

А.АВТОНОВ-ОРСЕРЕНКО

ТЕАТР ИОСИФА СТАЛИНА



Teatr Iosifa Stalina

S. Wilmer



Teatr Iosifa Stalina:

The Soviet Theater Laurence Senelick, Sergei Ostrovsky, 2014-06-24 In this monumental work Laurence Senelick and Sergei Ostrovsky offer a panoramic history of Soviet theater from the Bolshevik Revolution to the eventual collapse of the USSR Making use of more than eighty years worth of archival documentation the authors celebrate in words and pictures a vital living art form that remained innovative and exciting growing adapting and flourishing despite harsh often illogical pressures inflicted upon its creators by a totalitarian government It is the first comprehensive analysis of the subject ever to be published in the English language *The Stalin Cult in East Germany and the Making of the Postwar Soviet Empire, 1945-1961* Alexey Tikhomirov, 2022-03-28 This book examines the construction dissemination and reception of the Stalin cult in East Germany from the end of World War II to the building of the Berlin Wall By exporting Stalin s cult to the Eastern bloc Moscow aspired to symbolically unite the communist states in an imagined cult community pivoting around the Soviet leader Based on Russian and German archives this work analyzes the emergence of the Stalin cult s transnational dimension On one hand it looks at how Soviet representations of power were transferred and adapted in the former enemy s country On the other hand it reconstructs spaces of agency where different agents and generations interpreted manipulated and used the Stalin cult to negotiate social identities and everyday life This study reveals both the dynamics of Stalinism as a political system after the Cold War began and the foundations of modern politics through mass mobilization emotional bonding and social engineering in Soviet style societies As an integral part of the global history of communism this book opens up a comparative entangled perspective on the ways in which veneration of Stalin and other nationalistic cults were established in socialist states across Europe and beyond *Stalin and His Hangmen* Donald Rayfield, 2005-03-31 Stalin like Hitler and other tyrants won and held power because he had collaborators hangmen Drawing on newly released archival material Donald Rayfield gives us a fuller and more colourful picture of Stalin s inner circle than ever before Stalin was not the sole author of Stalinism What motivated his chiefs of police Feliks Dzierzynski Viacheslav Manzhinsky Genrikh Iagoda Nikolai Ezhov and Lavrenti Beria What did they want What were their relations with the regime and its ruler How did their upbringing and experience mould them And how does the terror they create connect with the terror they felt Stalin and His Hangmen reconstructs the psychological mechanism of a whole regime and what it held together The extent of the misery caused by Stalin and his Hangmen can be compared in Europe only to that brought about by Hitler and his henchmen But Stalin s heritage is if possible even worse than Hitler s His rule enslaved three generations not one the horror of what he did has not yet been fully understood and his countrymen have not yet found the strength to disavow him All the more important then that this diabolical tale should be told *Performing Justice* Elizabeth A. Wood, 2018-05-31 After seizing power in 1917 the Bolshevik regime faced the daunting task of educating and bringing culture to the vast and often illiterate mass of Soviet soldiers workers and peasants As part of this campaign civilian educators and political instructors in the military developed

didactic theatrical fictions performed in workers and soldiers clubs in the years from 1919 to 1933 The subjects addressed included politics religion agronomy health sexuality and literature The trials were designed to permit staging by amateurs at low cost thus engaging the citizenry in their own remaking In reconstructing the history of the so called agitation trials and placing them in a rich social context Elizabeth A Wood makes a major contribution to rethinking the first decade of Soviet history Her book traces the arc by which a regime s campaign to educate the masses by entertaining and disciplining them culminated in a policy of brute shaming Over the course of the 1920s the nature of the trials changed and this process is one of the main themes of the later chapters of Wood s book Rather than humanizing difficult issues the trials increasingly made their subjects alcoholics boys who smoked truants into objects of shame and dismissal By the end of the decade and the early 1930s the trials had become weapons for enforcing social and political conformity Their texts were still fictional indeed fantastical but the actors and the verdicts were now all too real The Shakespearean International Yearbook 18 Tom Bishop,Alexa Alice Joubin,2020-06-15 For its eighteenth volume The Shakespearean International Yearbook surveys the present state of Shakespeare studies addressing issues that are fundamental to our interpretive encounter with Shakespeare s work and his time across the whole spectrum of his literary output Contributions are solicited from among the most active and insightful scholars in the field from both hemispheres of the globe New trends are evaluated from the point of view of established scholarship and emerging work in the field is encouraged Each issue includes a special section under the guidance of a specialist guest editor along with coverage of the current state of the field An essential reference tool for scholars of early modern literature and culture this annual publication captures from year to year current and developing thought in Shakespeare scholarship and theater practice worldwide There is a particular emphasis on Shakespeare studies in global contexts **Stalinism** Alter L. Litvin,John L. H. Keep,2005 This volume the fruit of co operation between a British and Russian historian seeks to review comparatively the progress made in recent years largely thanks to the opening of the Russian archives in enlarging our understanding of Stalin and *Thank You, Comrade Stalin!* Jeffrey Brooks,2021-04-13 Thank you our Stalin for a happy childhood Thank you dear Marshal Stalin for our freedom for our children s happiness for life Between the Russian Revolution and the Cold War Soviet public culture was so dominated by the power of the state that slogans like these appeared routinely in newspapers on posters and in government proclamations In this penetrating historical study Jeffrey Brooks draws on years of research into the most influential and widely circulated Russian newspapers including Pravda Isvestiia and the army paper Red Star to explain the origins the nature and the effects of this unrelenting idealization of the state the Communist Party and the leader Brooks shows how beginning with Lenin the Communists established a state monopoly of the media that absorbed literature art and science into a stylized and ritualistic public culture a form of political performance that became its own reality and excluded other forms of public reflection He presents and explains scores of self congratulatory newspaper articles including tales of Stalin s supposed achievements and virtue

accounts of the country's allegedly dynamic economy and warnings about the decadence and cruelty of the capitalist West. Brooks pays particular attention to the role of the press in the reconstruction of the Soviet cultural system to meet the Nazi threat during World War II and in the transformation of national identity from its early revolutionary internationalism to the ideology of the Cold War. He concludes that the country's one-sided public discourse and the pervasive idea that citizens owed the leader gratitude for the gifts of goods and services led ultimately to the inability of late Soviet Communism to diagnose its own ills, prepare alternative policies and adjust to new realities. The first historical work to explore the close relationship between language and the implementation of the Stalinist Leninist program *Thank You Comrade Stalin* is a compelling account of Soviet public culture as reflected through the country's press. **National Theatres in a Changing**

Europe S. Wilmer, 2008-02-21 Examining the ways in which national theatres have formed and evolved over time, this new collection highlights the difficulties these institutions encounter today in an environment where nationalism and national identity are increasingly contested by global, transnational and local agendas and where economic forces create conflicting demands. *Kirill Kondrashin* Gregor Tassie, 2009-12-29 Kirill Kondrashin is regarded as one of the most brilliant Russian

conductors of the 20th century and a great interpreter of Shostakovich, Prokofiev, Tchaikovsky and Mahler. In *Kirill Kondrashin: His Life in Music* Gregor Tassie presents a full biography of the artist from his humble background and early conducting experience at age 17 through his 20 years in Leningrad and at the Bolshoi Theatre, from his breaking with the Bolshoi and the expanded symphonic career that followed through his defection in 1978 and his unexpected death of a heart attack in 1981. Using first-hand accounts and previously unavailable archive materials from the Soviet Party and KGB sources, Tassie provides a detailed view of Kondrashin's life and work, including his appointment as the first Russian conductor to visit America and meet President Eisenhower and his associations with such artists as Emil Gilels, David Oistrakh, Mstislav Rostropovich, Van Cliburn and Dmitri Shostakovich. The book also supplies insight and information on the nature of the society in which Kondrashin lived, including political life in the Soviet Union from the 1920s until the 1970s and relations between East and West. Twenty photos are included, as well as a full discography, bibliography and index, making this a fascinating resource for anyone interested in 20th-century music as well as life in the USSR. *Dissident Histories in the*

Soviet Union Barbara Martin, 2019-05-16 How was it possible to write history in the Soviet Union under strict state control and without access to archives? What methods of research did these historians use? They were academic, that is, based at formal institutions or independent, rely on. And how was their work influenced by their complex and shifting relationships with the state? To answer these questions, Barbara Martin here tracks the careers of four bold and important dissidents: Aleksandr Solzhenitsyn, Roy Medvedev, Aleksandr Nekrich and Anton Antonov-Ovseenko. Based on extensive archival research and interviews with some of the authors themselves as well as those close to them, the result is a nuanced and very necessary history of Soviet dissident history writing from the relative liberalisation of de-Stalinisation through increasing repression.

and persecution in the Brezhnev era to liberalisation once more during perestroika In the process Martin sheds light onto late Soviet society and its relationship with the state as well as the ways in which this dissidence participated in weakening the Soviet regime during Perestroika This is important reading for all scholars working on late Soviet history and society

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