



Padenie Berlina 1945

Birgit Beumers



Padenie Berlina 1945:

Stalin's Drive to the West, 1938-1945 R. C. Raack, 1995-09-01 Exploiting new findings from former East Bloc archives and from long ignored Western sources this book presents a wholly new picture of the coming of World War II Allied wartime diplomacy and the origins of the Cold War The author reveals that the story widely believed by historians and Western wartime leaders alike that Stalin's purposes in European diplomacy from 1938 on were mainly defensive is a fantasy Indeed this is one of the longest enduring products of Stalin's propaganda of long term political control of archival materials and of the gullibility of Western observers The author argues that Stalin had concocted a plan for bringing about a general European war well before Hitler launched his expansionist program for the Third Reich Stalin expected that Hitler's war when it came would lead to the internal collapse of the warring nations and that military revolts and proletarian revolutions like those of World War I would break out in the capitalist countries This scenario foresaw the embattled proletarians calling for the assistance of the Red Army which would sweep across Europe The book further shows that the wartime disputes between Stalin and his Western allies originated over the postwar redistribution of the territories Stalin had gained from his pact with Hitler The situation was complicated by the incautious unrestricted commitment of support to the Soviet Union first by Churchill and then by Roosevelt and wartime circumstances provided cover to obscure these diplomatic failures The early origins of the Cold War described in this book differ dramatically from the usual accounts that see a sudden and surprising upwelling of Cold War antagonisms late in the War or early in the postwar period **Myths and Legends of the**

Eastern Front Boris Sokolov, 2020-01-19 This English translation of the original Russian work is thought provoking challenging the official version of what happened during World War II Firetrench The memory of the Second World War on the Eastern Front still referred to in modern Russia as the Great Patriotic War is an essential element of Russian identity and history as alive today as it was in Stalin's time It is represented as a defining episode a positive historical myth that sustains the Russian national idea and unites the majority of Russian citizens As a result as Boris Sokolov shows in this powerful and thought provoking study the heroic and tragic side of the war is highlighted while the dark side the incompetent negligent and even criminal way the war was run is overlooked Although almost eighty years have passed since the defeat of Nazi Germany he demonstrates that many of the fabrications put forward during the war and immediately afterwards persist into the present day In a sequence of incisive chapters he uncovers the truth about famous wartime episodes that have been consistently misrepresented His bold reinterpretation should go some way towards dispelling the enduring myths about the Great Patriotic War It is necessary reading for anyone who is keen to understand how it continues to be distorted in Russia today **Marshal K.K. Rokossovsky** Boris Sokolov, 2015-03-19 The author Boris Sokolov offers this first objective and intriguing biography of Marshal Konstantin Konstantinovich Rokossovsky who is widely considered one of the Red Army's top commanders in the Second World War Yet even though he brilliantly served the harsh Stalinist system Rokossovsky himself

became a victim of it with his arrest beatings and imprisonment between 1937 and 1940 The author analyzes all of Rokossovsky's military operations in both the Russian Civil War and the Second World War paying particular attention to the problem of establishing the real casualties suffered by both armies in the main battles where Rokossovsky took part as well as on the Eastern Front as a whole Rokossovsky played a prominent role in the battles for Smolensk Moscow Stalingrad Kursk Belorussia Poland East Prussia and Pomerania While praising Rokossovsky's masterful generalship the author does not shy away from criticizing the nature of Soviet military art and strategy in which the guiding principle was at all costs and little value was placed on holding down casualties This discussion extends to the painful topic of the many atrocities against civilians perpetrated by Soviet soldiers including Rokossovsky's own troops A highly private man Rokossovsky disliked discussing his personal life With the help of family records and interviews including the original uncensored draft of the Marshal's memoirs the author reveals the numerous dualities in Rokossovsky's life Despite his imprisonment and beatings he endured Rokossovsky never wavered in his loyalty to Stalin yet also never betrayed his colleagues Though a Stalinist he was also a gentleman widely admired for his courtesy and chivalry A dedicated family man women were drawn to him and he took a campaign wife during the war Though born in 1894 in Poland Rokossovsky maintained that he was really born in Russia in 1896 This Polish Russian duality in Rokossovsky's identity hampered his career and became particularly acute during the Warsaw uprising in 1944 and his later service as Poland's Defense Minister Thus the author ably portrays a fascinating man and commander who became a marshal of two countries yet who was not fully embraced by either

Fascination and Enmity Michael David-Fox, Peter Holquist, Alexander M. Martin, 2014-03-14 Russia and Germany have had a long history of significant cultural political and economic exchange Despite these beneficial interactions stereotypes of the alien Other persisted Germans perceived Russia as a vast frontier with unlimited potential yet infused with an Asianness that explained its backwardness and despotic leadership Russians admired German advances in science government and philosophy but saw their people as lifeless and obsessed with order Fascination and Enmity presents an original transnational history of the two nations during the critical era of the world wars By examining the mutual perceptions and misperceptions within each country the contributors reveal the psyche of the Russian German dynamic and its use as a powerful political and cultural tool Through accounts of fellow travelers POWs war correspondents soldiers on the front propagandists revolutionaries the Comintern and wartime and postwar occupations the contributors analyze the kinetics of the Russian German exchange and the perceptions drawn from these encounters The result is a highly engaging chronicle of the complex entanglements of two world powers through the great wars of the twentieth century

Stalin's General Geoffrey Roberts, 2012-08-02 Marshal Georgy Zhukov is one of military history's legendary names He played a decisive role in the battles of Moscow Stalingrad and Kursk that brought down the Nazi regime He was the first of the Allied generals to enter Berlin and it was he who took the German surrender He led the huge victory parade in Red Square riding a white horse and in doing so dangerously provoking

Stalin's envy His post war career was equally eventful Zhukov found himself sacked and banished twice and wrongfully accused of disloyalty However he remains one of the most decorated officers in the history of both Russia and the Soviet Union Since his death in 1974 Zhukov has increasingly been seen as the indispensable military leader of the Second World War surpassing Eisenhower Patton Montgomery and MacArthur in his military brilliance and ferocity Making use of hundreds of documents from Russian military archives as well as unpublished versions of Zhukov's memoirs Geoffrey Roberts fashions a remarkably intimate portrait of a man whose personality was as fascinating as it was contradictory Tough decisive strong willed and brutal as a soldier in his private life he was charming and gentle Zhukov's relations with Stalin's other generals were often prickly and fraught with rivalry but he was the only one among them to stand up to the Soviet dictator Piercing the hyperbole of the Zhukov personality cult Roberts debunks many of the myths that have sprung up around Zhukov's life to deliver fresh insights into the marshal's relations with Stalin Khrushchev and Eisenhower A highly regarded historian of Soviet Russia Roberts has fashioned the definitive biography of this seminal 20th century figure

Rape in Wartime R. Branche, F. Virgili, 2012-10-26 This collection offers a new reflection on rape in war time through 15 case studies ranging from Greece to Nigeria It questions the specificity of rape as a universal transgression its place in memories of war its legacies including children born from rape and the challenge of writing about intimate violence as both a scientist and a human

Stalin's Final Films Claire Knight, 2024-07-15 Stalin's Final Films explores a neglected period in the history of Soviet cinema breathing new life into a body of films long considered moribund as the pinnacle of Stalinism While film censorship reached its apogee in this period and fewer films were made film attendance also peaked as Soviet audiences voted with their seats and distinguished a clearly popular postwar cinema Claire Knight examines the tensions between official ideology and audience engagement and between education and entertainment inherent in these popular films as well as the financial considerations that shaped and constrained them She explores how the Soviet regime used films to address the major challenges faced by the USSR after the Great Patriotic War World War II showing how war dramas spy thrillers Stalin epics and rural comedies alike were mobilized to consolidate an official narrative of the war reestablish Stalinist orthodoxy and dramatize the rebuilding of socialist society Yet Knight also highlights how these same films were used by filmmakers more experimentally exploring a diverse range of responses to the ideological crisis that lay at the heart of Soviet postwar culture as a victorious people were denied the fruits of their sacrificial labor After the war new heroes were demanded by both the regime and Soviet audiences and filmmakers sought to provide them with at times surprising results Stalin's Final Films mines Soviet cinema as an invaluable resource for understanding the unique character of postwar Stalinism and the cinema of the most repressive era in Soviet history

Russian-German Special Relations in the Twentieth Century Karl Schlögel, 2006-10-31 This book examines the complicated history of Germany and Russia two of the most geopolitically important nation states in Europe

Directory of Eastern European Film-makers and Films 1945-1991

Grzegorz Balski,1992 **Russian Radical Right in Exile, 1918-1945** Zbyněk Vydra,2025-06-30 This book examines the development of the Russian radical right in exile between 1918 and 1945 The radical right which represented one of the most prominent groups of Russian political exiles both continued its pre revolutionary activities and at the same time was inspired by new ideologies of the interwar period primarily fascism Offering a comprehensive comparative analysis of the political activities and political thinking of individual groups of the radical right this book shows the groups political connections and radical right activities Groups included monarchists new groups founded by the younger generation of political for example the so called Mladorossy Young Russians Fascists Russian military migr s and the Russian Orthodox Church Abroad The biographical chapter examines leading ideologist of the monarchist right wing emigration philosopher Ivan Alexandrovich Ilyin This book demonstrates that the radical right represented one of the prominent political currents of Russian emigration This book is especially important in that contemporary right wing radicalism in Russia draws on the thinking of these right wing exiles very extensively It will be of interest to researchers in modern Russian history Russian emigration and right wing radicalism as well as 20th century history **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 **Moscow 1941** Rodric Braithwaite,2010-12-09 The story of the invasion of Moscow told through its people Fought over a territory the size of France the Battle of Moscow in 1941 cost the Russians as many casualties as the British lost in WW1 It marked the first strategic defeat of the Wehrmacht and halted their seemingly unstoppable advance across Europe This is the story of that battle and the ordinary men and women who fought it Based on huge research and scores of interviews this book offers an unforgettable and richly illustrated narrative of the military action that took place in Moscow during 1941 It paints telling portraits of Stalin and his generals some apparatchiks some great commanders It also traces the individual stories of soldiers politicians and intellectuals writers and artists and dancers workers schoolchildren and peasants Putin s invocations in contemporary propaganda shows that the Great Patriotic War remains highly emotional for Russia and many former Socialist Republics Many of these countries must grapple with troubling legacies behind the appalling cost of victory from the role of Stalin to the complicity of collaborationist forces from the occupied USSR in atrocities both behind the front line and the rapid Nazi advance *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 **European Cinema** Jill Forbes,Sarah Street,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

Encyclopedia of Contemporary Russian Culture Tatiana Smorodinskaya, Karen Evans-Romaine, Helena Goscilo, 2013-10-28 This addition to the highly successful Contemporary Cultures series covers the period from period 1953 with the death of Stalin to the present day Both Russian and Culture are defined broadly Russian refers to the Soviet Union until 1991 and the Russian Federation after 1991 Given the diversity of the Federation in its ethnic composition and regional characteristics questions of national regional and ethnic identity are given special attention There is also coverage of Russian speaking immigrant communities Culture embraces all aspects of culture and lifestyle high and popular artistic and material art fashion literature music cooking transport politics and economics film crime all and much else are covered in order to give a full picture of the Russian way of life and experience throughout the extraordinary changes undergone since the middle of the twentieth century The Encyclopedia of Contemporary Russian Culture is an unbeatable resource on recent and contemporary Russian culture and history for students teachers and researchers across the disciplines Apart from academic libraries the book will also be a valuable acquisition for public libraries Entries include cross references and the larger ones carry short bibliographies There is a full index **The Long Aftermath** Manuel Bragança, Peter Tame, 2015-12-01 In its totality the Long Second World War extending from the beginning of the Spanish Civil War to the end of hostilities in 1945 has exerted enormous influence over European culture Bringing together leading historians sociologists and literary and film scholars this broadly interdisciplinary volume investigates Europeans individual and collective memories and the ways in which they have shaped the continent's cultural heritage Focusing on the major combatant nations Spain Britain France Italy Germany Poland and Russia it offers thoroughly contextualized explorations of novels memoirs films and a host of other cultural forms to illuminate European public memory *Stalinism and Soviet Cinema* Derek Spring, Richard Taylor, 2013-11-05 *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 **The History of Russian Literature on Film** Marina Korneeva, David Gillespie, 2023-12-28 Unlike most previous studies of literature and film which tend to privilege particular authors texts or literary periods David Gillespie and Marina Korneeva consider the multiple functions of filmed Russian literature as a cinematic subject in its own right one reflecting the specific political and aesthetic priorities of different national and historical cinemas In this first and only comprehensive study of cinema s various engagements of Russian literature focusing on the large period 1895 2015 **The History of Russian Literature on Film** highlights the ways these adaptations emerged from and continue to shape the social artistic and commercial aspects of film history **How the Soviet Man Was Unmade** Lilya Kaganovsky, 2010-06-15 In Stalinist Russia the idealized Soviet man projected an image of strength virility and unyielding drive in his desire to build a powerful socialist state In monuments posters and other tools of cultural production he became the demigod of Communist ideology But beneath the surface of this fantasy between the lines of texts and in film lurked another figure the wounded body of the heroic invalid the second version of Stalin s New Man In **How the Soviet Man Was Unmade** Lilya Kaganovsky exposes the paradox behind the myth of the indestructible Stalinist era male In her analysis of social realist literature and cinema she examines the recurring theme of the mutilated male body which appears with startling frequency Kaganovsky views this representation as a thinly veiled statement about the emasculated male condition during the Stalinist era Because the communist state was full of heroes a man could only truly distinguish himself and attain hero status through bodily sacrifice yet in his wounding he was forever reminded that he would be limited in what he could achieve and was expected to remain in a state of continued subservience to Stalin and the party Kaganovsky provides an insightful reevaluation of classic works of the period including the novels of Nikolai Ostrovskii *How Steel Was Tempered* and Boris Polevoi *A Story About a Real Man* and films such as Ivan Pyr ev s *The Party Card* Eduard Pentslin s *The Fighter Pilots* and Mikhail Chiaureli s *The Fall of Berlin* among others The symbolism of wounding and dismemberment in these works acts as a fissure in the facade of Stalinist cultural production through which we can view the consequences of historic and political trauma **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

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