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A History of Russian Cinema Oct 28 2019 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.

Ruptures and Continuities in Soviet/Russian Cinema Jun 28 2022 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.

Russian Cinema Mar 14 2021 Russian Cinema provides a lively and informative exploration of the film genres that developed during Russia's tumultuous history, with discussion of the work of Eisenstein, Pudovkin, Mikhalkov, Paradzhanov, Sokurov and others. The background section assesses the contribution of visual art and music, especially the work of the composers Shostakovich and Prokofev, to Russian cinema. Subsequent chapters explore a variety of topics: The literary space - the cinematic rendering of the literary text, from 'Sovietized' versions to bolder and more innovative interpretations, as well as adaptations of foreign classics The Russian film comedy looks at this perennially popular genre over the decades, from the 'domestication' of laughter under Stalin to the emergence of satire The historical film - how history has been used in film to affirm prevailing ideological norms, from October to Taurus Women and Russian film discusses some of the female stars of the Soviet screen (Liubov Orlova, Vera Alentova, Liudmila Gurchenko), as well as films made by male and female directors, such as Askoldov and Kira Muratova Film and ideology shows why ideology was an essential component of Soviet films such as The Maxim Trilogy, and how it was later definitively rejected The Russian war film looks at Civil War and Second World War films, and the post-Soviet treatment of recent conflicts in Afghanistan and Chechnya Private life and public morality explores the evolution of melodramas about youth angst, town and village life, personal relationships, and the emergence of the dominant sub-genre of the 1990s, the gangster thriller Autobiography, memory and identity offers a close reading of the work of Andrei Tarkovskii, Russia's greatest post-war director, whose films, including Andrei Rublev and Mirror, place him among the foremost European auteur film-makers Russian Cinema offers a close analysis of over 300 films illustrated with representative stills throughout. As with other titles in the Inside Film series it includes comprehensive filmographies, a thorough bibliography and an annotated further reading list. The book is a jargon-free, accessible study that will be of interest to undergraduates of film studies, modern languages, Russian language and literature, as well as cineastes, film teachers and researchers.

The A to Z of Russian and Soviet Cinema Nov 02 2022 Film lovers all over the world are familiar with the masterpieces of Eisenstein and Tarkovsky. These directors' unique achievements were embedded in a powerful process that began under Russia's last tsar and underwent several periods of blossoming: the bourgeois cinema in the 1910s, the revolutionary avant-garde in the 1920s, the Thaw in the 1950s, and the awakening of national cinemas in the 1960s and 1970s. The A to Z of Russian and Soviet Cinema is the first reference work of its kind in the English language devoted entirely to the cinema of the Russian Empire, the Soviet Union, and the post-Soviet period, including both the cinematic highlights and the mainstream. The cinemas of the former Soviet republics, including Ukraine, Belarus, Armenia, Georgia, Lithuania, and Latvia, are also represented with their most influential artists. Through a chronology, an introduction essay, a bibliography, and over 500 cross-referenced dictionary entries on filmmakers, performers, cinematographers, composers, producers, studios, genres, and outstanding films, this reference work covers the history of Russian and Soviet filmmaking from 1896 to 2007.

Cinema and Soviet Society Dec 03 2022 The story of Soviet film over the period covered by Peter Kenez is central to the history of World Cinema. In this revised, updated paperback edition of his classic text, Peter Kenez explores the roots of Soviet cinema in the film heritage of pre-Revolutionary Russia, tracing the changes in content, style, technical means and production capacities generated by the Revolution of 1917; the constraints on form and subject imposed from the 1930s in the name of Socialist Realism; the relative freedom of expression accorded to film-makers during World War Two; and the extraordinary repression during the final years of Stalin era. Based on original research both in the former Soviet Union and elsewhere in the primary sources of Eastern Europe, this is the essential student text on the period which produced the major films of such 'greats' as Eisenstein, Vertov, Kuleshov, Pudovkin and many more.

Inside the Film Factory Aug 31 2022 This is the first collection to be inspired and informed by the new films and archival material that glasnost and perestroika have revealed, and the new methodological approaches that are developing in tandem. Film critics and historians from Britain, America, France and the USSR attempt the vital task of scrutinising Soviet film, and re-examining the Cold War assumptions of traditional historiography. Whereas most books on Soviet giants have glorified the directorial giants of the 'golden age' of the 1920s, Inside the Film Factory also recognises the achievements of popular cinema from the pre-Revolutionary period through to the 1930s and beyond. It also evaluates the impact of Western cinema on the early experimenters of montage, Russian science fiction's influence on film-making, and the long-suppressed history of Soviet Yiddish productions. Alongside the new perspectives and source material on the much-mythologised figures of Kuleshov and Medvedkin, the book provides the first extended accounts in English of the important but neglected careers of directors Yakov Protazanov and Boris Barnet.

Alexander Dovzhenko Sep 07 2020 Along with Sergei Eisenstein and Vsevolod Pudovkin, Alexander Dovzhenko became one of the major pioneers of Soviet filmmaking. During his thirty-year career, his films (including Zvenyhora, Arsenal, Earth, and Ivan) won international acclaim and have become influential classics of the silent and early sound eras. Combining images from

Ukrainian history and folklore, stark realism, visual poetry, propaganda, and gentle humor, his films celebrated nature and man's relationship to the land. From his humble beginnings in the Ukrainian peasantry, Dovzhenko developed into a volatile artist with a great belief in cinema as an art form for the people. Fearing arrest and execution, he had to come to terms with the Stalinist order and compromised his vision for his later films (Aerograd, Shchors, and Michurin). Despite his concessions, his creative work inspired the first post-Stalinist generation of filmmakers and writers to challenge prevailing Soviet and artistic orthodoxies. Based on archival research in Moscow and Kiev and interviews with Dovzhenko's colleagues and students, George O. Liber provides the first definitive account in any language of this important director's personal and professional life. Liber's biography explores the political context of Dovzhenko's filmmaking, investigates the divisions between his public and private worlds, and analyses his contradictions, illusions, misrepresentations and struggles within and against the Stalinist system.

Glasnost—Soviet Cinema Responds Jun 16 2021 With the coming of glasnost to the Soviet Union, filmmakers began to explore previously forbidden themes, and distributors released films that were suppressed by pre-glasnost-era censors. Soviet cinema underwent a revolution, one that mirrors and helps interpret the social revolution that took place throughout the USSR. Glasnost—Soviet Cinema Responds is the first overall survey of the effects of this revolution on the work of Soviet filmmakers and their films. The book is structured as a series of three essays and a filmography of the directors of glasnost cinema. The first essay, "The Age of Perestroika," describes the changes that occurred in Soviet cinema as it freed itself from the legacy of Stalinism and socialist realism. It also considers the influence of film educator and director Mikhail Romm. "Youth in Turmoil" takes a sociological look at films about youth, the most dynamic and socially revealing of glasnost-era productions. "Odysseys in Inner Space" charts a new direction in Soviet cinema as it focuses on the inner world of individuals. The filmography includes thirty-three of the most significant glasnost-era directors, including Tengiz Abuladze, Karen Shakhnazarov, and Sergei Soloviev, with a comprehensive list of their films. Discussions of many individual films, such as Repentance, The Messenger Boy, and The Wild Pigeon, and interviews with the directors reveal the effects that glasnost and perestroika have had on the directors' lives and art.

One Hundred Years of Soviet Cinema Jan 30 2020 One hundred years of Soviet cinema? How is this possible, if the USSR itself lasted barely seven decades before its spectacular demise in 1991? How can we speak of the continued existence of Soviet cinema in the quarter-century since this apocalyptic event? But from Battleship Potemkin to The Colour of Pomegranates, from Man with a Movie Camera to Stalker, from The Cranes Are Flying to Hard to be a God, cinema from the "sixth of the world" covered by the Soviet Union continues, indefatigably, to exist. Firstly, because films made during the era of Communist rule are still with us, even well after the social and political framework in which they were realised has perished. And secondly, because, even to this day, the history of the USSR looms large in the cinema of Russia and the other former Soviet republics, as contemporary filmmakers engage in the vast project of digesting the tragic history of the Soviet experiment. The centenary of the October 1917 Russian revolution, when under Lenin's leadership the Bolsheviks established the world's first proletarian state, was marked by a major dossier on Soviet cinema in the Australian online film journal Senses of Cinema. This book is an augmented version of that dossier, collecting more than sixty articles on Soviet and post-Soviet films arranged in chronological order, and represents the first collaboration between Senses of Cinema and The Leda Tape Organisation.

Screening Soviet Nationalities Dec 31 2019 Filmmakers in the early decades of the Soviet Union sought to create a cinematic map of the new state by portraying its land and peoples on screen. Such films created blueprints of the Soviet domain's scenic, cultural and ethnographic perimeters and brought together - in many ways disparate - nations under one umbrella. Categorized as kulturfilms, they served as experimental grounds for developing the cinematic formulae of a multiethnic, multinational Soviet identity. Screening Soviet Nationalities examines the non-fictional representations of Soviet borderlands from the Far North to the Northern Caucasus and Central Asia between 1925-1940. Beginning with Dziga Vertov and his vision of the Soviet space as a unified, multinational mosaic, Oksana Sarkisova rediscovers films by Vladimir Erofeev, Vladimir Shneiderov, Alexander Litvinov, Mikhail Slutskii, Amo Bek-Nazarov, Mikhail Kalatozov, Roman Karmen and other filmmakers who helped construct an image of Soviet ethnic diversity and left behind a lasting visual legacy. The book contributes to our understanding of changing ethnographic conventions of representation, looks at studies of diversity despite the homogenising ambitions of the Soviet project, and reexamines methods of blending reality and fiction as part of both ideological and educational agendas. Using a wealth of unexplored archival evidence from the Russian State Documentary Film and Photo Archive (RGAKFD) as well as the Gosfilmofond state film archive, Sarkisova examines constructions of exoticism, backwardness and Soviet-driven modernity through these remarkable and underexplored historical travelogues.

The Film Factory Jul 30 2022 First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

New Soviet Man Apr 02 2020 This is the first full-length study of masculinity in Stalinist Soviet cinema. A detailed analysis of Stalinist discourse examines 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, this book 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.

Early Soviet Cinema Jul 06 2020 This text examines the aesthetics of Soviet cinema during its golden age of the 1920s, against a background of cultural ferment and the construction of a new socialist society.

Insiders and Outsiders in Russian Cinema May 16 2021 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 Tsvian, Emma Widdis, and Josephine Woll.

Historical Dictionary of Russian and Soviet Cinema Oct 01 2022 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 Russian and Soviet Cinema Jan 24 2022 Film lovers all over the world are familiar with the masterpieces of Eisenstein and Tarkovsky. These directors' unique achievements were part of a powerful process that began under Russia's last tsar and underwent several periods of blossoming: the bourgeois cinema in the 1910s, the revolutionary avant-garde in the 1920s, the thaw in the 1950s, and the awakening of national cinemas in the 1960s and 1970s. Historical Dictionary of Russian and Soviet Cinema is the first English reference work of its kind devoted entirely to the cinema of the Russian Empire, the Soviet Union, and the post-Soviet period, including both cinematic highlights and mainstream film. The most influential artists of the former Soviet republics are also represented. Through a chronology, an introduction, a bibliography, and more than 500 cross-referenced dictionary entries on filmmakers, performers, cinematographers, composers, producers, studios, genres, and films, this reference work covers the history of Russian and Soviet filmmaking from 1896 to 2007

Masters of the Soviet Cinema Jun 04 2020 Eisenstein, Pudovkin, Dovzhenko, Vertov: these Soviet film directors are acknowledged to be among the greatest in the history of cinematography. To Eisenstein we owe such films as Battleship Potemkin and October; to Pudovkin Mother and The End of St Petersburg; to Dovzhenko Earth and Zvenigora; and to Vertov The Man With a Movie Camera and The Three Songs of Lenin. Herbert Marshall knew each of them personally, both as artists and as friends, and shared their cinema world when he was a student at the GIK (The Moscow State Institute of Cinematography) in the heady years following the Revolution into the period of the first Five Year Plan. His material is culled from personal recollections, diaries, notes, unpublished and published biographies, letters, press cuttings, articles and books in various languages, but mainly from Soviet sources and the Soviet cinema world. Taking the subjects one by one, this indispensable book discusses their major films including an account of their creation and reception in the USSR and abroad. It shows the tragedy of these four Soviet artists who were lucky enough not to be arrested or deprived of their limited freedom, yet who nevertheless ended up with 'crippled creative biographies'. The author then examines the changed viewpoint in the climate of 1983 when the book was originally published.

Red Women on the Silver Screen Aug 26 2019 The Soviet Union was the first country in the world to declare women equal to men. At the same time, cinema was emerging as the newest and most accessible form of popular entertainment, and as a powerful tool in propagandizing the Party line. This book looks at the interaction between these two phenomena: at the extent to which women's new status and roles were reflected and promoted on Soviet screens throughout the country's history. Part I, written by Lynne Attwood, provides an essential framework for readers unfamiliar with Soviet studies. It offers a lucid and lively account of the milestones in Soviet history, the importance of film within this history and the changing images and experiences of Soviet women within both cinema and society. In Parts II and III, women from the former Soviet Union - film critics, directors, camera-operators and script-writers - relate their own experiences in the film industry, and their responses to the images of women portrayed on screen. This crisply-written book, illustrated with evocative photographs from Soviet films, will provide readers with a real insight into the relationship between women and film in the Soviet Union.

Russian Americans' in Soviet Film Oct 09 2020 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.

Women in Soviet Film May 28 2022 This book illuminates and explores the representation of women in Soviet cinema from the late 1950s, through the 1960s, and into the 1970s, a period when Soviet culture shifted away, to varying degrees, from the well-established conventions of socialist realism. Covering films about working class women, rural and urban women, and women from the intelligentsia, it probes various cinematic genres and approaches to film aesthetics, while it also highlights how Soviet cinema depicted the ambiguity of emerging gender roles, pressing social issues, and evolving relationships between men and women. It thereby casts a penetrating light on society and culture in this crucial period of the Soviet Union's development.

Soviet Cinema Dec 11 2020 Biographies of noteworthy Soviet directors and a catalog of famous Soviet films.

Russia on Reels Apr 14 2021 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.

Hollywood – a Challenge for the Soviet Cinema Feb 10 2021 This book features four essays that illuminate the relationship between American and Soviet film cultures in the 20th century. The first essay emphasizes the structural similarities and dissimilarities of the two cultures. Both wanted to reach the masses. However, the goal in Hollywood was to entertain (and educate a little) and in Moscow to educate (and entertain a little). Some films in the Soviet Union as well as in the United States were conceived as clear competition to one another – as the second essay demonstrates – and the ideological opponent was not shown from its most advantageous side. The third essay shows how, in the 1980s, the different film cultures made it difficult for the Soviet director Andrei Konchalovsky to establish himself in the US, but nevertheless allowed him to succeed. In the 1960s, a genre became popular that tells the story of the Russian Civil War using stylistic features of the Western: *The Eastern*. Its rise and decline are analyzed in the fourth essay.

The BFI Companion to Eastern European and Russian Cinema Sep 27 2019 This work maps the rich, varied cinema of Eastern Europe, Russia and the former USSR. Over 200 entries cover a variety of topics spanning a century of endeavour and turbulent history from Czech animation to Soviet montage, from the silent cinemas dating back to World War I through to the varied responses to the conflicts in the former Yugoslavia. It includes entries on actors and actresses, film festivals, studios, genres, directors, film movements, critics, producers and technicians, taking the coverage up to the late 1990s. In addition to the historical material of key figures like Eisenstein and Wajda, the editors provide separate accounts of the trajectory of the cinemas of Eastern Europe and of Russia in the wake of the collapse of communism.

Sound, Speech, Music in Soviet and Post-Soviet Cinema Sep 19 2021 This innovative volume challenges the ways we look at both cinema and cultural history by shifting the focus from the centrality of the visual and the literary toward the recognition of acoustic culture as formative of the Soviet and post-Soviet experience. Leading experts and emerging scholars from film studies, musicology, music theory, history, and cultural studies examine the importance of sound in Russian, Soviet, and post-Soviet cinema from a wide range of interdisciplinary perspectives. Addressing the little-known theoretical and artistic experimentation with sound in Soviet cinema, changing practices of voice delivery and translation, and issues of aesthetic ideology and music theory, this book explores the cultural and historical factors that influenced the use of voice, music, and sound on Soviet and post-Soviet screens.

Soviet Cinema in the Silent Era, 1918–1935 Mar 02 2020 A summary of the history of Russian cinema after the Russian revolution

The Politics of the Soviet Cinema 1917-1929 Dec 23 2021 The book provides an illuminating background of the political history of the Soviet cinema in the twenties.

The Zero Hour Oct 21 2021 This study of the rapid changes in Soviet cinema that have been taking place since 1985 examines the response of filmmakers faced with the "zero hour" created by a new freedom of expression and the dramatic break-up of the Soviet Union.

Kino, a History of the Russian and Soviet Film Mar 26 2022

The Voice of Technology May 04 2020 As cinema industries around the globe adjusted to the introduction of synch-sound technology, the Soviet Union was also shifting culturally, politically, and ideologically from the heterogeneous film industry of the 1920s to the centralized industry of the 1930s, and from the avant-garde to Socialist Realism. In *The Voice of Technology: Soviet Cinema's Transition to Sound, 1928–1935*, Lilya Kaganovsky explores the history, practice, technology, ideology, aesthetics, and politics of the transition to sound within the context of larger issues in Soviet media history. Industrialization and centralization of the cinema industry greatly altered the way movies in the Soviet Union were made, while the introduction of sound radically altered the way these movies were received. Kaganovsky argues that the coming of sound changed the Soviet cinema industry by making audible, for the first time, the voice of State power, directly addressing the Soviet viewer. By exploring numerous examples of films from this transitional period, Kaganovsky demonstrates the importance of the new technology of sound in producing and imposing the "Soviet Voice."

The Cinema of Russia and the Former Soviet Union Feb 22 2022 This volume explores the cinema of the former Soviet Union and contemporary Russia, ranging from the pre-Revolutionary period to the present day. It offers an insight into the development of Soviet film, from 'the most important of all arts' as a propaganda tool to a means of entertainment in the Stalin era, from the rise of its 'dissident' art-house cinema in the 1960s through the glasnost era with its broken taboos to recent Russian blockbusters. Films have been chosen to represent both the classics of Russian and Soviet cinema as well as those films that had a more localised success and remain to date part of Russia's cultural reference system. The volume also covers a range of national film industries of the former Soviet Union in chapters on the greatest films and directors of Ukrainian, Kazakh, Georgian and Armenian cinematography. Films discussed include *Strike* (1925), *Earth* (1930), *Ivan's Childhood* (1962), *Mother and Son* (1997) and *Brother* (1997).

Kinoglasnost Jan 12 2021 An examination of soviet cinema under Glasnost and Perestroika.

Before the Fall Aug 07 2020 The book examines the fascinating world of Soviet cinema during the years of glasnost and perestroika--the 1980s. It shows how the reforms that shook the foundation of the Bolshevik state and affected economic and social structures have been reflected in the film industry. It also presents a survey of 300 films, including films that remained unscreened for decades for political reasons and the films of the new wave. By 1991 the film industry had undergone a renaissance, but there were already signs of impending trouble. The last chapter provides a commentary on the dramatic changes which marked the beginning of democracy in Russia. Perestroika now appears not as the dawn of a new era in Soviet cinema, but as the last stage of development before the fall caused by the realities of the market economy.

A Companion to Russian Cinema Nov 21 2021 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

Stalinism and Soviet Cinema Jan 04 2023 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.

Movies for the Masses Apr 26 2022 A pathbreaking study of Soviet cinema in the 1920s.

Real Images Jul 18 2021 During ""the thaw"" from Stalin's death in 1953 to the late 1960s and Khrushchev's rule, Soviet society experienced major transformations. So did films. In this first comprehensive account of the relationship between politics and cinema in this period, Josephine Woll skillfully interweaves cultural history with film analysis to explore how movies at once responded to the changes around them and helped engender them. She considers dozens of individual films within the context of Khrushchev's policies and the artistic foment they inspired.

Russia on Reels Nov 29 2019 Film writers and scholars from Britain, Russia and the United States provide the first - scholarly and enjoyable - account of modern Russian cinema after the collapse of the Soviet Union. The book gives a much needed historical context for recent films, defines common themes and diverse aesthetic concerns and offers individual portraits of three film directors: Sokurov, Muratova, and Astrakhan. The focal point for the discussion of a range of films is the 'Russian idea' and Russian identity and nationhood: how and why filmmakers debunk Soviet myths and the new images and clichés that are being created.

Soviet Cinema and Youth Nov 09 2020 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 1953.1 In addition to the Stalinist regime, Soviet Union suffered under the consequences of the Eastern Front War (World War II), in which 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 was youth represented in Stalinist movies, a lot of young people were showed 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. [...]

The Red Screen Aug 19 2021 An original collection of essays by leading international Soviet cinema scholars, covering seventy years of cinema history, providing a clear understanding of the aesthetic developments and sociopolitical function of Soviet cinema.

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