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Rural Writing

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Reels The
Russian Idea* Downloaded from
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GRAHAM LARSON

Russia on Reels Taylor
& Francis
This book explores how
modern Russian
cinema is part of the
international

information war that
has unfolded across a
variety of battlefields,
including social media,
online news, and
television. It outlines
how Russian cinema
has been
instrumentalized, both
by Kremlin allies and
its detractors, to

convey salient political and cultural messages, often in subtle ways, thereby becoming a tool for both critiquing and serving domestic and foreign policy objectives, shaping national identity, and determining cultural memory. It explains how regulations, legislation, and funding mechanisms have rendered contemporary cinema both an essential weapon for the Kremlin and a means for more independent figures to publicly frame official government policy. In addition, the book employs formal cinematic analysis to highlight the dominant themes and narratives in modern Russian films of a variety of genres, situating them in Russia's broader rhetorical ecosystem

and explaining how they serve the objectives of the Kremlin or its opponents. Rural Writing Crabtree Publishing Company Hedrick Smith has done what we all wish we could do: he has gone to Russia and spoken to the people. Over steaming samovars, in cramped flats, and on dirt-floors, he has spoken to peasants and bureaucrats, artists and officials. He has studied their customs and their governments and shares his fascinating insights and fresh perspectives with us.

The Cinema of Alexander Sokurov

Routledge
Kommentierte
Bibliografie. Sie gibt
Wissenschaftlern,
Studierenden und

Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Literature, History and Identity in Post-Soviet Russia, 1991-2006

Bloomsbury Publishing USA

Studies the work of Russian motion picture director Aleksandr Sokurov, covering his documentaries, early films and literary adaptations, his trilogy on leaders, and "Russian Ark."

Russia I.B. Tauris

"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.

Zuleikha Berg

Publishers

Analysing films by established directors such as Sokurov and Zel'dovich, as well as lesser-known filmmakers like Balabanov and Kalatozishvili, this book explores the particular style of film

presentation that has emerged in Russia since 2000, characterised by its use of highly abstract concepts and visual language.

Russia and the Russians Edinburgh University Press

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.

Russia Marshall Cavendish

In this revision of their best-selling book, MacKenzie and Curran present a clear and objective account of the history of Russians and other eastern Slavs from its beginnings in ancient Rus to the demise of the Soviet Union and, most recently, the Putin presidency. Acclaimed in the field for its clarity, comprehensiveness, and accuracy, the text balances social/cultural history with political history. The authors'

approach weaves the external geographic determinism of the Eurasian school and the organic, inner-oriented approach of Russian historians. *Russian Modernization* Houghton Mifflin Harcourt Straddling Europe and Asia, the Russian Federation is the largest country in the world and home to a panoply of religious and ethnic groups from the Muslim Tatars to the Buddhist Buryats. Over the past 40 years, Russia has experienced the most dramatic transformation of any modern state. The second edition of Historical Dictionary of the Russian Federation provides insight into this rapidly developing country. This volume includes coverage of pivotal movements,

events, and persons in the late Soviet Union (1985-1991) and contemporary Russia (1991-present), This 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. This book is an excellent resource for students, researchers, and anyone wanting to know more about Russia.

Insiders and Outsiders in Russian Cinema GRIN Verlag 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.

The Post-Soviet Russian Media Springer

“Examines in a remarkably rich and varied way the construction of otherness and foreignness within this complexly ‘national’ cinema tradition.”

—John MacKay, Yale University 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. “An anthology that is the best I have ever

had the pleasure of reading . . . Lucidly written, well researched, persuasively argued, lavishly illustrated, *Insiders and Outsiders in Russian Cinema* can be read with pleasure and profit by anyone from the general reader interested in Russian culture to the most seasoned Russian film specialist.”

—Denise J. Youngblood, University of Vermont, *Russian Review* “In a word, the theoretical richness and sophistication of this collection parallel the complexity of its topics and serve as an excellent cross-section of how the theme of foreigners and outsiders is examined in contemporary studies in film.”

—Slavonic & East European Journal

Russia on Reels

Harvard University Press

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 re-affirms 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.

Film – An International Bibliography Indiana University Press
 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.

Russia in the Shadows

Cengage Learning
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

Sacrificing Childhood
University Press of Kansas
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.

A Companion to Russian Cinema

Peter Lang

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.

Nikita Mikhailov

Bloomsbury Publishing
USA

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.

A History of Russia, the Soviet Union, and Beyond Bloomsbury Publishing

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.

Encyclopedia of Contemporary

Russian Culture I.B. Tauris
 WINNER OF THE BIG BOOK AWARD, THE LEO TOLSTOY YASNAYA POLYANA AWARD AND THE BEST PROSE WORK OF THE YEAR AWARD SHORTLISTED FOR THE 2020 READ RUSSIA PRIZE RUNNER-UP FOR THE EBRD LITERATURE PRIZE, 2020 A sweeping, multi-award winning novel set in the aftermath of the Russian Revolution, as gangs of marauding soldiers terrorise and plunder the countryside. Zuleikha, the 'pitiful hen', is living in the home of her brutal husband and despotic mother-in-law in a small Tatar village. When her husband is executed by communist soldiers for hiding grain, she is arrested and sent into

exile in Siberia. In the first gruelling winter, hundreds die of hunger, cold and exhaustion. Yet forced to survive in that harsh, desolate wilderness, she begins to build a new life for herself and discovers an inner strength she never knew she had. Exile is the making of Zuleikha.

European Cinema

Indiana University Press

During the Soviet Union's Great Patriotic War, from 1941 to 1945, as many as 24 million of its citizens died. 14 million were children ages fourteen or younger. And for those who survived, the suffering was far from over. The prewar Stalinist vision of a "happy childhood" nurtured by a paternal, loving state had given

way, out of necessity. What replaced it—the dictate that children be prepared to sacrifice everything, including childhood itself—created a generation all too familiar with deprivation, violence, and death. The experience of these children, and the role of the state in shaping their narrative, are the subject of this book, which fills in a critical but neglected chapter in the Soviet story and in the history of World War II. In *Sacrificing Childhood*, Julie deGraffenried chronicles the lives of the Soviet wartime children and the uses to which they were put—not just as combatants or workers in factories and collective farms, but also as fodder for

propaganda, their plight a proof of the enemy's depredations. Not all Soviet children lived through the war in the same way; but in the circumstances of a child in occupied Belarus or in the Leningrad blockade, a young deportee in Siberia or evacuee in Uzbekistan, deGraffenried finds common threads that distinguish the child's experience of war from the adult's. The state's expectations, however, were the same for all children, as we see here in children's mass media and literature and the communications of party organizations and institutions, most notably the Young Pioneers, whose relentless wartime activities made them ideal for the purposes

of propaganda. The first in-depth study of where Soviet children fit into the history of the war, *Sacrificing Childhood* also offers an unprecedented view

of the state's changing expectations for its children, and how this figured in the nature and direction of post-war Soviet society.