



Soviet Cinematography 1918 - 1991



Ideological
Conflict
and
Social
Reality



Dmitry Shlapentokh

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Soviet Cinematography 1918 1991 Ideological Conflict And Social Reality

Dmitry Shlapentokh, V. Shlapentokh



Soviet Cinematography 1918 1991 Ideological Conflict And Social Reality:

Soviet Cinematography, 1918-1991 Dmitry Shlapentokh, Vladimir Shlapentokh, 1993 With a historical sweep that recent events have made definitive the authors examine the influence of official ideology on the presentation of social reality by Soviet cinema The order of the study follows the chronology of the social history of the Soviet Union from the October Revolution to the final days of glasnost Within the framework of an introduction that lays out the conceptual terminology used to describe that shifting ideological landscape the authors analyze both the social groups appearing in the films and the relations of film directors and other film makers to state censorship and ideological control For film students used to the aesthetic categories and philosophical assumptions of the West the Shlapentokhs book will provide a compelling new perspective With its vast array of hard to obtain source materials this is a much needed reference work for anyone interested in Soviet film making *Soviet Cinematography, 1918-1991* Michael R. Greenberg, Dmitry Shlapentokh, 2021-12-24 With a historical sweep that recent events have made definitive the authors examine the influence of Soviet ideology on the presentation of social reality in films produced in the Soviet Union between the October Revolution and the final days of glasnost Within the framework of an introduction that lays out the conceptual terminology used to describe that shifting ideological landscape the authors analyze both the social groups appearing in the films and the relations of film directors and other film makers to state censorship and ideological control *Soviet Cinematography, 1918-1991* Dmitry Shlapentokh, V. Shlapentokh, 1993-01-01 **A Siberian History of Soviet Film** Caroline Damiens, 2024-09-05 In A Siberian History of Soviet Film Caroline Damiens explores how the depictions of the indigenous Peoples of the North in Soviet cinema and television evolved between 1920 and 1980 Damiens combines a detailed analysis of key works such as *Forest People* 1928 *Igdenbu* 1930 *Dersu Uzala* 1961 1975 *Tymancha s Friend* 1969 and *The Most Beautiful Ships* 1972 with primary sources like press articles archives and interviews to reveal how these cinematic portrayals were created and negotiated providing insight into the concepts of progress and authenticity in the Soviet context She emphasises the role of indigenous individuals in shaping their cinematic image both in front of and behind the camera highlighting the works of lesser known figures like Suntsai Geonka Zinaida Pikunova and Iurii Rytkheu In doing so Damiens emphasises the multifaceted nature of film where interpretations differ based on the perspectives of those involved Using a decolonial approach and drawing from extensive archival materials Damiens prompts a re evaluation of the Soviet cinematic past and present by centring indigenous voices in the narrative In doing so she provides a thorough exploration of the intricate relationship between culture representation and identity in Soviet cinema *Russia After Lenin* Vladimir Brovkin, 2005-08-04 Following the Russian Revolution the cultural and political landscape of Russia was strewn with contradictions The dictatorship censorship and repression of the Communist party existed alongside private enterprise the black market and open debates on Socialism In Russian Society and politics 1921 1929 Vladimir Brovkin offers a comprehensive cultural political economic and social history of

developments in Russia in the 1920 s By examining the contrast between Bolshevik propaganda claims and social reality the author explains how Communist representations were variously received and resisted by workers peasants students women teachers and party officials He presents a picture of cultural diversity and rejection of Communist constraints through many means including unauthorised protest religion jazz music and poetry In *Russian Society and Politics 1921-1929* Vladimir Brovkin argues that these trends if left unchecked endangered the Communist Party s monopoly on political power The Stalinist revolution can thus be seen as a pre-emptive strike against this independent and vibrant society as well as a product of Stalin s personality and communist ideology

Pop Culture Russia! Birgit Beumers, 2005-06-21 A revealing look at contemporary Russian popular culture exploring the historical and social influences that make it unique Pop music is only one aspect of contemporary Russian culture that has taken some unexpected turns in the chaotic aftermath of the Soviet Union s collapse Television and advertising theater and cinema athletics and religion even fashion and food now reflect more exposure to the West yet remain in essence distinctively Russian Pop Culture Russia introduces readers to the fascinating often surprising post-Soviet cultural landscape With chapters on media the arts recreation religion and consumerism the book offers an insightful survey of Russian mass culture from the death of Stalin in 1953 to the present exploring the historical significance of important events and trends as well as the social and political contexts from which they emerged

Citizenship and Citizenship Education in a Changing World Orit Ichilov, 2013-12-19 Political economic technological and cultural changes have taken place all over the globe changes which have transformed the meanings of citizenship and citizenship education This volume represents an effort to analyze the implications of these changes

Entangled East and West Simo Mikkonen, Giles Scott-Smith, Jari Parkkinen, 2018-12-17 Despite increasing scholarship on the cultural Cold War focus has been persistently been fixed on superpowers and their actions missing the important role played by individuals and organizations all over Europe during the Cold War years This volume focuses on cultural diplomacy and artistic interaction between Eastern and Western Europe after 1945 It aims at providing an essentially European point of view on the cultural Cold War providing fresh insight into little known connections and cooperation in different artistic fields Chapters of the volume address photography and architecture popular as well as classical music theatre and film and fine arts By examining different actors ranging from individuals to organizations such as universities the volume brings new perspective on the mechanisms and workings of the cultural Cold War Finally the volume estimates the pertinence of the Cold War and its influence in post-1991 world The volume offers an overview on the role culture played in international politics as well as its role in the Cold War more generally through interesting examples and case studies

Enemy Number One Rósa Magnúsdóttir, 2019 From Stalin s anti-American campaign to Khrushchev s peaceful coexistence policy this book addresses the Soviet propaganda and ideology directed towards the United States during the early Cold War

Narrating the Nation Stefan Berger, Linas Eriksonas, Andrew Mycock, 2008 A sustained and systematic study of the construction

erosion and reconstruction of national histories across a wide variety of states is highly topical and extremely relevant in the context of the accelerating processes of Europeanization and globalization. However, as demonstrated in this volume, histories have not of course only been written by professional historians. Drawing on studies from a number of different European nation states, the contributors to this volume present a systematic exploration of the representation of the national paradigm. In doing so, they contextualize the European experience in a more global framework by providing comparative perspectives on the national histories in the Far East and North America. As such, they expose the complex variables and diverse actors that lie behind the narration of a nation.

Stalin's Niños Karl D. Qualls, 2020-01-29 *Stalin's Niños* examines how the Soviet Union raised and educated nearly three thousand child refugees of the Spanish Civil War. An analysis of the archival record and numerous letters, oral histories, and memoirs uncovers a little-known story that describes the Soviet transformation of children into future builders of communism and reveals the educational techniques shared with other modern states. Classroom education taught patriotism for the two homelands and the importance of emulating Spanish and Soviet heroes—scientists, soldiers, and artists. Extra-curricular clubs and activities reinforced classroom experiences and helped discipline the mind, body, and behaviours. Adult mentors like the heroes studied in the classroom provided models to emulate and became the tangible expression of the ideal Spaniard and Soviet. The Basque and Spanish children thus were transformed into hybrid Hispano-Soviets, fully engaged with their native language culture and traditions while also imbued with Russian language and culture and Soviet ideals of hard work, comradeship, internationalism, and sacrifice for ideals and others. Throughout their fourteen-year existence, and even during the horrific relocation to the Soviet interior during the Second World War, the twenty-two Soviet boarding schools designed specifically for the Spanish refugee children were better provisioned than those for Soviet children, transformed displaced *niños* into Red Army heroes, award-winning Soviet athletes and artists, successful educators and workers, and in some cases valuable resources helping to rebuild Cuba after the revolution. *Stalin's Niños* also sheds new light on the education of non-Russian Soviet and international students and the process of constructing a supranational Soviet identity.

Conditions of Violence Christian Gerlach, 2024-11-04 Mass violence comes not only from states but also from people. By analyzing mass violence as social interaction through survivor accounts and other sources, this book presents understudied agents, aims, and practices of direct violence and ways of action of those under persecution. Sound history examining the noises of mass violence and persecution is particularly telling about such practices. This volume shows that violence can become socially hegemonic, and some people claim a freedom to kill as a political right. To scrutinize indirect violence, which is often imperialist in character and claims many victims, the book proposes the concept of conditions of violence. These conditions are produced by definable groups of actors and foreseeably harm definable groups, which differs from the anonymous and static structural violence. This is exemplified in a case study concerning famines in World War II and another on COVID-19 as mass violence. Less global in character, other case studies in this volume deal with Rwanda.

Bangladesh East Pakistan and the Soviet Union Imaging Russia 2000 Anna M. Lawton, 2004 Anna Lawton deftly tells two stories one about the evolution of Russian film since the collapse of the Soviet Union in 1991 and the other about Russian life during that same period She managed to capture a vivid portrait of Moscow of the 1990s and to remind us that the Soviet past remains omnipresent in the new Russia Russia 2000 Film and Facts is a must read for anyone who cares about Russia or about film Blair Ruble Director The Kennan Institute of the Woodrow Wilson Center Moscow Prime Time Kristin Roth-Ey, 2011-05-15 When Nikita Khrushchev visited Hollywood in 1959 only to be scandalized by a group of scantily clad actresses his message was blunt Soviet culture would soon consign the mass culture of the West epitomized by Hollywood to the dustbin of history In Moscow Prime Time a portrait of the Soviet broadcasting and film industries and of everyday Soviet consumers from the end of World War II through the 1970s Kristin Roth Ey shows us how and why Khrushchev's ambitious vision ultimately failed to materialize The USSR surged full force into the modern media age after World War II building cultural infrastructures and audiences that were among the world's largest Soviet people were enthusiastic radio listeners TV watchers and moviegoers and the great bulk of what they were consuming was not the dissident culture that made headlines in the West but orthodox made in the USSR content This then was Soviet culture's real prime time and a major achievement for a regime that had long touted easy everyday access to a socialist cultural experience as a birthright Yet Soviet success also brought complex and unintended consequences Emphasizing such factors as the rise of the single family household and of a more sophisticated consumer culture the long reach and seductive influence of foreign media and the workings of professional pride and raw ambition in the media industries Roth Ey shows a Soviet media empire transformed from within in the postwar era The result she finds was something dynamic and volatile a new Soviet culture with its center of gravity shifted from the lecture hall to the living room and a new brand of cultural experience at once personal immediate and eclectic a new Soviet culture increasingly similar in fact to that of its self defined enemy the mass culture of the West By the 1970s the Soviet media empire stretching far beyond its founders wildest dreams was busily undermining the very promise of a unique Soviet culture and visibly losing the cultural cold war Moscow Prime Time is the first book to untangle the paradoxes of Soviet success and failure in the postwar media age Agitating Images Craig Campbell, 2014-09-01 Following the socialist revolution a colossal shift in everyday realities began in the 1920s and 30s in the former Russian empire Faced with the Siberian North a vast territory considered culturally and technologically backward by the revolutionary government the Soviets confidently undertook the project of reshaping the ordinary lives of the indigenous peoples in order to fold them into the Soviet state In Agitating Images Craig Campbell draws a rich and unsettling cultural portrait of the encounter between indigenous Siberians and Russian communists and reveals how photographs from this period complicate our understanding of this history Agitating Images provides a glimpse into the first moments of cultural engineering in remote areas of Soviet Siberia The territories were perceived by outsiders to be on the margins of civilization

replete with shamanic rituals and inhabited by exiles criminals and primitive indigenous peoples The Soviets hoped to permanently transform the mythologized landscape by establishing socialist utopian developments designed to incorporate minority cultures into the communist state This book delves deep into photographic archives from these Soviet programs but rather than using the photographs to complement an official history Campbell presents them as anti illustrations or intrusions that confound simple narratives of Soviet bureaucracy and power Meant to agitate these images offer critiques that cannot be explained in text alone and in turn put into question the nature of photographs as historical artifacts An innovative approach to challenging historical interpretation Agitating Images demonstrates how photographs go against accepted premises of Soviet Siberia All photographs Campbell argues communicate in unique ways that present new and even contrary possibilities to the text they illustrate Ultimately Agitating Images dissects our very understanding of the production of historical knowledge

The US Government, Citizen Groups and the Cold War Helen Laville, Hugh Wilford, 2006-11-22 This new book examines the construction activities and impact of the network of US state and private groups in the Cold War By moving beyond state dominated top down interpretations of international relations and exploring instead the engagement and mobilization of whole societies and cultures it presents a radical new approach to the study of propaganda and American foreign policy and redefines the relationship between the state and private groups in the pursuit and projection of American foreign relations In a series of valuable case studies examining relationships between the state and women s groups religious bodies labour internationalist groups intellectuals media and students this volume explores the construction of a state private network not only as a practical method of communication and dissemination of information or propaganda but also as an ideological construction drawing upon specifically American ideologies of freedom and voluntarism The case studies also analyze the power relationship between the state and private groups assessing the extent to which the state was in control of the relationship and the extent to which private organizations exerted their independence This book will be of great interest to students of Intelligence Studies Cold War History and IR security studies in general

Freedom, Repression, and Private Property in Russia Vladimir Shlapentokh, Anna Arutunyan, 2013-09-02 Demonstrates how the emergence of private property and a market economy after the Soviet Union s collapse enabled a degree of freedom while simultaneously supporting authoritarianism

Russia and the Cult of State Security Julie Fedor, 2013-03-01 This book explores the mythology woven around the Soviet secret police and the Russian cult of state security that has emerged from it Tracing the history of this mythology from the Soviet period through to its revival in contemporary post Soviet Russia the volume argues that successive Russian regimes have sponsored a cult of state security whereby security organs are held up as something to be worshipped The book approaches the history of this cult as an ongoing struggle to legitimise and sacralise the Russian state security apparatus and to negotiate its violent and dramatic past It explores the ways in which during the Soviet period this mythology sought to make the existence of the most radically intrusive and powerful secret police in

history appear natural It also documents the contemporary post Soviet re emergence of the cult of state security examining the ways in which elements of the old Soviet mythology have been revised and reclaimed as the cornerstone of a new state ideology The Russian cult of state security is of ongoing contemporary relevance and is crucial for understanding not only the tragedies of Russia s twentieth century history but also the ambiguities of Russia s post Soviet transition and the current struggle to define Russia s national identity and future development The book examines the ways in which contemporary Russian life continues to be shaped by the legacy of Soviet attitudes to state society relations as expressed in the reconstituted cult of state security It investigates the shadow which the figure of the secret policeman continues to cast over Russia today The book will be of great interest to students of modern Russian history and politics intelligence studies and security studies as well as readers with an interest in the KGB and its successors *Drawing the Iron Curtain* Maya Balakirsky Katz,2016-07-15 In the American imagination the Soviet Union was a drab cultural wasteland a place where playful creative work and individualism was heavily regulated and censored Yet despite state control some cultural industries flourished in the Soviet era including animation *Drawing the Iron Curtain* tells the story of the golden age of Soviet animation and the Jewish artists who enabled it to thrive Art historian Maya Balakirsky Katz reveals how the state run animation studio Soyuzmultfilm brought together Jewish creative personnel from every corner of the Soviet Union and served as an unlikely haven for dissidents who were banned from working in other industries Surveying a wide range of Soviet animation produced between 1919 and 1989 from cutting edge art films like *Tale of Tales* to cartoons featuring Soviet Mickey Mouse Cheburashka she finds that these works played a key role in articulating a cosmopolitan sensibility and a multicultural vision for the Soviet Union Furthermore she considers how Jewish filmmakers used animation to depict distinctive elements of their heritage and ethnic identity whether producing films about the Holocaust or using fellow Jews as models for character drawings Providing a copiously illustrated introduction to many of Soyuzmultfilm s key artistic achievements while revealing the tumultuous social and political conditions in which these films were produced *Drawing the Iron Curtain* has something to offer animation fans and students of Cold War history alike *Imagining America* Alan M. Ball,2004-09-09 In *Imagining America* historian Alan M Ball explores American influence in two newborn Russian states the young Soviet Union and the modern Russian Republic Ball deftly illustrates how in each era Russians have approached the United States with a conflicting mix of ideas as a land to admire from afar to shun at all costs to emulate as quickly as possible or to surpass on the way to a superior society Drawing on a wide variety of sources including contemporary journals newspapers films and popular songs Ball traces the shifting Russian perceptions of American cultural social and political life As he clearly demonstrates throughout their history Russian imaginations featured a United States that political figures and intellectuals might embrace exploit or attack but could not ignore

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