakovsky and the Movie

B. Hovorostsky

October 15, 1927, when the Soviet film artists are engaged in sharp, tense struggle, Mayakovsky attended the All-Russian Photographic Stock Company's policy discussions, and criticized the serious shortcomings in the work of this organization existed. At the time, he was on his peculiar fate of Soviet art and culture of responsibility, and declared: "People say, Hey, you see, Mayakovsky is a poet, So let him sit on a small bench go his poetry I spit that I am a poet. I am not a poet. First of all, I use my pen - please pay attention - use my own pens work for today and the immediate reality and its leader - The Soviet government and Party."

"I want to let my own language to convey those ideas today. As I regarded, film can enjoy for millions of people, I will departed my talent on poetry to film. Because fundamentally speaking, playwrighting and poets are actually the same. "

These famous words entirely came from the artist with his deep sense of responsibility to the people, the motherland and Communist Party. Also they came from the artist's hope to engaged himself in the progressive the Soviet union to film career. As a revolutionary poet working for the revolution, Mayakovsky had to use the utmost possibility of film in the innovation of the grand work.

This explains that why Mayakovsky, in their initial period, especially in the Soviet time, has such a strong interest in the film. He participated in the fierce struggle in the film front actively, created film script, attended the seminar, and published poets to discuss the film art urgently, Even work as an actor, directly attend to the film work.

The initial time of the contact between Mayakovsky and film is before the Revolution, that also is his early years in activities. Mayakovsky recalls for his early script written preface in 1927, and said:"His first film screenplay ("The Fame") in 1913 was written for P. Bill's Film Production Company." and according to the poet's memory, after a representative of the company in the finished reading his screenplay carefully and said with disappointment: 'nonsense'.

"I went home with shame, - Mayakovsky mockery admitted - and teared the script. But later, people saw the film that used this script on stage in the Volga area. It can be seen that people listen to the script much more carefully than I thought. "

About this film's screenplay, in addition to the author himself's words as a few lines of text that mentioned above, We simply know nothing about that. However, this film screenplay itself can prove this kind of interest that evoked in the mind of young Mayakovsky . This interest can also be confirmed from the following things inside: Mayakovsky 's original articles which discussed of the arts - discussed the mutual relations of theater and film - are all published in the 1913 "film magazine."

It is important to notice that since the first few days of Soviet Nation existence, Mayakovsky was contributing to the young Soviet film life. In 1918, he attended the education of the people's committee of modeling art committee meetings twice, and speak the words, to talk about film commission and film department activities. The speech expresses Mayakovsky a series of suggestions about development of new revolutionary qualities. These are ideas in his shorthand records, we can found in essays and poems. In the Soviet time, Mayakovsky began to do some actual work in as both a film playwright, and an actor. At the same time, his interest in the special possibility of film art did not weakened, but strengthened.

In 1918, the poet wrote the film scripts, and acted in the film "Not Born For Money," "Lady and the Rogue"

and "A Female Dancer Shackled by The Movie". In 1920, according to Mayakovsky's film script, he made the promotional video, "Going to The Front". In 1922, Mayakovsky wrote a film script "Bens No. 22". But now this script has only a few fragments left behind. The year 1926 and 1927 is Mayakovsky's particularly tense periods as the film is the work of the playwright. In this two years, he created a set of various film script: "Children" "The Elephant and The Match", "The Heart of Film", "Hello? ", " The Story of A Pistol ", and " Forget the Fireplace " and so on.

During this period, the All-Ukrainian Photographic And Film Commission was consigned by the Jewish Laborers' Authority Planning Association to set the literary and education film "Jew on earth." and film with the theme of British imperialist who seize Iranian oil -"The Engineer Duke Alsey" ("A Story of A sheepskin"), Mayakovsky took part in this two movie's film script.

Can this list prove the scale of Mayakovsky's work in the aspects of the film? He tried to let the masses of the people to become his audience. He was aware of his rights and obligations, thus made him invested in the field of film art bravely.

Mayakovsky's ideas and principles of aesthetics determine the unique structure of his film script.

These principles about the film's development are also reflected in his remarks, and naturally linked to his entire poetic principles organically. And this is very significant.

In the creation of film scripts, the same as the creation of stage plays, Mayakovsky raised sharp questions and theory with highly ideological, theoretical and political commentary. He himself is a famous representative of this theory.

What most significantly occupied in Mayakovsky's dramatic creation (which also includes film script writing) is satirical comedy style works. Mayakovsky's experience of comedy screenplay is also of important till today. Because today, before Soviet comedy creation task is so great and important. Because today, viewers are exhausted to have more resistance to this style of film works to appear.

What the film playwright Mayakovsky maintained is the art contacted to the most significant contemporary political tasks. This art permeated with Soviet patriotism, which has a tendency to opening, and can fully use various forms. While performing the principles of socialist realism in their own creations, Mayakovsky is very aware that Soviet art is not gray, monotonous, naturalistic succumb and without personality. This determines that the thought of Mayakovsky was obvious ideological, glorious, and can maximize the use of his thought to fight for the utmost possibilities of films. During this struggle, the poet work as his main areas - poetry , is our contemporaries.

"Mayakovsky and film", this is a very broad topic. It is far beyond the scope of Mayakovsky's direct participation in the establishment of Soviet film industry. Mayakovsky and all of his artworks owns a huge impact to the advancement of Soviet film art. This article does not intend to elaborate such a big topic, because if we want to do so, we must make a series of investigations and studies. And such a study must be collaborated with researcher of Mayakovsky's poetic heritage and the experts of Soviet film history . Issues involved in this paper is very limited - only intend to explore several film work which Mayakovsky actually took part in and several aspects of the work.

Until today, Mayakovsky's activities in this regard have not been summed up to study, although here exists a series of valuable books include important facts and materials makes this research work become easier.

In 1913, people discussed the questions especially warmly and pointedly about the film and its significance status in social life, the relationship between film and the theater, and if the film, which has just been born for a few years and was in its initial times, belongs to the art. Life itself forces people to raise and discuss these issues with tensions, because the impact of film is getting bigger, many people think that film is threat to the stagecraft.

In March 16, 1913, one of decadent aesthetics representatives U. Ahernwald made a public lecture in Moscow, which caused a large debate. All the substance of the lecture can be seen in its title - "The Denial of Drama ". Mayakovsky expressed his unique view of the new wave of controversy caused by a lecture. These articles can be seen in the magazine "film magazine" in July 27, August 24 and September 18, 1913 . In these articles, the young author who just began his literary activities. Blazing with all his youthful enthusiasm, his eloquence, Mayakovsky

plunge into the coming debate of the fate of drama and modern development of the film and its dependency issues and so on.

It is notably that Mayakovsky performed in the first one of these articles("theater, film, futurism") ,the article are specially published in technically film magazine. In the performance of this satisfactory, while Mayakovsky clearly, emphatically explained his opposition faction towards Symbolist aesthetics and decadent aesthetics' advice. He made a comparison between specialized technically movie magazines and Aestheticism movie magazines such as "Apollo" and "Mask".

In Mayakovsky's early years' articles that concerned about issues in the the movie and theater, we can easily find some of his arguments is very similar to the claim of Futurism, but this is wrong. However, these early articles' basic tendencies is to fight for the art that is progress, and close to the people, and closely linked to our life.

The passion of the articles that Mayakovsky wrote in 1913, firstly, is the affirmation of the art. The necessity of art depends on the needs of society. Mayakovsky claiming that, in order to prove his point, he proposed the issue about "exactly and scientifically to explore the relationship between art and life". Art arguments that art and life is inseparable took the center place in the poet's aesthetic views. This argument also explains the poet's attitude to theater and film, and his ability to solve the problem of social functions and characteristics of art.

Mayakovsky wrote: "..... If the division creates this particular group of art workers; If, for example, the artist is no longer to carefully describe 'the beauty look of the drunken ' but embrace the art that walk through the majority of the masses, then, the artist should respond to the community: Under what conditions, his work can be transformed from the necessary of the individual towards the things which is useful to social." From this point, Mayakovsky also studied the role of the theater and film in social life, their right to be existed, and the impact of the development and popularity of the movie to the theater and some other issues.

Mayakovsky's conclusion is obviously different from the pessimistic conclusion of those Decadent Aesthetic representatives. Decadent aesthetic representatives announced the death of drama. On the contrary, Mayakovsky has established a new prosperity prospect of drama art in his own articles. For him, this vision is not linked to these or those formally innovation and experiment, but firstly linked to the strong denial to describe "the trivial feelings of those people who departed from life", and was linked to the vast space of real people's art. This kind of art has not the slightest similarities with any "neurasthenia" . Mayakovsky claim his harness towards "to use color, verse and footlights to nurture neurasthenia" in his first article discussed about movie and drama in his early years.

Before the revolution, aesthetic representatives in theatrical circle, usually regarded the appear ance of film as a threat to the existence of drama. They put "movie" and "drama" into two mutually exclusive, mutually hostile elements. There is an example. One of the opponents wrote an important article in the year when Kameni Theatre was established before the revolution. The Theatre is the representation of Decadent art. In this articles, he talked about drama, just like a mysterious universal anesthetic, it can transform the reality into "a fairy tale", and can make the audience come out from the present and go into the world of fantasy.

Critics who propaganda decadent ideology endorsed such a declaration, their perception is mechanical-like and lack of personality, which seems to be the nature of the film itself. But Mayakovsky took another perspective to evaluate the possibility of the film. He raised the problem of the status of the film, the interrelationship between film and drama, to confront those false statement, and directly oppose to them.

Mayakovsky's comments about theater pre-revolutionary era which he lived is full of intense discontent against the situation of drama, and full of the protest spirit against to the naturalistic aesthetic theory. But at the same time, Mayakovsky put the certain of movie as a huge social and cultural mission with this protest together. In accordance with the views of Mayakovsky, the film is indeed a threat to the drama, but far from all kinds of drama, even not generally a threat towards a special genre of art of drama. Since the appearance of the movie, since the majority of the audience get learn off it, according to Mayakovsky's opinion, the film accelerate social progress, but can not prove the death of the theater. Meanwhile the movie were paving the new way of the theater in the future .

He took the movie relative to the purposes of the phenomenon in real life which is just a kind of chasing to photography style and naturalism copy, thus inevitably made the drama fall into a situation of conflict. "The essence of art by an actor is wealth to the action, but he was bound to the dead background and scenery props, but the movie that is strict to record the activities of the real thing can be eliminated such sharp contradictions. "

Of course, at that time, Mayakovsky's view is that the movie has limitations. His views are contradictory in many ways. As Mayakovsky seen in the movie, the first is the technical achievements of the film, it can use the incredible integrity and accuracy to record the "real action".

"Well, even if somebody can use 20 horses in the old opera, but who can (if you want to behave the true world) put the terrible flash cloud-capped skyscraper or a car onto the stage," - Mayakovsky wrote in his second articles. This article has a very typical which itself shows the poet's ideological tendencies in it - "Use movie to destroy the drama arts as a regeneration labeled of 'drama' ". In answering this question, Mayakovsky predicted, the movie machine will quietly approached to the theater, by means of cameras, "in ten feet of linen, they can exhibit as 'real' as the size of the ocean, and can exhibit a city with millions of people's movement. "

What is important is that Mayakovsky never put the role and significance of the actors and artists against film's progress.

Still in the early development of the film, Mayakovsky pointed out that the movie has those excellent means to copy the stage' masters' brilliant performance at the time. Nowadays, all the power of these methods is particularly clear to shows out, so we are able to correctly determine Mayakovsky 's predictability. As he wrote in 1913 : " ... if you need sophisticated performers, then under the situation when thousands of feet of film can copy every moment accurately of actors and the amazing performance down, why in addition to the talented actor, we also have to assign the roles to mediocre actors, and send hundreds of live, but without any talents' actors out to other provinces ? Actors are leaders, which movies squeezed out are just ordinary stage actors, although the movie is just a copy machine, but it contains a huge creative moments. " Although his assessment of this movie is one-sided , the insights that actors have major and special responsibility in the movie, it is very meaningful.

Mayakovsky was envisioned as early as the prospects in front of the movie will be expanded, he knows clearly that some unique means of expression and some important functions of the film exists, these methods do not depend on the drama and are not directly linked to the drama.

While Mayakovsky stressed the importance of the possibility of the film, he mentioned that, in 1913 in St. Petersburg, exhibited Edison's films endoscopic - an early and very original combination of animation and sound.

From the point of view of Mayakovsky, movie picture and sound's combination and integration of language will undoubtedly strengthen the status of the "big dumb", this is because it will no longer be dumb, and this combination will not make theater arts tend to destruction. This can be seen very clearly from the context of Mayakovsky's articles.

On this issue, opinions by Mayakovsky and Decadent comment that held by representatives of Decadent antithetical is opposite. They regarded films as an unlawful infringement in the field of drama, as if it is extremely harmful to drama and film as well. For example, Leonid Andreev's opinion, it is able to represent this idea. He published his anthology in early 1914 in "Wild Rose" Publishing House. There is a letter called "A Letter About The Drama" (the date of this letter is October 1913), in which, referring to Edison's film mirrors once, he wrote:"..... people are very surprised when the first time they saw the movie full of energy and can laugh and talk; there rings restless anxiety voices on newspaper, which predicted the drama's destruction. I can not share the ecstasy raising by this talking 'shadow play': Speak - is its weakness, not strength, Speak only destroy the 'movie' and its unique artistic path, it leads the film to the inherited and wrong road

In Mayakovsky's early-write articles, clearly shows his hostile views against the opinions that is vulgar, Bourgeois, and belittle the role of the movie. This attitude, for example, is clearly manifested in the concept of his popular movie, "The idea of happiness healthy holders" inherent sarcasm and ridicule: "Yes, I know, if we spend fifteen or forty-five kopecks into the cinema, initially it is dark, and then the crowd will run up trembling in waltz's accompaniment. "Is easy to see here is a direct means of course the movie was filmed.

As Mayakovsky wrote in his articles in 1913, he predicted that the film has a huge role in the cultural history

of art in general, but at this time, he did not recognize the significance of independent cinema art. At that time, he, at first, just regard the movie as purely technical production. For example, in the article "Use 'Movie' to Destroy the Drama", Mayakovsky compared film with such inventions as phonograph and photographic, as he talked about the movie as an efficient use machine to get instead of manual labor in the field of art.

In the article "The Attitude of The Modern Drama And Films towards Art", Mayakovsky put it easier, when he was asked whether the film could become an independent art, the poet replied in the negative, and provide proof of his answer: "Only the artist can find art images from real life, the film can only replicate his image in success or failure. This is why I do not object, or I can not object to it appearance. Film and Art - these are different type of phenomenon.

"Art gives people a noble image, but the movie, like the printing press printed books, copies these images and put them thrown into the most remote parts of the world. It can not become a special form of art, but it is also unusually absurd to destroy it, just as to destroy the typewriters and the telescopes

As these people thought, they do not recognize the film as an independent art has a lofty sense of meaning, they only recognize the movie is the image the art as a replicator. In these absolute statements, there obviously existed some opinions that are conflict to Mayakovsky's attitude that the movie has special performance with methods and perspectives. In fact, Mayakovsky emphasized that movie can exhibit on the ten -foot linen as "real" as the size of the ocean, also it can show a movement of millions of people of the city, he pointed out a road that the movie can be equipped with a kind of a means of expression and independent art forms that reflect life. It's worth noting that, when he was proposed such problem that "if movie can give people a sense of beauty to enjoy ", Mayakovsky replied in affirmative - "Yes ."

But the poet was wrong, he did not put the film as an independent art. However, despite the error is extremely obvious, but it is not a significance decision. Later, Mayakovsky managed to overcome this mistake, he admitted that movie has a very unique and very important artistic significance. This is not only reflected in some of the articles' declaration, but also directly on his attendance in the creation of the film work .

If we say, Mayakovsky wrote articles in 1913 is only just touch the issue of the film, and he became a "movie actor" is also an occasionally experience and does not have any serious sense of the word in the same year, then, in the great future of The October Socialist Revolution, he began to start his planned and systematic work in field of film industry. this shift is entirely decided by new conditions and requirements, that is to say to make movies become a powerful tool for the masses to carry out ideological education and aesthetic education.

However, to some extent, this change of Mayakovsky in articles before the revolution has already existed, also those articles put forward his idea ready to the change. Among these articles, the poet pointed out the film itself has the possibility, can produce significant social and cultural role.

During the first few months after the great The October Socialist Revolution, Mayakovsky claimed in his a series of articles and poems, and said: "only the art that can affect people's awareness, full people's feel, feel the need, and can be used to encourage people, can be called the art of the times. Only the art that struggle for the fruit of socialist revolution and was shined with the Communism thought of light belongs to the real people, and worthy to be the art in the revolutionary era."

In the revolutionary times, in the violent storms like living conditions, the interest to the movies began to recover in the body of the Mayakovsky. In pre-revolutionary times, he was certain that the artistic image of movie is no longer better than a "copy" of the role. In fact, in the first year after The October Socialist Revolution, Mayakovsky combined his poet, propaganda painter and playwright (early in the The first anniversary of the October Socialist Revolution, he has already completed "Religion Farce") with the great work, and participate in the construction of the young Soviet film work together.

In December 1918, Mayakovsky attended Petrograd's People's Commissariat of Education's Department of Plastic Art Committee who organize the conference about the issue of whether to set a Department of Movie twice. At the meeting on December the 5th, the Commission proposes to invite Mayakovsky to participate in the reorganization of the Department of Movie.

Mayakovsky made a speech. In his speech, he at first emphasized the significance of the right to adjust the

film production. Moreover, he said that we had to create a high degree of artistic quality of the film, otherwise, the film can not achieve its percent goals. In particular, the poet made a reservations statement that in front of the movie, "In addition to the subject of art, there is a huge educational mission."

Mayakovsky actively participate in the work in the Department of People's Commissariat of Education and the Department of Plastic Art. This sector is the leader to set the policy of Soviet Arts in terms of art and film and so on, he attacked sharply and seriously to the despicable shameless of dominant Bourgeois in the movie, as well as the connivance towards the general public interest. He strongly opposed the phenomenon lack of principle and idea in the movie, because this will damage the art of the film. He claimed, "In addition to mechanical performance and actions of figures, there is no more purpose in modern film, as well as no interest in it." He believes this is an important reason that "art design has still not reach to a completely inferior level".

In 1918, as we all know, is still the heyday of private film production company. The nationalization of Film Industry was later signed by Lenin in 1919, according to Law implementation. Naturally, the impact on the conditions that use what forms or methods of to change these film production company's activities, has the great practical significance.

When answering about the questions about seeking the most appropriate and most effective road to impact these film production company, Mayakovsky, in the Department of Plastic Art Committee meeting, also talked about, and called (in his words) a vulgar terrible war in the field of film.

At that time, the leadership of the film career is The Film Commission. It was founded in March 1918, at the same year in May led by to the Department of People's Education Ministry Commissariat. Its responsibility is to oversee the activities of film production companies, review the contents of rented films, movie posters and advertisements. In order to improve the ideological and artistic level of the film set, Mayakovsky, in his articles, strongly advocated the strengthening of the Department of Plastic Art (In The Film Commission's help) on the film production business. Mayakovsky said: "My specific recommendations are (as follows): require Department of Movie (Moscow) to allow Department of Plastic Art to film a number of movie per year, and let the Delegates of The Film Commission participate in the review and comment of the artistic quality of the film. As we all know, some of the film is totally intolerable nowadays, and these things simply can not be published. The status of art of movie is not very good." According to Mayakovsky meaning, Department of Plastic Art have to filmed a number of movie, and must participate in all organizations of the work in The Film Commission, to participate in the "work of the sector with all the colors of art, to participate comments matters in film, advertisement, stage play, and so on."

At the meeting in December the 12th, 1918, Mayakovsky highlighted the work to create screenplay, he thought of it as the most important aspects of film production organization. He proposed to organize a special literary committee to accept the leadership of the work to write screenplay.

Soon, as the nationalization of the film career, the problem Mayakovsky particular paid attention to no longer existed with a more broad-based solution to the country. People's Commissariat of Education strengthen the influence on film production in many organizational and material and ideological aspects. The issue that the poet concerned which aroused at Department of Plastic Art in the Commission has become a living reality, it determines the rise and growth of the film career of the young Soviet Union in many ways.

It's worth noting that, before the nationalization in 1918, when the movie career is still under the decisive influence of private sectors, Mayakovsky had tried to intervene directly on the film crew's work. Undoubtedly, this intervention is also belongs to poet's great interest to the possibility of the film art, and want to against those vulgar taste from those films in private film studio.

In 1918, Mayakovsky actively participate in the creation of the screenplay and the crew work of film based on these screenplay.

During the adaptation of two screenplays - Jack. Moscow's novel "Martin. Eden"'s adaptation (According to the screenplay set a film called: "Not Born for Money") and Edemondo De Amicis's novel "Workers' Female Teacher"'s adaptation (film called "The Lady And The Rogue"), Mayakovsky made a very serious evaluation in the foreword of his screenplay, claimed that they are nothing but "sentimental cliches." Such evaluation was made

apparently because as the film was setting, Mayakovsky treats the principles and the structure of film with limit. But the main reason due to the filming process, just as Mayakovsky said that in this preface, "The director, actors and others made everything, so as the film lost any interesting elements."

The screenplay "Not Born for Money", like film itself, was not preserved. According to the one participant's memory of the screenplay, the novel "Martin Eden" as to Mayakovsky is the starting point for creation completely independent. Based on what we know about the "Not film Born for Money" from these limited material, we can make fully convincing judgment.

Mayakovsky put the plot of the novel transplanted into the soil of Russia art, and let the protagonist, worker Ivanov, became a famous poet. The central theme of the play is the fate of the artist and his conflict under the conditions of bourgeois society. What occupies an important position in the development of this conflict is the theme of love that was destroyed by the forces of wealth. However, Mayakovsky did not limited to this point.

In the 1918 "Screen World" magazine, Mayakovsky published a mine, he says that Jack. Moscow's "tall, powerful Eden is damaged by the crying the outcome." According to this article, what opposed to this Eden is"..... Mayakovsky created Ivanov, who is still named Eden, but was not destructed by the pressure of pouring gold."

Mayakovsky acted Ivanov in the film, who did not like Jack. Moscow's protagonist, suicide to end his life, but pretended to commit suicide, and again become a worker instead after he had lost confidence in the future in the world of bourgeois ordinary citizens.

The screenplay of the film "The Lady And The Rogue", strictly speaking, did not exist. Mayakovsky just make a mark in the original Edemondo De Amicis's novel, and then write a daily shooting script based on these size for each shoot. A young worker lad - "rogue" fell in love with a "Miss" - adult female school teachers, under the influence of this love, he made a fundamental change, finally, in order to defend the honor of female teachers , he died in the fighting, such a story, at the time when turning it into a film, the interesting and vast possibilities naturally are not available. However, some of the tactics used by Mayakovsky is unusual. For example, when in trying to convey the maximum expression full of warm and pure love of the protagonist's mental state, Mayakovsky exhibits, when walking in the park, "rogue" feel that every tree stand a female teachers behind; When he sat in a small restaurant, he felt she way through the small tables.

The main significance of this film to be preserved intactly, naturally because Mayakovsky himself acted as a "rogue" character to participate in a film's work.

The photographer who took part in shooting the film was E. O. Stravinsky. He proved out that Mayakovsky also designed for himself all the clothing of the role - open-collar shirt, jacket, crumpled hat. Stravinsky noted, Mayakovsky himself admits the role of the traitor is his favorite. "This role was clearly satisfied his mind."

Mayakovsky achieved an amazing credibility in the life behavior of the protagonist, despite the technical conditions of the movie is very limited at the time. We know that the condition often makes even very experienced professional actors feel binding their hands, and always give their performances bring a taste of unnatural.

When looking at those in the film today (even not to mention the film shot before the revolution), we can always found out, in the heart, even tragic of the film, there come some ridiculous undesirable act with confusion, funny gesture and action figures of the rapid transformation, all of this made us could not help but laughing, thus the impression to the film was destructed although the director and actors to create it hard. However, in what we see Mayakovsky as a "rogue" the camera angle, there was little shortcoming caused by the disadvantage of film and the old fashion of film screening technology.

We can see the natural, open and confident gesture, very true and calm concentration with full of rhythm.

Character design by Mayakovsky is realistic. In this regard we can not help but think of K. H. Chukovskij who gave us that famous sentence. He said , H. E. Repin - a sketch artist had such famous comment towards Mayakovsky: "The most solid realists who do not leave a step from physical , but be able to grasp the character like a devil."

As the plot of Edemondo De Amicis's novella, has been moved into Russia's living environment through the film. The young worker's unstable character from the small towns in the county has been acted very convincing by Mayakovsky. Viewers did not need any explanation or subtitle but understand everything, The young people, as

the saying goes, had not find himself, he has a strong dissatisfied feeling around himself, so he started anarchist rampage to vent his strength.

On the way he met a young girl with no one to protect - the sincere love of this female teacher, absolutely take the possession of him. Initially, this feeling frightened the woman protagonist, she can not understand the character of the protagonist immediately. The outcome of the play when Woman teacher, and dying "rogue " met played very well. In these shots, the movie use close-up that was very rare in that time is expressive, Thus, what appeared in front of us is an face unwilling to yield to the death filled with sublime expression- Mayakovsky 's face.

Of course, precisely because Mayakovsky's attendance in the film's shooting, the film overcome the kind of sentimental mood in many ways. This mood is caused by the plot of the novel itself. Theme of love- bold, bright, that make the protagonist even higher in spiritual realm, the theme of love, flew rigorous and reasonable in the film, thereby avoiding some unnecessary farce ingredients.

After the film "The Lady And The Rogue" went onto the screen, there came out an commentary, which specially wrote, Mayakovsky "live a good impression, he is hopeful to be a very good film actor."

The most interesting is, Mayakovsky himself emphasized in the preface to his collection of plays in the film is the screenplay of the film "The Woman Dancer Tied by Film". The script is now retained only a certain piece. The screenplay is a completely ingenious work. About it, Mayakovsky wrote: "After I had been familiar to film technology, I wrote a screenplay, it can be put together with my literary innovations. However, the "Neptune" (ie private "Neptune" Film Company, it had shot two film before) made this screenplay "ugly, and made people blush".

In the movie "The Woman Dancer Tied by Film", we can certainly feel some similar place in the screenplay "Not Born for Money". But their behavior became even more expanded and vast, and more unique.

He put the fantasy and reality intertwined uniquely. In Mayakovsky opinion, it is not only very interesting, but also very typical. This interwoven determines the entire plot and structure of the film. This combination, as Mayakovsky usually made, is essentially reasonable and extremely justified. It is just like a metaphor, poetry, that is understanding and visible, However, this kind of metaphor is vivid, full of huge-image contents.

For example, in the screenplay "The Woman Dancer Tied by Film", we can see that betweenan elegant-dressed man and an artist launched an unique and desperate duel. This artist obsessed the woman protagonist in the film "The Movie The Heart", who walks down from the screen, step into the vivid real-world. The woman dancer, he received the ideal from her. And the man who dressed elegant, with a little mustache, he not only like "Hoffman's a character, but also like Mephistopheles".

This is the incarnation of Mayakovsky's old enemy- "the uncrowned lord of the heart" - that make love and art subject to the right of the cash of those powers. In the long poem "Human Being" (1916-1917), Mayakovsky lined such anger with hot satiric, it outlines the general appearance of such kind of people.

Here
Lived
The master of all beings --
This is my enemy,
My invincible enemy.
In his fine silk decorated with the most tender little peas.
And lovely stripes on modern trousers.
Tie,
Surprisingly gorgeous,
From the bear neck
Snaking down through the big ball belly.

In the screenplay "The Woman Dancer Tied by Film", the woman dancer who made the artist fascinated, leave out from the movie's advertisement, and go approached to him.

"In the instant resurrection of the woman dancer , she disappeared from all the advertisement; and

disappeared from the wall, the advertisement cards from the people walking through the streets, and from the hands of readers. She also disappeared from the film. The film got into a chaos, and made the man who kept a little mustache mad." This is according to D. Brick's oral memory of the twists plot that turned down the film. The woman dancer escaped from the captivity. Prior to this escape, she is under the surrounding of the "king" of Western Europe and the United States' bourgeoisie movies. Among those people, there are Max Linder (Soviet Union), Asta Nielsen (Denmark) as well as other prestigious people in the film industry, the riding shepherds of North Russia, spies, and other movie characters... the artist brought the woman dancer back, he settled her in the suburbs houses. But when he is not in the house, the man who kept a style of mustache of Mephistopheles who surrounded by movie characters, got into the house, he wrapped her with the film, and let her melt in the film.

Even in the outline of the film, we can clearly see, Mayakovsky used purely unique lens of conversion, Montage interludes, mobile views and unexpected changes of the movie and so on, not only they are interesting in terms of the scenes, but can also help the development of the basic plot's entanglements, even to serve for the central idea of the film.

Later, Mayakovsky handled screenplay "The Woman Dancer Tied by Film". The poet rewrote it into another screenplay - "The Heart of The Movie", he added a series of new, ideologically and very substantial plot. These circumstances are in many ways greatly changed the original plan, and gave it a truly modern sense.

The experiment of the film conducted in 1918 is just the preparations Mayakovsky's innovation. He struggled as a fight for the progress of the Soviet film career. These experiments also with a trace of doubt and limits by the time and the condition. This is primarily because, these experiments were taken under the private film's production. At that time, the tendency of the film career's development was negative, that was linked with the private film's production. We can not estimate these experiments too positive, but we must see that they are sharply contrast to most of the film played on the screen in those days in many kind of ways.

We must not forget, in addition to the production of new, revolutionary-content film, many films were circumspect tried, at that time the basic film products, such as "The Woman Who Invent Love", "Love Is Insulted, Strangling And Shattered", "The Endless Song of Love", "The Deceived Eve" or simply "Eve", "Without Adam" and so on. The film had a direct link to the film industry before the revolution, they are decadent and false.

In 1918, Mayakovsky participate in the film that had no contact with the new, revolutionary reality. Certain aspects and guides of these film were similar to the pre-revolutionary film. No doubt Mayakovsky himself called these film "sentimental cliches". However, they are still in accordance with the degree of the performance of Mayakovsky, (Even it was true), and as usual, confront to the bourgeoisie movie. Of course, Mayakovsky participate in these film's crew, that could be said a merely and tentative fight on enemy territory. But Mayakovsky struggled with all his energy and purpose, and therefore reach the desired effect.

Mayakovsky himself as the main role actor participating in "The Lady And The Rogue" and "Not Born for Money" and some of these film work, the significance of these film had undoubtedly been decided, let alone he participated in a very innovative screenplay based on the poet's work the film "The Woman Dancer Tied by Film". His protagonist - whether is the "rogue", or the worker Ivanov who became a famous poet at last, - all direct opposite to the tradition of "Valentine" of those old-time films.

Mayakovsky completely plunged himself into the new Soviet movie career, he actively participated in the film work, and achieved great success.

In August the 27th, 1919, Lenin signed a decree. He put the leadership of the photography and film business and industry to the hand of People's Education Commission and transferred the management of the film department from the hand of bourgeois countries towards the hand of proletarian countries. This act should be regarded as the birth of the young Soviet movie art. Lenin had issued many instructions about the construction of the road of the young Soviet movie, and the content and direction of film work. He cared about the the film career's development, this is well-known to all of us.

The Communist Party put the film as a powerful means to carry out ideological education, and aesthetic education to the people, they also regarded film as an effective tool to convey the Communist ideology. Such arrangements of art films, science and educational films' production started, the task of such work was to struggle

against those bourgeois ideology of western countries get into the Soviet Union through the number of films from America, France, Germany, Italy and so on.

The soviets the film career, like other sectors in the Soviet Ministry of Culture and Arts, should obtain a leadership position in the race, to let the alien and vulgar works cast out from the screen, but we can never won the leadership and the thoughts of art by executive order or such method like this. The era of restoration of peace work and national economy began, then came the period of socialist industrialization. The Class Struggle in the country also reflected in the development of literature and art.

The Time of Recover of economy began, and then came the time of industrialism. In July the 1st, 1925, "Pravda" published an article from the Party Central Committee, called "The Party's Policy On Art And Literature". In this resolution, with the most important historical significance, argued that: "..... The Class Struggle did not stop in our country in general. Similarly, it did not stop in the front of literary." Through this document, the Communist Party raised an important task in front of literary and artistic activists, that is to win the ideological leadership of the proletarian culture and arts.

The articles of Mayakovsky seem to divide themselves into three groups; the early period from "The Fame" to "Not Born For Money" when he was using experimental techniques most self-consciously; the middle period in the early sixties when he concentrated more on the power of the individual's unconscious mind and produced two of his best movies, The "Lady and the Rogue"; and then the latest period which includes three movies, all written in the seventies, which Mayakovsky looks on as a trilogy and has suggested represent a sharp change of direction in relation to his earlier articles. In this chapter I intend to examine the movies in these three basic groups.

In time to celebrate the great The October Socialist Revolution's ten-years anniversary, the Soviet literature and art got a series of great results, these enriched the treasure trove of the Soviet classics articles.

These victories from the artistic fronts are made in all kinds of battle with the hostile tendencies towards the formalism and aestheticism, during the time of vulgarization without adjustable.

For Mayakovsky, together with Gorky who led this struggle, every broads on this fronts are not unfamiliar. He was the construction of the Soviet film intervention, firstly contact with the irreconcilable conflict towards the film from the other countries, and impede the outside influences to slow down the progress of cultural and artistic growth.

Also in 1922, Mayakovsky -in the magazine "Photographic - Film" - published a note "Movie and Film", in this article, he emphasized that in the movie where there was a huge effect of innovation and the meaning as the role of "the sower of thought", meanwhile, he proposed that the film art should be freed from the influence of the authority of bourgeois and make it a weapon with an educational mission towards the mass of the socialist consciousness. He wrote: "..... Film is sick. Capitalist's gold blinded its eyes. The crafty business owner hold its little hands running in the streets. they use crying episodes to get touch with people's hearts, and then plundered money.

"This case should be finished.

"Our Communism should win over the leadership of the movie from the hands of speculative enemy...

"Otherwise our film will be the imported American movies of just-dance, or just like Mozyusin's endless 'tearful eyes'."

If we recalled that these words are known as the fact of United States and Western Europe countries' companies who implemented in the Soviet Film Market in the special time. Then the significance of the battle of Mayakovsky's view against them will become particularly evident. Bourgeois film heavily infiltrated our screen. For example, in the year 1924 in the cinema of Moscow and Leningrad, you can see the posters of those films produced overseas, especially the United States produced, but essentially purely Bourgeois and vulgar film's name, such as "The Adventure of Buckaroo", or "Bullshat Brown's Secret", or "The Embrace of Terror" and "Beautiful Ladies" etc.

When talking about the Russian decadent salon films, Mayakovsky mentioned Mozyusin's name. The protagonist of the role of "devil" and the inexplicable sadness creator, that is I. Mozyusin - one of the "Kings" of

the movie before the Soviet revolution .

Some early film filmed before the revolution he participated ("The Dance of Death" , "Under The Power of Evil" and other films), until the early twenty centry, still continue to appear on the screen. In the year 1918 produced the film " Father Gilly", which once became popular (this film 's shooting has began earlier than the revolution). According to L. Tolstoy's same-name adaptation, this film is very contradictory. In this film, in addition to the factors of social criticism, but also contains the performance of Tolstoy's philosophy of non-resistance's impact. Mozyusin created Duke Zigejan. Kalonski - Father Rochelle Gilly 's central image, there still contains the sick color of mysterious.

The Young Soviet films were still not often able to stand in the proper height , those " teary eyes " still appears in those domestic films.

Apparently, Mayakovsky's written in 1922 - the screenplay "Benz No.22", is an experiment of those movie work he directly participated in the twenty centry.

Although the screenplay were lost, and today we can only find a prelude of play, but the basic outline of its content is still very clear. The theme of the script is directly related to the ideological content that reflected in the movie "Religious Farce". The Communist Revolution destroyed the enemy social relations in the capitalist world. The machine, that come from the "fat man" - something under the bourgeois' regime, is no longer a tool of oppression, but has become the friend and assistant of human beings. Back in script of "Religious Farce", the first script was already clear that this theme had been raised. And in the second script, this theme received fully development and has become particularly strong. Here, the machine, as a role appeared in the scene of "Paradise", and said toward the workers: " Roaring please, machines, the great joy, -that the people who eat fat has been beat down, and now I have liberated it! "

The same idea is also clearly launched in the lens of the film "Benz No.22", It's "protagonist" is a car. In the subtitles of this film of future, forecasting the overthrow of the capitalist regime and the triumph of the working class with the scene of triumphal march: "Only people get liberated in October, makes the machine also been liberated ."

If we talked about the structural nature of the film "Benz No.22", it is very close to the poster art in Mayakovsky's artwork "Window of Rosta". Even can be said that this is a resurrection, and in the state of motion, translated into some special "Window"s poster image with film language. Some lenses have come directly from Mayakovsky screenplay of posters' corresponding pictures, and the brave fig are achieved through the screen and courageous action. Those figs use extraordinarily sharp and exaggerated forms to illustrate some ideas. For example, in the film "Benz No.22"s screenplay there is a drama, apparently much like the "Window"s small paintings for those in a significant number of man-eating beasts of imperialism: "In front of the car, stood the lord of the factory, hands are apart, and big boasted. The lord of the factory wide open mouth and confused. Three wheels (each of the above has a word: profit, they flew into the mouth of the lord of the factory, and the lord of the factory is just swallowing wheels happily."

This is a play for the structural approach film itself has a very special significance. Obvious , intentionally exaggerated , really even fantasy and quirky visual image are vivid dominant ideology , specially due to accidental infection of human performance ; the dominant ideology and propaganda purposes directly linked to the entire work . Natural , Mayakovsky's still not achieved this experiment , only to 1926-1927 years he was engaged in the kind of positive , huge step forward in the film work . However, the direction and content of the experiment is very important to have a demonstration of significance .

We all remember , Lenin signed in the early twenties questions about the movie instructions guide filmmakers had filmed with attention to " specialized promotional content " and at the same time truly fascinating film. Lunacharsky Speaking Lenin 's instructions, The basic purpose of talking about the creator of the Soviet film should pursue it proved , Lenin believed that in addition to filming as the "image of political commentary ," the documentary 's mission and the important task of preparing science film , " fragments of life through performance and penetration of our in the form of film fascinating ideas to promote our ideas, by no means secondary, arguably even more important task ... "