

Moscow Believes In Tears Russians And Their Movies

[To Kill a Tsar](#)
[The Russian Cinema Reader](#)
[Remembering Utopia](#)
[What Every Russian Knows \(and You Don't\)](#)
[Through Dark Days and White Nights](#)
[Historical Dictionary of Russian and Soviet Cinema](#)
[Security Threats and Public Perception](#)
[Britannica Guide to Russia](#)
[Directory of World Cinema: Russia 2](#)
[Leave Your Tears in Moscow](#)
[The Imperial Trace](#)
[What Every Russian Knows \(and You Don't\)](#)
[Pop Culture Russia!](#)
[The Zero Hour](#)
[A Companion to Russian Cinema](#)
[Encyclopaedia of Contemporary Russian](#)
[Imaging Russia 2000](#)
[Russian TV Series in the Era of Transition](#)
[Moscow Monumental](#)
[The Triple Whammy and Other Russian Stories](#)
[The Tempering of Russia](#)
[The Russian Cinema Reader](#)
[Reference Guide to Russian Literature](#)
[Celebrity and Glamour in Contemporary Russia](#)
[The Oligarchs](#)
[Vodka, Tears, and Lenin's Angel](#)
[Love and Russian Literature](#)
[Consumer Culture, Branding and Identity in the New Russia](#)
[The Other Side](#)
[Women in Soviet Film](#)
[Moscow Believes in Tears](#)
[Revolution Rekindled](#)
[The Art of Teaching Russian](#)
[Men Out of Focus](#)
[Revisiting the Past in Museums and at Historic Sites](#)
[Passion and Perception](#)
[Moscow Does Not Believe in Tears](#)
[Survival Russian](#)
[Russian-English Dictionary of Idioms, Revised Edition](#)
[What Every Russian Knows \(And You Don't\)](#)

Moscow Believes In Tears Russians And Their Movies

Downloaded from <ftp.bonide.com> by guest

TRISTIAN CHANCE

[To Kill a Tsar](#) New Academia Publishing, LLC

This two-volume reader is intended to accompany undergraduate courses in the history of Russian cinema and Russian culture through film. Each volume consists of newly commissioned essays, excerpts from English language criticism and translations of Russian language essays on subtitled films which are widely taught in American and British courses on Russian film and culture. The arrangement is chronological: Volume one covers twelve films from the beginning of Russian film through the Stalin era; volume two covers twenty films from the Thaw era to the present. General introductions to each period of film history (Early Russian Cinema, Soviet Silent Cinema, Stalinist Cinema, Cinema of the Thaw, Cinema of Stagnation, Perestroika and Post-Soviet Cinema) outline its cinematic significance and provide historical context for the non-specialist reader. Essays are accompanied by suggestions for further reading. The reader will be useful both for film studies specialists and for Slavists who wish to broaden their Russian Studies curriculum by incorporating film courses or culture courses with cinematic material. Volumes one and two may be ordered separately to accommodate the timeframe and contents of courses. Volume one films: Sten'ka Razin, The Cameraman's Revenge, The Merchant Bashkurov's Daughter, Child of the Big City, The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks, Battleship Potemkin, Bed and Sofa, Man with a Movie Camera, Earth, Chapaev, Circus, Ivan the Terrible, Parts I and II. Volume two films: The Cranes are Flying, Ballad of a Soldier, Lenin's Guard, Wings, Commissar, The Diamond Arm, White Sun of the Desert, Solaris, Stalker, Moscow Does Not Believe in Tears, Repentance, Little Vera, Burnt by the Sun, Brother, Russian Ark, The Return, Night Watch, The Tuner, Ninth Company, How I Ended This Summer. Contributors: Birgit Beumers, Robert Bird, David Bordwell, Mikhail Brashinsky, Oksana Bulgakova, Gregory Carlson, Nancy Condee, Julian Graffy, Jeremy Hicks, Andrew Horton, Steven Hutchings, Vida Johnson, Lilya Kaganovsky, Vance Kepley, Jr., Susan Larsen, Mark Lipovetsky, Tatiana Mikhailova, Elena Monastireva-Ansdell, Joan Neuberger, Vlada Petrić, Graham Petrie, Alexander Prokhorov, Elena Prokhorova, Rimgaila Salys, Elena Stishova, Vlad Strukov, Yuri Tsvivan, Meghan Vicks, Josephine Woll, Denise J. Youngblood

[The Russian Cinema Reader](#) Pickle Partners Publishing

Essays and photos that reveal and reflect on everyday life in socialist Yugoslavia, from tourism to television. Research about socialism and communism tends to focus on official aspects of power and dissent and on state politics, and presuppose a powerful state and a party with its official ideology on one side and repressed, manipulated, or collaborating citizens on the other side. This collection of essays instead helps uncover various aspects of everyday life during the time of socialism in Yugoslavia, such as leisure, popular culture, consumption, sociability and power, from 1945 until 1980, when Tito died. "A highly original project, which will cover a much neglected area, helping those who either did not make it to Yugoslavia in Tito's time or were born too late to understand what life then and there was all about." —Sabrina P. Ramet, Professor of Political Science at The Norwegian University of Science and Technology in Trondheim, Norway "This collection represents an original and highly useful work that helps fill a gap in the existing literature on socialist Yugoslavia and East-Central Europe in the Cold War. It also makes an important contribution to cultural history of the region in the second half of the twentieth century." —Dejan Djokic, Lecturer in Serbian and Croatian Studies, The University of Nottingham "This book focuses on a cultural and social history of socialist Yugoslavia from the perspective of 'ordinary' people and by reconstructing their memories. The contributors, many of them belonging to a new generation of scholars from the former Yugoslavia, employ new approaches in order to make sense of the complicated past of this country." —Ulf Brunnbauer, Department of History, Freie Universität Berlin

[Remembering Utopia](#) Anaconda Editions

Revisiting the Past in Museums and at Historic Sites demonstrates that museums and historic spaces are increasingly becoming "backdrops" for all sorts of appropriations and interventions that throw new light upon the objects they comprise and the pasts they reference. Rooted in new scholarship that expands established notions of art installations, museums, period rooms, and historic sites, the book brings together contributions from scholars from intersecting disciplines. Arguing that we are witnessing a paradigm shift concerning the place of historic spaces and museums in the contemporary imaginary, the volume shows that such institutions are merging traditional scholarly activities tied to historical representation and inquiry with novel modes of display and interpretation, drawing them closer to the world of entertainment and interactive consumption. Case studies analyze how a range of interventions impact historic spaces and conceptions of the past they generate. The book concludes that museums and historic sites are reinventing themselves in order to remain meaningful and to play a role in societies aspiring to be more inclusive and open to historical and cultural debate. Revisiting the Past in Museums and at Historic Sites will be of interest to students and faculty who are engaged in the study of museums, art history, architectural and design history, social and cultural history, interior design, visual culture, and material culture.

[What Every Russian Knows \(and You Don't\)](#) Anaconda Editions

In this saga of brilliant triumphs and magnificent failures, David E. Hoffman, the former Moscow bureau chief for the Washington Post, sheds light on the hidden lives of Russia's most feared power brokers: the oligarchs. Focusing on six of these ruthless men— Alexander Smolensky, Yuri Luzhkov, Anatoly Chubais, Mikhail Khodorkovsky, Boris Berezovsky, and Vladimir Gusinsky—Hoffman shows how a rapacious, unruly capitalism was born out of the ashes of Soviet communism.

[Through Dark Days and White Nights](#) New Academia Publishing/VELLUM Books

Russia haunted the British cultural imagination throughout the 20th century □ whether as a romantic source of literary and political inspiration or as a warning of creeping totalitarianism. In this new book, Ira Nadel, charts the story of that influence through the work of some of the key figures in British literature across the century, including Joseph Conrad, Somerset Maugham, Jane Harrison, Virginia Woolf, and H.G. Wells. Framed by the story of two romantic encounters, between Walter Benjamin and the actress Asja Lacic in Moscow in 1926 and between Isaiah Berlin and Anna Akhmatova in 1945, *Love and Russian Literature* casts a vivid new light on the ways in which responses to Russia shaped the history of British modernism.

[Historical Dictionary of Russian and Soviet Cinema](#) Routledge

"An in-depth history of the Stalinist skyscraper"--

[Security Threats and Public Perception](#) Oxford University Press

Men Out of Focus charts conversations and polemics about masculinity in Soviet cinema and popular media during the liberal period – often described as "The Thaw" – between the death of Stalin in 1953 and the invasion of Czechoslovakia in 1968. The book shows how the filmmakers of the long 1960s built stories around male protagonists who felt disoriented by a world that was becoming increasingly suburbanized, rebellious, consumerist, household-oriented, and scientifically complex. The dramatic tension of 1960s cinema revolved around the male protagonists' inability to navigate the challenges of postwar life. Selling over three billion tickets annually, the Soviet film industry became a fault line of postwar cultural contestation. By examining both the discussions surrounding the period's most controversial movies as well as the cultural context in which these debates happened, the book captures the official and popular reactions to the dizzying transformations of Soviet society after Stalin.

[Britannica Guide to Russia](#) Routledge

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.

Directory of World Cinema: Russia 2 Princeton University Press

As shopping has been transformed from a chore into a major source of hedonistic pleasure, a specifically Russian consumer culture has begun to emerge that is unlike any other. This book examines the many different facets of consumption in today's Russia, including retailing, advertising and social networking. Throughout, emphasis is placed on the inherently visual - not to say spectacular - nature both of consumption generally, and of Russian consumer culture in particular. Particular attention is paid to the ways in which brands, both Russian and foreign, construct categories of identity in order to claim legitimacy for themselves. What emerges is a fascinating picture of how consumer culture is being reinvented in Russia today, in a society which has one, nostalgic eye turned towards the past, and the other, utopian eye, set firmly on the future. Borrowing concepts from both marketing and cultural studies, the approach throughout is interdisciplinary, and will be of considerable interest, to researchers, students and practitioners wishing to gain invaluable insights into one of the most lucrative, and exciting, of today's emerging markets.

Leave Your Tears in Moscow Intellect Books

Author's experiences from 1940 to 1960, from her detention in her native Lithuania as her American husband left for America, until her release through a special appeal to Mr. Khrushchev.

The Imperial Trace Oxford University Press

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.

What Every Russian Knows (and You Don't) Philadelphia : Lippincott

The Art of Teaching Russian offers Russian-language practitioners current research, pedagogy, and specific methodologies for teaching the Russian language and culture in the twenty-first century. With contributions from the leading professionals in the field, this collection covers the most important aspects of teaching the Russian language.

Pop Culture Russia! Academic Studies PRes

A revealing look at contemporary Russian popular culture, exploring the historical and social influences that make it unique. Pop music is only one aspect of contemporary Russian culture that has taken some unexpected turns in the chaotic aftermath of the Soviet Union's collapse. Television and advertising, theater and cinema, athletics and religion, even fashion and food now reflect more exposure to the West, yet remain in essence distinctively Russian. Pop Culture Russia! introduces readers to the fascinating, often surprising, post-Soviet cultural landscape. With chapters on media, the arts, recreation, religion, and consumerism, the book offers an insightful survey of Russian mass culture from the death of Stalin in 1953 to the present, exploring the historical significance of important events and trends, as well as the social and political contexts from which they emerged.

The Zero Hour Georgetown University Press

This memoir of an American woman's life in Moscow traces the social and cultural evolution of Russia from the era of Khrushchev to the era of Putin. In the mid-1960s, Naomi Collins was a graduate student at Moscow State University. As the 21st century began, she was the wife of the American Ambassador to Russia. In this insightful memoir, she shares her reflections and impressions of life as an American woman living in the Russian capital over the course of four decades. Rather than retracing the economic and political events of the period, Collins focuses her narrative on daily as it changed over the years. She offers fascinating anecdotal snapshots that reveal rare insight into the evolving state of the nation. "This book is like a script for a documentary spanning four decades when an especially astute and literate observer watched Russia emerge from stagnation and enter a period of dramatic economic, social, and political change and, on many fronts, upheaval." —Strobe Talbott, President of the Brookings Institution

A Companion to Russian Cinema Springer

This unique collection of writings and interviews highlights the important role that cinema can play for understanding Russian history, politics, culture and society in all phases-Tsarist, Soviet and post-Soviet. "This is the book for the Russian movie aficionado - personal, pointed, funny, frank and full of all kinds of inside stories and political folk tales. It is a fascinating window on Soviet/Russian pop culture that only a cultural Marco Polo and fanatical movie-goer like Louis Menashe would even dare attempt."-Hedrick Smith, Pulitzer Prize-winning author of *The Russians* and *The New Russians*"Menashe combines an encyclopedic knowledge of Russian history and society of the past 50 years with a broad-ranging and sensitive eye for cinematic meaning and detail."-Anthony Anemone, *The New School University*"This sparkling collection of film reviews, essays and interviews

with filmmakers is a cultural history of Russia over the past 25 years. Highly recommended to everyone interested in Russia and the movies."-Denise J. Youngblood, University of Vermont, and author of *Cinematic Cold War: The American and Soviet Struggle for Hearts and Minds*. "A great national cinema is explored in its myriad colors and textures. Not a traditional history, the book is an archive of insights captured across years of passionate viewing."-Jerry W. Carlson, The City College and Graduate Center CUNY, host of the popular program, "City Cinematheque." "Menashe allows us to see both Russia's present and her past through his crisp, clear and fresh lens of a true expert who loves the country and its films, but always remains critical enough to see their flaws and merits."-Birgit Beumers, University of Bristol

Encyclopaedia of Contemporary Russian Transaction Publishers

"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.

Imaging Russia 2000 Yale University Press

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.

Russian TV Series in the Era of Transition New Academia+ORM

Soviet and Russian filmmakers have traditionally had uneasy relationships to the concept of genre. This volume rewrites that history by spotlighting some genres not commonly associated with cinema in the region, including Cold War spy movies and science-fiction films; blockbusters and horror films; remakes and adventure films; and chernukha films and serials. Introductory essays establish key aspects of these genres, and directors' biographies provide the background for the key players. Building on the work of its predecessor, which explored cinema from the time of the tsars to the Putin era, this book will be warmly received by the serious film scholar as well as all those who love Russian cinema. *Directory of World Cinema: Russia 2* is an essential companion to the filmic legacy of one of the world's most storied countries.

Moscow Monumental Anaconda Editions

The Britannica Guide to Russia offers a panoramic view of Russia, telling the history of the nation since 1917 as well as the story of its culture, religion, arts, and literature in the twentieth century and beyond. Russia is one of the fastest growing economies in the world attracting billions of dollars of investment every year. As the nation re-emerges from the Cold War it is increasingly important to know where it is heading. Russia is a land of superlatives, it is also a country of extremes and by far the world's largest country, it extends across the whole of northern Asia and the eastern third of Europe, spanning eleven time zones. The guide also covers the major places to visit such as Moscow, St Petersburg, and Kiev as well as a particular focus on the contemporary nation since the fall of the Berlin Wall in 1989. Out of the ashes of the cold war, a new super power has emerged including the rise of the Oligarchs, the presidency of Vladimir Putin, and the role of Russia in the new world order.

The Triple Whammy and Other Russian Stories University of Toronto Press

Towards the end of the Khrushchev era, a major Soviet initiative was launched to rekindle popular enthusiasm for the revolution, which eventually gave rise to over 150 biographies and historical novels (The Fiery Revolutionaries/Plamennye revoliutsionery series), authored by many key post-Stalinist writers and published throughout late socialism until the Soviet collapse. What new meanings did revolution take on as it was reimagined by writers, including dissidents, leading historians, and popular historical novelists? How did their millions of readers engage with these highly varied texts? To what extent does this Brezhnev-era publishing phenomenon challenge the notion of late socialism as a time of 'stagnation', and how does it confirm it? By exploring the complex processes of writing, editing, censorship, and reading of late Soviet literature, *Revolution Rekindled* highlights the dynamic negotiations that continued within Soviet culture well past the apparent turning point of 1968, through to the late Gorbachev era. It also complicates the opposition between 'official' and underground post-Stalinist culture by showing how Soviet writers and readers engaged with both, as they sought answers to key questions of revolutionary history, ethics and ideology. Polly Jones reveals the enormous breadth and vitality of the 'historical turn' amongst the late Soviet population. *Revolution Rekindled* is the first archival, oral history, and literary study of this unique late socialist publishing experiment, from its beginnings in the early 1960s to its collapse in the early 1990s. It draws on a wide range of previously untapped archives, including those of the publisher Politizdat, of Soviet institutions in charge of propaganda, publishing, and literature, and of many individual writers. It also uses in-depth interviews with Brezhnev-era writers, editors, and publishers, and assesses the generic and stylistic innovations within the series' biographies and novels.