

Stalinism and Soviet Cinema

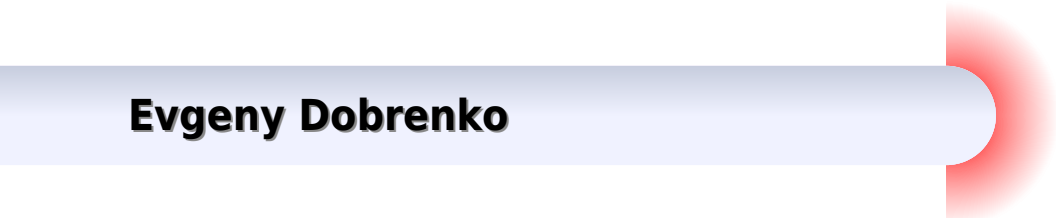
Edited by
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and Derek Spring

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Stalinism And Soviet Cinema

Evgeny Dobrenko



Stalinism And Soviet Cinema:

Stalinism and Soviet Cinema Richard Taylor, D. W. Spring, 1993 *Stalinism and Soviet Cinema* marks the first attempt to confront systematically the role and influence of Stalin and Stalinism in the history and development of Soviet cinema. The collection provides comprehensive coverage of the antecedents, role and consequences of Stalinism and Soviet cinema, how Stalinism emerged, what the relationship was between the political leadership, the cinema administrators, the film makers and their films and audiences, and how Soviet cinema is coming to terms with the disintegration of established structures and mythologies. Contributors from Britain, America and the Soviet Union address themselves to the importance of the Stalinist legacy not only to the history of Soviet cinema but to Soviet history as a whole. **New Soviet Man** John Haynes, 2003 Cinema has long been recognised as the privileged bridge between Soviet ideologies and their mass public. Recent feminist oriented work has drawn out the symbolic role of women in Soviet culture but not surprisingly men too were expected to play their part. In this first full length study of masculinity in Stalinist Soviet cinema, John Haynes examines the New Soviet Man not only as an ideal of masculinity presented to Soviet cinemagoers but also precisely as a man in his specific and hotly debated social, cultural and political context. A detailed analysis of Stalinist discourse sets the stage for an examination of the imagined relationship between the patriarch Stalin and his model sons in the key genre cycles of the era, from the capital to the collective farms and ultimately to the very borders of the Soviet state. Informed by contemporary and present day debates over the social and cultural significance of cinema and masculinity, *New Soviet Man* draws on a range of theoretical and comparative material to produce engaging and accessible readings accounting for both the appeal of and the inherent potential for subversion within films produced by the Stalinist culture industry. *New Soviet Man* will be widely read by students and specialists in the fields of film studies, Russian and Soviet studies, gender and modern European history.

Soviet Cinema and Youth Anne Schumacher, 2014-01-29 Essay from the year 2013 in the subject Russian Slavic Languages grade 1-3 University of Dalarna language English abstract The history of the Soviet Union has shown that the light heartedness, the insouciance and the naive optimism which distinguishes children and adolescents from their parents and grandparents can disappear easily in times of war and oppression. With the takeover of Josef Stalin in the late 1920s the beginning of one of the darkest periods of the Soviet Union was announced. Stalin's totalitarian regime was marked by a rigid authoritarianism and a widespread use of terror in form of the so called purges which would not end until his death in March 1953. In addition to the Stalinist regime, the Soviet Union suffered under the consequences of the Eastern Front War, World War II in which the Soviet Union lost thousands and thousands of men, and the ensuing Cold War. This more than twenty years of terror, purges and war was a time in which children rarely had time to be children and adolescents very seldom had time for leisure and jauntily dreaming in short to be young. Nor was it a time in which their personal suffering like the suffering of their parents and grandparents appeared on screen. Nevertheless, youth was represented in Stalinist movies a lot of young

people were shown riding tractors and starred the popular Stalinist musicals Youth was the natural supporter of the new regime and the older generations could be treated with circumspection Gillenspie 2003 p 164 Though it was never one person only the starred a Stalinist movie the hero was the collective and individual miseries and fates never played a role in Stalinist cinema Problems of the youth were hushed up like all other form of social malaise Gillespie 2003 p 157 Pain and suffering did barely exist officially and were not represented in the movies of the Stalin era which were meant to serve as an instrument of the communist ideology

Stalinism and Soviet Cinema Derek Spring, Richard Taylor, 2013-11-05 Stalinism and Soviet Cinema marks the first attempt to confront systematically the role and influence of Stalin and Stalinism in the history and development of Soviet cinema The collection provides comprehensive coverage of the antecedents role and consequences of Stalinism and Soviet cinema how Stalinism emerged what the relationship was between the political leadership the cinema administrators the film makers and their films and audiences and how Soviet cinema is coming to terms with the disintegration of established structures and mythologies Contributors from Britain America and the Soviet Union address themselves to the importance of the Stalinist legacy not only to the history of Soviet cinema but to Soviet history as a whole

New Soviet Man John Haynes, 2024-07-30 Cinema has long been recognised as the privileged bridge between Soviet ideologies and their mass public Recent feminist oriented work has drawn out the symbolic role of women in Soviet culture but not surprisingly men too were expected to play their part In this first full length study of masculinity in Stalinist Soviet cinema John Haynes examines the New Soviet Man not only as an ideal of masculinity presented to Soviet cinemagoers but also precisely as a man in his specific and hotly debated social cultural and political context A detailed analysis of Stalinist discourse sets the stage for an examination of the imagined relationship between the patriarch Stalin and his model sons in the key genre cycles of the era from the capital to the collective farms and ultimately to the very borders of the Soviet state Informed by contemporary and present day debates over the social and cultural significance of cinema and masculinity New Soviet Man draws on a range of theoretical and comparative material to produce engaging and accessible readings accounting for both the appeal of and the inherent potential for subversion within films produced by the Stalinist culture industry New Soviet Man will be widely read by students and specialists in the fields of film studies Russian and Soviet studies gender and modern European history

Soviet Cinema Jamie Miller, When the Bolsheviks seized power in the Soviet Union during 1917 they were suffering from a substantial political legitimacy deficit Uneasy political foundations meant that cinema became a key part of the strategy to protect the existence of the USSR Based on extensive archival research this welcome book examines the interaction between politics and the Soviet cinema industry during the period between Stalin's rise to power and the beginning of the Great Patriotic War It reveals that film had a central function during those years as an important means of convincing the masses that the regime was legitimate and a bearer of historical truth Miller analyzes key films from the classic musical Circus to the political epic The Great Citizen and examines the Bolsheviks

ultimately failed attempts to develop a cinema for the millions As Denise Youngblood writes this work is indispensable reading not only for specialists in Soviet film and culture but also for anyone interested in the dynamics of cultural production in an authoritarian society *Springtime for Soviet Cinema* Alexander Prokhorov,2001 **Stalinist Cinema and the Production of History** Evgeny Dobrenko,2008-03-05 This book explores how Soviet film worked with time the past and memory It looks at Stalinist cinema and its role in the production of history Cinema's role in the legitimization of Stalinism and the production of a new Soviet identity was enormous Both Lenin and Stalin saw in this most important of arts the most effective form of propaganda and organisation of the masses By examining the works of the greatest Soviet filmmakers of the Stalin era Sergei Eisenstein Vsevolod Pudovkin Grigorii Kozintsev Leonid Trauberg Fridrikh Ermiler the author explores the role of the cinema in the formation of the Soviet political imagination *Cinema and Soviet Society, 1917-1953* Peter Kenez,1992-06-26 The political influences on Soviet cinema are traced from its pre revolutionary heritage through the Revolution and the golden years of the late 1920s through Second World War liberalization and the extraordinary repression of Stalin final years The political influences on Soviet cinema are traced from its pre revolutionary heritage through the Revolution and the golden years of the late 1920s through Second World War liberalization and the extraordinary repression of Stalin final years *Movies and Methods* Bill Nichols,1976 VOLUME 2 *Movies and Methods* Volume II captures the developments that have given history and genre studies imaginative new models and indicates how feminist structuralist and psychoanalytic approaches to film have achieved fresh valuable insights In his thoughtful introduction Nichols provides a context for the paradoxes that confront film studies today He shows how shared methods and approaches continue to stimulate much of the best writing about film points to common problems most critics and theorists have tried to resolve and describes the internal contradictions that have restricted the usefulness of post structuralism Mini introductions place each essay in a larger context and suggest its linkages with other essays in the volume A great variety of approaches and methods characterize film writing today and the final part conveys their diversity from statistical style analysis to phenomenology and from gay criticisms to neoformalism This concluding part also shows how the rigorous use of a broad range of approaches has helped remove post structuralist criticism from its position of dominance through most of the seventies and early eighties Publisher description

The book delves into Stalinism And Soviet Cinema. Stalinism And Soviet Cinema is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Stalinism And Soviet Cinema, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Stalinism And Soviet Cinema
- Chapter 2: Essential Elements of Stalinism And Soviet Cinema
- Chapter 3: Stalinism And Soviet Cinema in Everyday Life
- Chapter 4: Stalinism And Soviet Cinema in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, this book will provide an overview of Stalinism And Soviet Cinema. The first chapter will explore what Stalinism And Soviet Cinema is, why Stalinism And Soviet Cinema is vital, and how to effectively learn about Stalinism And Soviet Cinema.
3. In chapter 2, the author will delve into the foundational concepts of Stalinism And Soviet Cinema. The second chapter will elucidate the essential principles that need to be understood to grasp Stalinism And Soviet Cinema in its entirety.
4. In chapter 3, the author will examine the practical applications of Stalinism And Soviet Cinema in daily life. This chapter will showcase real-world examples of how Stalinism And Soviet Cinema can be effectively utilized in everyday scenarios.
5. In chapter 4, this book will scrutinize the relevance of Stalinism And Soviet Cinema in specific contexts. This chapter will explore how Stalinism And Soviet Cinema is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about Stalinism And Soviet Cinema. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Stalinism And Soviet Cinema.

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