

# Russia On Reels The Russian Idea In Post Soviet C

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**Popular Tropes of Identity in Contemporary Russian Television and Film** Irina Souch 2017-11-16 This book is an exploration of the changes in Russian cultural identity in the twenty years after the fall of the Soviet state. Through close readings of a select number of contemporary Russian films and television series, Irina Souch investigates how a variety of popular cultural tropes ranging from the patriarchal family to the country idyll survived the demise of Communism and maintained their power to inform the Russian people's self-image. She shows how these tropes continue to define attitudes towards political authority, economic disparity, ethnic and cultural difference, generational relations and gender. The author also introduces theories of identity developed in Russia at the same time, enabling these works to act as sites of productive dialogue with the more familiar discourses of Western scholarship.

**Russia and its Other(s) on Film** S. Hutchings 2008-04-25 Russia's interactions with the West have been a perennial theme of Slavic Studies, and of Russian culture and politics. Likewise, representations of Russia have shaped the identities of many western cultures. No longer providing the 'Evil Empire' of 20th American popular consciousness, images of Russia have more recently bifurcated along two streams: that of the impoverished refugee and that of the sinister mafia gang. Focusing on film as an engine of intercultural communication, this is the first book to explore mutual perceptions of the foreign Other in the cinema of Russia and the West during, and after, communism. The book's structure reflects both sides of this fascinating dialogue: Part 1 covers Russian/Soviet cinematic representations of otherness, and Part 2 treats western representations of Russia and the Soviet Union. An extensive Introduction sets the dialogue in a theoretical context. The contributors include leading film scholars from the USA, Europe and Russia.

**A Companion to Russian Cinema** Birgit Beumers 2016-07-12 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

**Cinemas, Identities and Beyond** D. H. Fleming 2020-07-13 *Cinemas, Identities and Beyond* examines different modes of representing and constructing identities in and through the medium of film, transcending the narrow confines of the local / national / regional, and challenging spatial and temporal boundaries. It gathers fifteen essays that explore different dimensions of identities in contexts ranging from domestic spheres, urban milieus, socio-political environments, diasporic film-making issues, anthropology, film festivals, and psychoanalysis, to the examination of stardom in society. Engaging with cinematic representations, narrative conventions, film form, industry concerns, and other socio-cultural-economic-political factors relating to the production, distribution, exhibition and consumption of film, *Cinemas, Identities and Beyond* contributes to one of the most thought-provoking contemporary debates on cinemas and identities in film studies. Revisiting films such as *Farewell My Concubine*, *The Matrix* trilogy, *The Straight Story*, *El Topo*, and *Days of Being Wild*, this anthology establishes a framework that actively queries stabilised, ideological paradigms. The book discovers new frontiers and discourses to help us better understand ourselves and our surroundings when another decade of the new millennium is about to begin. *Cinemas, Identities and Beyond* will prove to be of value to a broad range of scholars, critics and students who are interested in issues pertaining to identities, and their construction in and beyond film.

*Russia's New Fin de Siècle* Birgit Beumers 2013-07-01 This volume investigates Russian culture at the turn of the twenty-first century, with scholars from Britain, Sweden, Russia and the United States exploring aspects of culture with regards to one overarching question: What is the impact of the Soviet discourse on contemporary culture? This question comes at a time when Russia is concerned with integrating itself into European arts and culture while enhancing its uniqueness through references to its Soviet past. Thus, contributions investigate the phenomenon of post-Soviet culture and try to define the relationship of contemporary art to the past.

**Burnt by the Sun** Birgit Beumers 2001-01-12 Nikita Mikhalkov's film about the Stalin period has received wide attention inside and outside Russia, being shown at Cannes, winning an Oscar, and reaching cinemas worldwide. Mikhalkov is a fine and controversial director, and this "KINOfile" is a valuable introduction to his work. It investigates the production, context, and critical reception of the film, the people who made it, and provides an analysis of the film itself and its place in Russian and world cinema.

**Russian Americans' in Soviet Film** Marina L. Levitina 2020-09-17 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, exploring new territory in Soviet cinema studies and American-Russian 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 Post-Soviet Russian Media** Birgit Beumers 2011 This book explores developments in the Russian mass media since the collapse of the USSR in 1991. Complementing and building upon its companion volume, *Television and Culture in Putin's Russia: Remote Control*, it traces the tensions resulting from the effective return to state-control under Putin of a mass media privatised and accorded its first, limited, taste of independence in the Yeltsin period. It surveys the key developments in Russian media since 1991, including the printed press, television and new media, and investigates the contradictions of the post-Soviet media market that have affected the development of the media sector in recent years. It analyses the impact of the Putin presidency, including the ways in which the media have constructed Putin's image in order to consolidate his power and their role in securing his election victories in 2000 and 2004. It goes on to consider the status and function of journalism in post-Soviet Russia, discussing the conflict between market needs and those of censorship, the gulf that has arisen separating journalists from their audiences. The relationship between television and politics is examined, and also the role of television as entertainment, as well as its role in nation building and the projection of a national identity. Finally, it appraises the increasingly important role of new media and the internet. Overall, this book is a detailed investigation of the development of mass media in Russia since the end of Communism and the collapse of the Soviet Union.

Performing Femininity Rachel Morley 2021-07-29 Oriental dancers, ballerinas, actresses and opera singers the figure of the female performer is ubiquitous in the cinema of pre-Revolutionary Russia. From the first feature film, Romashkov's *Stenka Razin* (1908), through the sophisticated melodramas of the 1910s, to Viskovsky's *The Last Tango* (1918), made shortly before the pre-Revolutionary film industry was dismantled by the new Soviet government, the female performer remains central. In this groundbreaking new study, Rachel Morley argues that early Russian film-makers used the character of the female performer to explore key contemporary concerns from changing conceptions of femininity and the emergence of the so-called New Woman, to broader questions concerning gender identity. Morley also reveals that the film-makers repeatedly used this archetype of femininity to experiment with cinematic technology and develop a specific cinematic language."

Russia on Reels Birgit Beumers 1999-12-31 This is the first book to deal exclusively with Russian cinema of the 1990s. It introduces readers to the currents and common interests of contemporary Russian cinema, offers close studies of the work of filmmakers like Sokurov, Muratova and Astrakhan, reviews the Russian film industry in a period of massive economic transformation, and assesses cinema's function as a definer of Russia's new identity.

**Understanding Contemporary Russia** Michael L. Bressler 2009 Offers an introduction to contemporary Russian politics, economics, society, and culture.

*Russian Literary Culture in the Camera Age* Stephen Hutchings 2004-06-02 This book explores how one of the world's most literary-oriented societies entered the modern visual era, beginning with the advent of photography in the nineteenth century, focusing then on literature's role in helping to shape cinema as a tool of official totalitarian culture during the Soviet period, and concluding with an examination of post-Soviet Russia's encounter with global television. As well as pioneering the exploration of this important new area in Slavic Studies, the book illuminates aspects of cultural theory by investigating how the Russian case affects general notions of literature's fate within post-literate culture, the ramifications of communism's fall for media globalization, and the applicability of text/image models to problems of intercultural change.

Art and Protest in Putin's Russia Lena Jonson 2015-02-20 The Pussy Riot protest, and the subsequent heavy handed treatment of the protestors, grabbed the headlines, but this was not an isolated instance of art being noticeably critical of the regime. As this book, based on extensive original research, shows, there has been gradually emerging over recent decades a significant counter-culture in the art world which satirises and ridicules the regime and the values it represents, at the same time putting forward, through art, alternative values. The book traces the development of art and protest in recent decades, discusses how art of this kind engages in political and social protest, and provides many illustrations as examples of art as protest. The book concludes by discussing how important art has been in facilitating new social values and in prompting political protests.

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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.

A History of Russian Cinema Birgit Beumers 2009 Film emerged in pre-Revolutionary Russia to become the 'most important of all arts' for the new Bolshevik regime and its propaganda machine. This text is a complete history from the beginning of film onwards and presents an engaging narrative of both the industry and its key films in the context of Russia's social and political history.

**Literature, History and Identity in Post-Soviet Russia, 1991-2006** Rosalind J. Marsh 2007 "The aim of this book is to explore some of the main pre-occupations of literature, culture and criticism dealing with historical themes in post-Soviet Russia, focusing mainly on literature in the years 1991 to 2006." --introd.

*Russian War Films* Denise Jeanne Youngblood 2007 A panoramic survey of nearly a century of Russian films on wars and wartime from World War I to more recent conflicts in Afghanistan and Chechnya, with heavy emphasis on films pertaining to World War II.

**In Search of the True Russia** Lyudmila Parts 2018-06-26 This book examines the provincial theme in post-Soviet literature, film, and journalism as a cultural representation of Russian nationalism. Its focus is on "the provinces" of cultural myth: the imagined domain of authentic Russianness, and collective contemplation of the recurring questions concerning Russia's past and future, what it means to be "Russian," and where "true" Russians reside. Cultural production today locates true Russianness outside the newly prosperous, multiethnic, and westernized Moscow. In mass culture, the traditional privileging of the center, over the backward provinces, yields to a view of the provinces as the repository of national tradition and moral strength. Conversely, high literature and art-house cinema provide an alternative, harshly critical image of the provinces. Differing perspectives notwithstanding, both are negotiating a particular concept of Russianness, in which the provinces play a central role and, ultimately, function to both redirect nationalist discourse away from the deeply unsatisfying model of Russia versus the West, and put forth a hermetic national identity, based on the opposition of "us versus us," rather than "us versus them."

**Ukrainian Cinema** Joshua First 2022-12-29 Ukrainian Cinema: Belonging and Identity during the Soviet Thaw is the first concentrated study of Ukrainian cinema in English. In particular, historian Joshua First explores the politics and aesthetics of Ukrainian Poetic Cinema during the Soviet 1960s-70s. He argues that film-makers working at the Alexander Dovzhenko Feature Film Studio in Kiev were obsessed with questions of identity and demanded that the Soviet film industry and audiences alike recognize Ukrainian cultural difference. The first two chapters provide the background on how Soviet cinema since Stalin cultivated an exoticised and domesticated image of Ukrainians, along with how the film studio in Kiev attempted to rebuild its reputation during the early Sixties as a centre of the cultural thaw in the USSR. The next two chapters examine Sergei Paradjanov's highly influential *Shadows of Forgotten Ancestors* (1965) and its role in reorienting the Dovzhenko studio toward the auteurist (some would say elitist) agenda of Poetic Cinema. In the final

three chapters, *Ukrainian Cinema* looks at the major works of film-makers Yurii Illienko, Leonid Osyka, and Leonid Bykov, among others, who attempted (and were compelled) to bridge the growing gap between a cinema of auteurs and concerns to generate profit for the Soviet film industry.

*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.

*Blockbuster History in the New Russia* Stephen M. Norris 2012-10-19 Seeking to rebuild the Russian film industry after its post-Soviet collapse, directors and producers sparked a revival of nationalist and patriotic sentiment by applying Hollywood techniques to themes drawn from Russian history. Unsettled by the government's move toward market capitalism, Russians embraced these historical blockbusters, packing the American-style multiplexes that sprouted across the country. Stephen M. Norris examines the connections among cinema, politics, economics, history, and patriotism in the creation of "blockbuster history"—the adaptation of an American cinematic style to Russian historical epics.

*Rural Writing* Mauricette Fournier 2019-01-17 If, as a corollary of urbanization, many artists seized, as early as the nineteenth century and most of the twentieth century, the city as object and scene of their reflection on a world under construction, it was not the same for rural areas. Generally speaking, until recently, the countryside's representations have been shaped by the writings of a ruling class. However, in recent decades, alongside the "country novels" or "terroir novels" that follow in line with the rustic current initiated in the nineteenth century, more demanding literary productions have emerged. These writings, often fed by the sense of loss and the end of a certain agricultural lifestyle, are also exploring the contemporary reconstructions of rural areas, little publicized. They redefine a new "regionality", less militant and certainly less connoted in its nostalgic link to the land. This book revisits rural areas and their representations in contemporary writing, in both popular and high culture, in order to draw a global landscape of current rural areas and new regionalities.

*Russia on Reels* Birgit Beumers 1999-12-31 This is the first book to deal exclusively with Russian cinema of the 1990s. It introduces readers to the currents and common interests of contemporary Russian cinema, offers close studies of the work of filmmakers like Sokurov, Muratova and Astrakhan, reviews the Russian film industry in a period of massive economic transformation, and assesses cinema's function as a definer of Russia's new identity.

*Nikita Mikhalkov* Birgit Beumers 2004-11-26 Adored by Russian audiences for his commercially-oriented films, and loathed by the Russian intelligentsia for the same, Nikita Mikhalkov is one of the most successful, ambitious and controversial film-directors in the history of Soviet and Russian cinema. Revealing and discussing the key themes explored in his work, Birgit Beumers follows his career from his 1974 debut *At Home Among Strangers*, a *Stranger at Home*; through to the French co-productions: the award-winning *Urga* and the internationally renowned Oscar-winning *Burnt by the Sun*, 1994.

Overkill Eliot Borenstein 2011-05-02 Perestroika and the end of the Soviet Union transformed every aspect of life in Russia, and as hope began to give way to pessimism, popular culture came to reflect the anxiety and despair felt by more and more Russians. Free from censorship for the first time in Russia's history, the popular culture industry (publishing, film, and television) began to disseminate works that featured increasingly explicit images and descriptions of sex and violence. In *Overkill*, Eliot Borenstein explores this lurid and often-disturbing cultural landscape in close, imaginative readings of such works as *You're Just a Slut, My Dear!* (Ty prosto shliukha, dorogaia!), a novel about sexual slavery and illegal organ harvesting; the *Nympho* trilogy of books featuring a Chechen-fighting sex addict; and the *Mad Dog* and *Antikiller* series of books and films recounting, respectively, the exploits of the Russian Rambo and an assassin killing in the cause of justice. Borenstein argues that the popular cultural products consumed in the post-perestroika era were more than just diversions; they allowed Russians to indulge their despair over economic woes and everyday threats. At the same time, they built a notion of nationalism or heroism that could be maintained even under the most miserable of social conditions, when consumers felt most powerless. For Borenstein, the myriad depictions of deviance in pornographic and also detective fiction, with their patently excessive and appalling details of social and moral decay, represented the popular culture industry's response to the otherwise unimaginable scale of Russia's national collapse. "The full sense of collapse," he writes, "required a panoptic view that only the media and culture industry were eager to provide, amalgamating national collapse into one master narrative that would then be readily available to most individuals as a framework for understanding their own suffering and their own fears."

**Insiders and Outsiders in Russian Cinema** Stephen M. Norris 2008-05-14 Identifying who was "inside" and who was "outside" the Soviet/Russian body politic has been a matter of intense and violent urgency, especially in the high Stalinist and post-Soviet periods. It is a theme encountered prominently in film. Employing a range of interpretive methods practiced in Russian/Soviet film studies, *Insiders and Outsiders in Russian Cinema* highlights the varied ways that Russian and Soviet cinema constructed otherness and foreignness. While the essays explore the "us versus them" binary well known to students of Russian culture and the ways in which Russian films depicted these distinctions, the book demonstrates just how impossible maintaining this binary proved to be. Contributors are Anthony Anemone, Julian Graffy, Peter Kenez, Joan Neuberger, Stephen M. Norris, Oleg Sulkin, Yuri Tsivian, Emma Widdis, and Josephine Woll.

Russian Modernization Markku Kivinen 2020-11-29 Building on an original interpretation of social theory and an interdisciplinary approach, this book creates a new paradigm in the Russian studies. Taking a fresh view of Russia's multiple experiences of modernization, it seeks to explain the Putin era in a completely new way. This book explores the paradoxical and contradictory aspects of Russia, analyzing the energy-dependent economy and hybrid political regime, but also religion, welfare, and culture, and their often complex interrelations. Written by a community of both Western and Russian scholars, this book reaffirms the value of social science when confronting a society that has undergone enormous and costly systematic changes. The Russian elites see modernization narrowly as economic and technological competitiveness. The contributors to this volume see contemporary Russia facing a series of antinomies, which are macro-level dilemmas that cannot be abolished, either by philosophical mediation or by immediate political decisions. As such, they are the tension fields that constitute choices for various competing agencies. This book will be of

interest to scholars and students of Russian studies, transition studies, sociology, social policy, political science, energy policy, cultural studies, and stratification studies. Professionals involved in energy, ecology, and security policy will also find this publication a rich source.

The Post-Soviet Russian Media Birgit Beumers 2008-11-26 This book explores developments in the Russian mass media since the collapse of the USSR in 1991. Complementing and building upon its companion volume, *Television and Culture in Putin's Russia: Remote Control*, it traces the tensions resulting from the effective return to state-control under Putin of a mass media privatised and accorded its first, limited, taste of independence in the Yeltsin period. It surveys the key developments in Russian media since 1991, including the printed press, television and new media, and investigates the contradictions of the post-Soviet media market that have affected the development of the media sector in recent years. It analyses the impact of the Putin presidency, including the ways in which the media have constructed Putin's image in order to consolidate his power and their role in securing his election victories in 2000 and 2004. It goes on to consider the status and function of journalism in post-Soviet Russia, discussing the conflict between market needs and those of censorship, the gulf that has arisen separating journalists from their audiences. The relationship between television and politics is examined, and also the role of television as entertainment, as well as its role in nation building and the projection of a national identity. Finally, it appraises the increasingly important role of new media and the internet. Overall, this book is a detailed investigation of the development of mass media in Russia since the end of Communism and the collapse of the Soviet Union.

*History on Screen - Shaping National Identity in Mikhalkov's Cinema* Robert Stolt 2010-05-27 Essay from the year 2010 in the subject Film Science, grade: 1,4, University of St Andrews, language: English, abstract: With the dissolution of the Soviet state and the breakdown of Soviet ideologies the question about Russian national identity became a central issue in post-Soviet Russian culture (Horton 2001: 218). By promoting specific values of traditional Soviet ideals, Mikhalkov, in *Burnt by the Sun* [Mikhalkov, 1994], revives a national ideology and aims to re-establish the Russian national identity in post-Soviet Russia. The film recalls the idea of a distinctive Russian fate that has, admittedly, time and again resulted in political catastrophes, but nevertheless has become the basis of Russian culture having unique status and thus is crucial in forming a contemporary Russian cultural identity (Anemone 2001: 143). By reminding of past traditions and values, the film is devoted to explore what being Russian means (Larson 2003:492). The major attention in this essay lies in exploring the utopian world created by Mikhalkov to establish an illusionistic past with the focus on the national hero. Modern nation-states often feel the need to create a myth of national identity. By doing so it is crucial to have a heroic figure at hand that represents the strengths and potencies of the nation and that people can aspire to and look up to. Such an ideal, however, cannot exist in real life which is why Mikhalkov creates an illusionistic world within reality to allow his heroic figure to flourish. By recalling a heroic Russian past, specifically a Soviet one, Mikhalkov demonstrates his affection to Socialist ideas and his endeavour to bring about a 'new hero of our time' (Larsen 2003: 493); just one as post-Soviet Russia with its national identity being unsettled and uncertain was lacking. Therefore, the second chapter of this essay is dedicated to explore the effects of Mikhalkov's film making that forms a polarity between utopia and reality, with a focus on the time and space structure. Moreover, in the third chapter, an emphasis is placed on the character of Kotov who, as the great family

father, embodies the heroic figure that the director has created to re-establish historical ideals. Finally, in a retrospective analysis, the essay will be concluded by drawing a parallel between the Russian cultural crisis and the film's shaping of Russian national identity.

*Aleksei Balabanov: 'Brother'* Ira Osterberg 2022-06-01 KinoSputniks closely analyse some key films from the history of Russian and Soviet cinema. Written by international experts in the field, they are intended for film enthusiasts and students, combining scholarship with an accessible style of writing. Ira Österberg's KinoSputnik on Aleksei Balabanov's cult film *Brother* (1997) examines the production history, context and reception of the film, and offers a detailed reading of its key themes. Balabanov's *Brother* made a mark on the new Russia's film history as its hero Danila Bagrov quickly gained cult status and the nostalgic rock soundtrack hit the nerve of the young post-Soviet generation. This study unravels the film's effective and ingenious mixture of genre elements, art narration and almost documentary-style realism, which would become trademarks for Balabanov's oeuvre. Primary readership will be among film studies students and film enthusiasts, but will also be of interest to anyone researching or studying film soundtracking. A list of all books in the series is here on the Intellect website on the series page KinoSputnik

Transgressive Women in Modern Russian and East European Cultures Yana Hashamova 2016-10-04 Investigating the genesis of the prosecuted "crimes" and implied sins of the female performing group Pussy Riot, the most famous Russian feminist collective to date, the essays in *Transgressive Women in Modern Russian and East European Cultures: From the Bad to Blasphemous* examine what constitutes bad social and political behavior for women in Russia, Poland, and the Balkans, and how and to what effect female performers, activists, and fictional characters have indulged in such behavior. The chapters in this edited collection argue against the popular perceptions of Slavic cultures as overwhelmingly patriarchal and Slavic women as complicit in their own repression, contextualizing proto-feminist and feminist transgressive acts in these cultures. Each essay offers a close reading of the transgressive texts that women authored or in which they figured, showing how they navigated, targeted, and, in some cases, co-opted these obstacles in their bid for agency and power. Topics include studies of how female performers in Poland and Russia were licensed to be bad (for effective comedy and popular/box office appeal), analyses of how women in film and fiction dare sacrilegious behavior in their prescribed roles as daughters and mothers, and examples of feminist political subversion through social activism and performance art.

**The Imperial Trace** Nancy Condee 2009-04-08 The collapse of the USSR seemed to spell the end of the empire, yet it by no means foreclosed on Russia's enduring imperial preoccupations, which had extended from the reign of Ivan IV over four and a half centuries. Examining a host of films from contemporary Russian cinema, Nancy Condee argues that we cannot make sense of current Russian culture without accounting for the region's habits of imperial identification. But is this something made legible through narrative alone—Chechen wars at the periphery, costume dramas set in the capital—or could an imperial trace be sought in other, more embedded qualities, such as the structure of representation, the conditions of production, or the preoccupations of its filmmakers? This expansive study takes up this complex question through a commanding analysis of the late Soviet and post-Soviet period auteurs, Kira Muratova, Vadim Abdrashitov, Nikita Mikhalkov, Aleksei German, Aleksandr Sokurov and Aleksei Balabanov.

Pride and Panic Yana Hashamova 2007 Russian cinema's re-imagining of the West in the post-Soviet present.

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Ruptures and Continuities in Soviet/Russian Cinema Birgit Beumers 2017-11-22 This book, based on extensive original research, examines how far the collapse of the Soviet Union represented a threshold that initiated change or whether there are continuities which gradually reshaped cinema in the new Russia. The book considers a wide range of films and film-makers and explores their attitudes to genre, character and aesthetic style. The individual chapters demonstrate that, whereas genres shifted and characters developed, stylistic choices remained largely unaffected.

European Cinema Jill Forbes 2017-03-05 The survival of cinema in Europe and the analysis of its heritage are key issues for the new century. This book asks how we can define European cinema and how it should be studied. It provides an overview of the problems, traditions and key questions that have informed the study of European cinema, investigating the links and tensions between Europe and Hollywood and exploring the different experiences of national identities within a common European framework. Twelve case studies of individual European films ranging from *The Battleship Potemkin* and *The Lodger*, to *La Haine* and *Trainspotting*, illustrate the distinctiveness and variety of cinema in Europe as well as the various critical methods by which it can be studied. With its detailed analysis of films from several European countries including Britain and Russia, the book encourages a comparative approach and raises urgent questions about the future of European cinema in the context of globalization. It will be of interest to students in Film Studies, European Studies and Modern European Languages and Cultures.

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.

**Historical Dictionary of the Russian Federation** Robert A. Saunders 2019-09-20 This

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second edition of Historical Dictionary of the Russian Federation contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

**The Cinema of Alexander Sokurov** Birgit Beumers 2011-11-15 Alexander Sokurov's 'Russian Ark' is generally acclaimed as a milestone in cinematography. In this film Sokurov reversed the idea of montage, creating instead the sensation of an uninterrupted flow of time encompassing three centuries of Russia's cultural history through a single, 90-minute take. Yet this film is but one milestone in the work of this versatile director. Since the 1990s, Sokurov's films have had international recognition at film festivals and through foreign distribution. In this, the first English-language book to cover Sokurov's full oeuvre, leading scholars on Sokurov unravel his work on documentaries; his early films and literary adaptations; his trilogy on leaders focussing on the decaying body; his films on passing youth and approaching age; and, of course, 'Russian Ark'. The book also provides samples of the major Russian-language studies of Sokurov's films to provide the reader with an insight into Russian approaches to Sokurov.

**Russian Children's Literature and Culture** Marina Balina 2013-02-01 Soviet literature in general and Soviet children's literature in particular have often been labeled by Western and post-Soviet Russian scholars and critics as propaganda. Below the surface, however, Soviet children's literature and culture allowed its creators greater experimental and creative freedom than did the socialist realist culture for adults. This volume explores the importance of children's culture, from literature to comics to theater to film, in the formation of Soviet social identity and in connection with broader Russian culture, history, and society.