

A. Ovcharenko

# Socialist Realism and the Modern Literary Process

# Socialist Realism And The Modern Literary Process

**Liying Dong**



## **Socialist Realism And The Modern Literary Process:**

*Socialist Realism and the Modern Literary Process* Aleksandr Ivanovich Ovcharenko, 1978      **Representation and the Twentieth-century Novel** Paul D. Morris, 2005      **Socialist Cultures East and West** Dubravka Juraga, M. Keith Booker, 2002-06-30 Decades of Western Cold War propaganda were designed to depict socialism as inimical to genuine aesthetic achievement. Now in the wake of the Cold War it is becoming possible to reassess the past and present cultural productions of artists with socialist inclinations. The essays in this volume begin such a reassessment, finding that socialist cultural production in the 20th century both as the official culture of the socialist East and as an oppositional culture in the capitalist West has been rich and varied. The volume focuses on socialist culture in the industrialized world, primarily Eastern Europe and the West. An introductory essay overviews socialist cultural productions of the 20th century, while the chapters that follow address a wide range of topics. These include Soviet socialist realist fiction and film, musicals, the socialist drama of Bertolt Brecht, and British and American leftist fiction. The volume demonstrates that propagandistic Cold War depictions of socialism as a threat to artistic expression were inaccurate and misleading.      **Cold War Literature** Andrew Hammond, 2006-11-22 This collection of essays analyzes the literary response to the coups, insurgencies, and invasions that took place around the globe during the Cold War and explores the thematic and stylistic trends in world writing prompted by Cold War hostilities.      *The Russian Hero in Modern Chinese Fiction* Mau-sang Ng, 1988-08-04 The Russian influence took root in the Chinese intellectual tradition that evolved after the Literary Revolution of 1917. When the Chinese communists turned to Russia for their inspiration, they also accepted the Russian version of the novel's form and function in society. However, they did not accept it uncritically. Chinese understanding of the arts goes back for thousands of years, and thus Chinese intellectuals brought their own kinds of tradition and intelligence to these new arts and political solutions. In this lucid study, the author demonstrates how Chinese writers, guided by Russian authors such as Chekhov, Turgenev, and Andreiev, created works of art that are both original and Chinese. However, he also shows that the familiar heroes of such famous novelists as Lu Xun, Yu Dafu, Mao Dun, and Ba Jin have a strong Russian flavor linked to prototypes in the Russian literary tradition. The author depicts the fortune of Soviet literature and the fate of the intellectual hero in the People's Republic of China. He believes that the humanistic May Fourth intellectual tradition, which inspired enthusiasm for classical Russian literature, has been revived with the publication of works like Dai Houying's *Man ah Man* and Zhao Zhenkai's *Waves*.      *Nation-Building, Propaganda, and Literature in Francophone Africa* Dominic Thomas, 2002-11-19 The relationship between literature and the state is examined in this discussion of Francophone African literature. Dominic Thomas considers the case of the Congo, where the recent transition to democracy was in part inspired by the works of Sony Labou Tansi. Henri Lopes, Emmanuel Dongala, among others.      **Dai Wangshu** Gregory Lee, 1989      *Mexican muralist, international Marxist* Curtis Swope, 2024-10-29 David Alfaro Siqueiros was perhaps the most important communist painter of the twentieth century.

This book the first sustained engagement with Siqueiros's work in the English language focuses on the artist's late murals which are both aesthetically innovative and politically provocative. It places Siqueiros in an international context revealing that the dogmatism he has been charged with was in reality a complex phenomenon. It provided a foundation for rather than an obstacle to his efforts to create an art embedded in the day to day concerns and theoretical debates of the world wide mass movement he saw himself as a part of.

*Encyclopedia of the Novel* Paul Schellinger, 2014-04-08 The Encyclopedia of the Novel is the first reference book that focuses on the development of the novel throughout the world. Entries on individual writers assess the place of that writer within the development of the novel form explaining why and in exactly what ways that writer is important. Similarly an entry on an individual novel discusses the importance of that novel not only from analyzing the particular innovations that novel has introduced and the ways in which it has influenced the subsequent course of the genre. A wide range of topic entries explore the history criticism theory production dissemination and reception of the novel. A very important component of the Encyclopedia of the Novel is its long surveys of development of the novel in various regions of the world.

**The Art and Science of Making the New Man in Early 20th-Century Russia** Yvonne Howell, Nikolai Kremontsov, 2021-12-02 The idea that morally mentally and physically superior new men might replace the currently existing mankind has periodically seized the imagination of intellectuals leaders and reformers throughout history. This volume offers a multidisciplinary investigation into how the new man was made in Russia and the early Soviet Union in the first third of the 20th century. The traditional narrative of the Soviet new man as a creature forged by propaganda is challenged by the strikingly new and varied case studies presented here. The book focuses on the interplay between the rapidly developing experimental life sciences such as biology medicine and psychology and countless cultural products ranging from film and fiction dolls and museum exhibits to pedagogical projects sculptures and exemplary agricultural fairs. With contributions from scholars based in the United States Canada the UK Germany and Russia the picture that emerges is emphatically more complex contradictory and suggestive of strong parallels with other new man visions in Europe and elsewhere. In contrast to previous interpretations that focused largely on the apparent disconnect between utopian new man rhetoric and the harsh realities of everyday life in the Soviet Union this volume brings to light the surprising historical trajectories of new man visions their often obscure origins acclaimed and forgotten champions unexpected and complicated results and mutual interrelations. In short the volume is a timely examination of a recurring theme in modern history when dramatic advancements in science and technology conjoin with anxieties about the future to fuel dreams of a new and improved mankind.

**Sean O'Casey, Centenary Essays** Sean O'Casey, 1980 This volume was created to mark the centenary of the birth of Sean O'Casey. It covers every aspect of his life and work with essays from leading scholars in the field of O'Casey studies. Ronald Ayling Bernard Benstock Mary FitzGerald David Krause Robert G Lowery William J Maroldo Alan Simpson and Stanley Weintraub together with a Chronology and a list of productions of O'Casey's plays both by Robert G Lowery. The

subjects covered include O'Casey's relations with the Abbey Theatre, Lady Gregory, W. B. Yeats and Bernard Shaw together with assessments of the influence that James Joyce, politics, religion and Ireland had on the playwright and his plays.

**Translations from Kommunist**, 1963      **Chinese Ibsenism** Kwok-kan Tam, 2019-09-10 This book is a study of the relation between theatre art and ideology in the Chinese experimentations with new selfhood as a result of Ibsen's impact. It also explores Ibsenian notions of self, women and gender in China and provides an illuminating study of Chinese theatre as a public sphere in the dissemination of radical ideas. Ibsen is the major source of modern Chinese selfhood which carries notions of personal and social liberation and has exerted great impacts on Chinese revolutions since the beginning of the twentieth century. Ibsen's idea of the self as an individual has led to various experimentations in theatre, film and fiction to project new notions of selfhood in particular women's selfhood throughout the history of modern China. Even today China is experimenting with Ibsen's notions of gender, power, individualism and self. Kwok-kan Tam is Chair Professor of English and Dean of Humanities and Social Science at the Hong Kong University of Hong Kong. He was Head 2012-18 and is currently a member of the International Ibsen Committee, University of Oslo. He is a Foundation Fellow of the Hong Kong Academy of the Humanities. He has held teaching, research and administrative positions in various institutions including the East-West Center, the Chinese University of Hong Kong and the Open University of Hong Kong. He has published numerous books and articles on Ibsen, Gao Xingjian, modern drama, Chinese film, postcolonial literature and world Englishes. His recent books include *Ibsen: Power and the Self*, *Postsocialist Experimentations in Stage Performance and Film* (2019), *The Englishized Subject: Postcolonial Writings in Hong Kong, Singapore and Malaysia* (2019) and a co-edited volume *Fate and Prognostication in the Chinese Literary Imagination* (2019).      *Socialist Literatures, Problems of Development* Dmitrii Fedorovich Markov, 1984      **Russian Village Prose** Kathleen F. Parthé, 1992-07-28 Kathleen Parthé offers the first comprehensive examination of the controversial literary movement Russian Village Prose. From the 1950s to the decline of the movement in the 1970s, Valentin Rasputin, Fedor Abramov and other writers drew on luminous memories of their rural childhoods to evoke a thousand-year-old pattern of life that was disappearing as they wrote. In their lyrical descriptions of a vanishing world, they expressed nostalgia for Russia's past and fears for the nation's future; they opposed collectivized agriculture and fought to preserve traditional art and architecture and to protect the environment. Assessing the place of Village Prose in the newly revised canon of twentieth-century Russian literature, Parthé maintains that these writers consciously ignored and undermined Socialist Realism and created the most aesthetically coherent and ideologically important body of published writings to appear in the Soviet Union between Stalin's death and Gorbachev's ascendancy. In the 1970s, Village Prose was seen as moderately nationalist and conservative in spirit. After 1985, however, statements by several of its practitioners caused the movement to be reread as a possible stimulus for chauvinistic, anti-Semitic groups like Pamyat. This important development is treated here with a thorough discussion of all the political implications of these rural narratives. Nevertheless, the center of Parthé's work remains

her exploration of the parameters that constitute a code of reading for works of Village Prose The appendixes contain a translation and analysis of a particularly fine example of Russian Village Prose Aleksei Leonov's Kondyr

**New Myth, New World** Bernice Glatzer Rosenthal, 2010-11-01 The Nazis use and misuse of Nietzsche is well known The Superman the will to power Nietzsche's equation of bourgeois democracy and decadence and his denigration of reason were staples of Nazi propaganda Communists also used and misused Nietzsche but that fact is largely unknown because Soviet propagandists invoked reason and labeled Nietzsche the philosopher of fascism even while covertly appropriating his ideas In this pioneering book Bernice Glatzer Rosenthal excavates the trail of long obscured Nietzschean ideas that took root in late Imperial Russia intertwining with other elements in the culture to become a vital ingredient of Bolshevism and Stalinism Nietzsche made a difference He furnished intellectual ammunition for a prolonged conflict about culture society and politics that began around the turn of the century His first Russian admirers were poets philosophers and political activists They responded to the changes transforming their society by espousing new values and seeking a new faith by which to live and work This response resulted in new aesthetic and political amalgams such as Symbolism Futurism Nietzschean Christianity and Nietzschean Marxism The ensuing debates between and among their partisans reverberated throughout the wider culture and therefore also into Bolshevism becoming the subject of an uninterrupted polemic between Bolsheviks and non Bolsheviks and among Bolsheviks that continued into the 1930s In Stalin's time unacknowledged Nietzschean ideas were used to mobilize the masses for the great tasks of the first Five Year Plan and the Cultural Revolution which was intended to eradicate bourgeois values and attitudes from Soviet life and to construct a distinctly Socialist culture Nietzsche's belief that people need illusions to shield them from reality underlay Socialist Realism the official Soviet aesthetic from 1934 on In the aftermath of de Stalinization the government cast Nietzsche as the personification of bourgeois nihilism and bourgeois individualism Soviet intellectuals wishing to reappropriate their lost cultural heritage discovered the Nietzsche influenced intellectuals of late Imperial Russia and reopened discussion on the issues they had posed More than an exercise in historical rediscovery **New Myth New World** offers a new interpretation of modern Russian history By uncovering the buried influence of Nietzschean ideas on Soviet culture and politics Rosenthal opens new avenues for understanding Soviet ideology and its influence on the twentieth century

**Rotten Foundations** Peter W. Sperlich, 2002-11-30 Sperlich examines the ideological foundations of the socialist regime of the former German Democratic Republic He provides a detailed analysis of the nature of the GDR's legitimating ideology and of the reasons why the ideology ultimately failed to legitimate the regime The study uses primary source documents extensively as well as the little existing secondary literature This is part of Sperlich's larger project dealing with the government society economy political participation and administration of the law and the system of courts of the GDR This definitive treatment of the GDR provides the background essential to an understanding of all communist systems of the twentieth century As such it is vital reading for scholars students and other researchers seeking to

understand the rise and ultimate collapse of communist systems and in particular the decline of the German Democratic Republic

**History of Adyghe Literature Iii** Kadir I. Natho, 2020-08-26 This book History of Adyghe Literature III is the continuation of the preceding volumes I and II It describes and analyzes the superb literary works our Adyghe writers produced in the Soviet Union despite the complex and harsh conditions of Party regulations strict frameworks of conflict free theory and the constant insistence of Party leaders that writers should write only on the themes of the Revolution collective farm the Great Patriotic War and great Party leaders Regardless of all these rigid conditions risking their own personal lives Adyghe writers have succeeded to produce great literary works in all the literary genres especially the great novel These books present these great works in the form of literary criticism and book reviews I am presenting them to English readers in their language hoping they will find them very interesting and highly informative

The Modern Russian Theater Nicholas Rzhevsky, 2008-10-27 This comprehensive and original survey of Russian theater in the twentieth century and into the twenty first encompasses the major productions of directors such as Meyerhold Stanislavsky Tovostonogov Dodin and Liubimov that drew from Russian and world literature It is based on a close analysis of adaptations of literary works by Pushkin Dostoevsky Gogol Blok Bulgakov Sholokhov Rasputin Abramov and many others The Modern Russian Stage is the result of more than two decades of research as well as the author s professional experience working with the Russian director Yuri Liubimov in Moscow and London The book traces the transformation of literary works into the brilliant stagecraft that characterizes Russian theater It uses the perspective of theater performances to engage all the important movements of modern Russian culture including modernism socialist realism post modernism and the creative renaissance of the first decades since the Soviet regime s collapse

Endquote Marina Balina, Nancy Condee, Evgeniĭ Aleksandrovich Dobrenko, 2000 Sots art the mock use of the Soviet ideological clich s of mass culture originated in Soviet nonconformist art of the early 1970s An original and provocative guide Endquote Sots Art Literature and Soviet Grand Style examines the conceptual aspect of sots art sots art poetry and sots art prose and discusses where these still vital intellectual currents may lead

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