

Soviet Cinema in the Silent Era, 1918-35 (Studies in cinema)

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Soviet Cinema In The Silent Era 1918 1935

Denise J. Youngblood



Soviet Cinema In The Silent Era 1918 1935:

Soviet Cinema in the Silent Era, 1918-1935 Denise J. Youngblood, 2014-09-10 The golden age of Soviet cinema in the years following the Russian Revolution was a time of both achievement and contradiction as reflected in the films of Eisenstein Pudovkin and Kuleshov Tensions ran high between creative freedom and institutional constraint radical and reactionary impulses popular and intellectual cinema and film as social propaganda and as personal artistic expression In less than a decade the creative ferment ended subjugated by the ideological forces that accompanied the rise of Joseph Stalin and the imposition of the doctrine of Socialist Realism on all the arts Soviet Cinema in the Silent Era 1918 1935 records this lost golden age Denise Youngblood considers the social economic and industrial factors that influenced the work of both lesser known and celebrated directors She reviews all major and many minor films of the period as well as contemporary film criticism from Soviet film journals and trade magazines Above all she captures Soviet film in a role it never regained that of dynamic artform of the proletarian masses *Soviet Cinema in the Silent Era, 1918 - 1935* Denise J. Youngblood, 1980

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 *Historical Dictionary of Russian and Soviet Cinema* Peter Rollberg, 2016-07-20 Russian and Soviet cinema occupies a unique place in the history of world cinema Legendary filmmakers such as Sergei Eisenstein Vsevolod Pudovkin Dziga Vertov Andrei Tarkovsky and Sergei Paradjanov have created oeuvres that are being screened and studied all over the world The Soviet film industry was different from others because its main criterion of success was not profit but the ideological and aesthetic effect on the viewer Another important feature is Soviet cinema's multinational Eurasian character while Russian cinema was the largest other national cinemas such as Georgian Kazakh and Ukrainian played a decisive role for Soviet cinema as a whole The *Historical Dictionary of Russian and Soviet Cinema* provides a rich tapestry of factual information together with detailed critical assessments of individual artistic accomplishments This second edition of *Historical Dictionary of Russian and Soviet Cinema* contains a chronology an introduction and a bibliography The dictionary section has over 600 cross referenced entries on directors performers cinematographers composers designers producers and studios This book is an excellent access point for students researchers and anyone wanting to know more about Russian and Soviet Cinema

'Russian Americans' in Soviet Film Marina L. Levitina, 2015-09-29 Certain aspects of American popular culture had a

formative influence on early Soviet identity and aspirations. Traditionally, Soviet Russia and the United States between the 1920s and the 1940s are regarded as polar opposites on nearly every front. Yet American films and translated adventure fiction were warmly received in 1920s Russia and partly shaped ideals of the New Soviet Person into the 1940s. Cinema was crucial in propagating this new social hero. While open admiration of American film stars and heroes of literary fiction in the Soviet press was restricted from the late 1920s onwards, many positive heroes of Soviet Socialist Realist films in the 1930s and 1940s were partially a product of Soviet Americanism of the previous decade. Some of the new Soviet heroes in films of the 1930s and 1940s possessed traits noticeably evocative of the previously popular American film stars such as Douglas Fairbanks, Pearl White, and Mary Pickford. Others cinematically represented the contemporary trope of the Russian American, an ideal worker exemplifying the Stalinist marriage of Russian revolutionary sweep with American efficiency. Russian Americans in Soviet Film analyses the content, reception, and underlying influences of over 60 Soviet and American films; the book explores new territory in Soviet cinema and Soviet American cultural relations. It presents groundbreaking archival research encompassing Soviet audience surveys, Soviet film journals and reviews, memoirs, and articles by Soviet filmmakers and scripts among other sources. The book reveals that values of optimism, technological skill, efficiency, and self-reliance, perceived as quintessentially American, were incorporated into new Soviet ideals through channels of cross-cultural dissemination, resulting in cultural synthesis.

The Cinema of Yakov Protazanov F. Booth Wilson, 2024-04-12 Yakov Protazanov was the most prolific Russian director of the silent era whose works enjoyed consistent popularity with audiences as he adapted to the Russian Revolution and later the transition to sound. This first career-length study in English argues that he pursued a unique artistic vision that reflected his ambivalent position within Soviet culture of the revolutionary era.

The Russian Cinema Reader (Volume I) Rimgaila Salys, 2023-09-12 This two-volume reader is intended to accompany undergraduate courses in the history of Russian cinema and Russian culture through film. Each volume consists of newly commissioned essays, excerpts from English language criticism, and translations of Russian language essays on subtitled films which are widely taught in American and British courses on Russian film and culture. The arrangement is chronological. Volume one covers twelve films from the beginning of Russian film through the Stalin era; volume two covers twenty films from the Thaw era to the present. General introductions to each period of film history: Early Russian Cinema, Soviet Silent Cinema, Stalinist Cinema, Cinema of the Thaw, Cinema of Stagnation, Perestroika, and Post-Soviet Cinema, outline its cinematic significance and provide historical context for the non-specialist reader. Essays are accompanied by suggestions for further reading. The reader will be useful both for film studies specialists and for Slavists who wish to broaden their Russian Studies curriculum by incorporating film courses or culture courses with cinematic material. Volumes one and two may be ordered separately to accommodate the timeframe and contents of courses. Volume one films: *Stenka Razin*, *The Cameraman's Revenge*, *The Merchant Bashkirev's Daughter*, *Child of the Big City*, *The Extraordinary Adventures of Mr. West in the Land of*

the Bolsheviks Battleship Potemkin Bed and Sofa Man with a Movie Camera Earth Chapaev Circus Ivan the Terrible Parts I and II Volume two films The Cranes are Flying Ballad of a Soldier Lenin's Guard Wings Commissar The Diamond Arm White Sun of the Desert Solaris Stalker Moscow Does Not Believe in Tears Repentance Little Vera Burnt by the Sun Brother Russian Ark The Return Night Watch The Tuner Ninth Company How I Ended This Summer Authors Birgit Beumers Robert Bird David Bordwell Mikhail Brashinsky Oksana Bulgakova Gregory Carlson Nancy Condee Julian Graffy Jeremy Hicks Andrew Horton Steven Hutchings Vida Johnson Lilya Kaganovsky Vance Kepley Jr Susan Larsen Mark Lipovetsky Tatiana Mikhailova Elena Monastireva Ansdell Joan Neuberger Vlada Petri Graham Petrie Alexander Prokhorov Elena Prokhorova Rimgaila Salys Elena Stishova Vlad Strukov Yuri Tsivian Meghan Vicks Josephine Woll Denise J Youngblood

A Companion to Russian Cinema Birgit Beumers, 2016-05-17 A Companion to Russian Cinema provides an exhaustive and carefully organised guide to the cinema of pre Revolutionary Russia of the Soviet era as well as post Soviet Russian cinema edited by one of the most established and knowledgeable scholars in Russian cinema studies The most up to date and thorough coverage of Russian Soviet and post Soviet cinema which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres studios and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies and contributions come from leading experts in the field of Russian Studies Film Studies and Visual Culture Chapters consider the arts of scriptwriting sound production design costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history whose works have been somewhat neglected

Moscow, 1937 Karl Schlögel, 2014-01-08 Moscow 1937 the soviet metropolis at the zenith of Stalin's dictatorship A society utterly wrecked by a hurricane of violence In this compelling book the renowned historian Karl Schlögel reconstructs with meticulous care the process through which month by month the terrorism of a state of emergency regime spiraled into the Great Terror during which 1 1 2 million human beings lost their lives within a single year He revisits the sites of show trials and executions and by also consulting numerous sources from the time he provides a masterful panorama of these key events in Russian history He shows how in the shadow of the reign of terror the regime around Stalin also aimed to construct a new society Based on countless documents Schlögel's historical masterpiece vividly presents an age in which the boundaries separating the dream and the terror dissolve and enables us to experience the fear that was felt by people subjected to totalitarian rule This rich and absorbing account of the Soviet purges will be essential reading for all students of Russia and for any readers interested in one of the most dramatic and disturbing events of modern history

The Red Screen Anna Lawton, 2003-09-02 First published in 2003 Routledge is an imprint of Taylor Francis an informa company

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