



Seventeen Moments Of Spring

Christine Elaine Evans



Seventeen Moments Of Spring:

Seventeen Moments of Spring Юлиан Семенов, 1988 During World War II Soviet super agent Isaev races to foil a plot by Hitler's advisors to negotiate a separate peace with the West and to create a capitalist fascist front against the Soviet Union

Seventeen moments of Spring Julian Semyonov, 1980 *Seventeen Moments of Spring* Yulian Semyonov, 2001-09-01 The nightmare of fascism is something we would all rather forget yet the horrors of the last war and the men who combated the evils of fascism must never be forgotten Those heroes whose exploits for various reasons were unknown until recently must also be accorded their rightful place in history Yulian Semyonov's new novel *Seventeen Moments of Spring* brings us the largely documentary story of one of those heroes Maxim Isaev alias SS Standartenfuhrer Stirlitz known as Justas to those in charge of Soviet Intelligence He has access to top military and political secrets and enjoyed the confidence of Schellenberg Martin Bormann and Himmler The action of the novel is set in 1945 by which time Maxim Isaev has behind him many years experience of harrowing intelligence work involving a constant gamble with death He is almost at the end of his tether and is planning to leave the fray after successfully completing a mission from Center when he goes back into the enemy's lair once again ready to face risks greater than ever knowing that there he can best serve his people In answer to countless readers questions as to whether Maxim Isaev was a fictitious character Semyonov replies No this particular Soviet agent combines traits of several heroic men now living to whom I should like to express my gratitude for their brave noble and inspiring lives Yulian Semyonov Born 1931 is one of the most popular modern Soviet writers a master of the detective story and documentary thrillers On graduating from Moscow's Institute of Oriental Studies Semyonov taught for some time at Moscow University before taking up journalism After a number of years as a roving correspondent for the magazine *Ogonyok* and *Smena* Semyonov became a *Pravda* special correspondent work which took him to all corners of the Soviet Union and later all over the world to Vietnam Cuba Japan America The hectic and absorbing life Semyonov leads makes his prolific output all the more remarkable he has already published six novels several plays and four film scripts

Between Truth and Time Christine Elaine Evans, 2016-08-23 In the first full length study of Soviet Central Television to draw extensively on archival sources interviews and television recordings Evans challenges the idea that Soviet mass culture in the Brezhnev era was dull and formulaic Tracing the emergence of play conflict and competition on Soviet news programs serial films and variety and game shows Evans shows that Soviet Central Television's most popular shows were experimental and creative laying the groundwork for Mikhail Gorbachev's reforms and the post Soviet media system

Ideology and Meaning-Making under the Putin Regime Marlene Laruelle, 2025-01-14 Much has been written to try to understand the ideological characteristics of the current Russian government as well as what is happening inside the mind of Vladimir Putin Refusing pundits clichés that depict the Russian regime as either a cynical kleptocracy or the product of Putin's grand Machiavellian designs *Ideology and Meaning Making under the Putin Regime* offers a critical genealogy of

ideology in Russia today Marlene Laruelle provides an innovative multi method analysis of the Russian regime s ideological production process and the ways it is operationalized in both domestic and foreign policies Ideology and Meaning Making under the Putin Regime reclaims the study of ideology as an unavoidable component of the tools we use to render the world intelligible and represents a significant contribution to the scholarly debate on the interaction between ideas and policy decisions By placing the current Russian regime into a broader context of different strains of strategic culture ideological interest groups and intellectual history this book gives readers key insights into how the Russo Ukrainian War became possible and the role ideology played in enabling it **My Havana** Maria Carida Cumana,Karen Dubinsky,Xenia Reloba de la Cruz,2014-09-24

For more than thirty years musician Carlos Varela has been a guide to the heart soul and sound of Havana One of the best known singer songwriters to emerge out of the Cuban nueva trova movement Varela has toured in North America the Caribbean Latin America and Europe In North America Varela is Cuba s Bob Dylan In Cuba he is the voice of the generation that came of age in the 1990s and for whom his songs are their generation s anthems My Havana is a lyrical exploration of Varela s life and work and of the vibrant musical literary and cinematic culture of his generation Popular both among Cubans on the island and in the diaspora Varela is legendary for the intense political honesty of lyrics He is one of the most important musicians in the Cuban scene today In My Havana writers living in Canada Cuba the United States and Great Britain use Varela s life and music to explore the history and cultural politics of contemporary Cuba The book also contains an extended interview with Varela and English translations of the lyrics to all his recorded songs most of which are appearing in print for the very first time *Studies in Intelligence* , Media and Power in Post-Soviet Russia

Ivan Zassoursky,2016-09-16 This book describes the rise of independent mass media in Russia from the loosening of censorship under Gorbachev s policy of glasnost to the proliferation of independent newspapers and the rise of media barons during the Yeltsin years The role of the Internet the impact of the 1998 financial crisis the succession of Putin and the effort to reimpose central power over privately controlled media empires mark the end of the first decade of a Russian free press Throughout the book there is a focus on the close intermingling of political power and media power as the propaganda function of the press in fact never disappeared but rather has been harnessed to multiple and conflicting ideological interests More than a guide to the volatile Russian media scene and its players Media and Power in Post Soviet Russia poses questions of importance and relevance in any functioning democracy Film and Television Genres of the Late Soviet Era Alexander Prokhorov,Elena Prokhorova,2016-12-01 Most histories of Soviet cinema portray the 1970s as a period of stagnation with the gradual decline of the film industry This book however examines Soviet film and television of the era as mature industries articulating diverse cultural values via new genre models During the 1970s Soviet cinema and television developed a parallel system of genres where television texts celebrated conservative consensus while films manifested symptoms of ideological and social crises The book examines the genres of state sponsored epic films police procedural comedy and melodrama and

outlines how television gradually emerged as the major form of Russo Soviet popular culture Through close analysis of well known film classics of the period as well as less familiar films and television series this groundbreaking work helps to deconstruct the myth of this era as a time of cultural and economic stagnation and also helps us to understand the persistence of this myth in the collective memory of Putin era Russia This monograph is the first book length English language study of film and television genres of the late Soviet era *Encyclopaedia of Contemporary Russian* Tatiana Smorodinskaya, Karen Evans-Romaine, Helena Goscilo, 2013-10-28 The Encyclopedia is an invaluable resource on recent and contemporary Russian culture and history for students teachers and researchers across the disciplines **War, Migration, Memory** Viktoriya Sereda, 2024-11-22 War and mass displacement in Ukraine triggered intensive reevaluations of the past and collective identities The contributors to this volume examine how memory is mobilised and how cultural collective and individual memories are being reshaped to deal with the ruptures and threats posed by the war They offer a multi scalar perspective on the transformational effects of war and displacement on Ukrainian society in various contexts local regional national and global and deal with shifts of memory and symbolic representations experiences of dislocation shifts in the linguistic and religious landscapes gender roles and repercussions of war on minority groups **A Companion to Russian Cinema** Birgit Beumers, 2016-05-17 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 **The Fourth Political Theory** Aleksandr Dugin, 2012 The bulk of the text in this book was published as *Chetvertaia politicheskaya teoriya* which was published in St Petersburg in 2009 by Amphora The text has been revised by the author and additional chapters have been added to this edition from other writings by Professor Dugin which were published later dealing with the same theme A note from the editor **The Cold War and Entertainment Television** Lori Maguire, 2016-08-17 An essential dimension of the Cold War took place in the realm of ideas and culture While much work exists on cinema relatively little research has been conducted on this subject in relation to television despite the latter being a technology and popular cultural form that emerged during this period This book rectifies that absence by examining the impact of the Cold War on entertainment television and underlines the comparative aspect by studying programs from both blocs without forgetting of course the outsize impact of American television Although most of

the focus is on the two main protagonists the US and the USSR chapters also consider programming from the UK Czechoslovakia Romania and both East and West Germany This book represents a contribution to the debate about the cultural Cold War through a rigorously comparative analysis of the two blocs For this reason the approach used is thematic The study begins by considering the subject of censorship and then goes on to look at the very particular case of the two Germanys A series of comparative genre studies follow including police and war variety shows and documentaries and docudramas Perhaps surprisingly the similarities are often greater than the differences between television in the two blocs

The Bondian Cold War Martin D. Brown, Ronald J. Granieri, Muriel Blaive, 2023-09-01 James Bond Ian Fleming's irrepressible and ubiquitous spy is often understood as a Cold Warrior but James Bond's Cold War diverged from the actual global conflict in subtle but significant ways That tension between the real and fictional provides perspectives into Cold War culture transcending ideological and geopolitical divides The Bondiverse is complex and multi-textual including novels films video games and even a comic strip and has also inspired an array of homages copies and competitors Awareness of its rich possibilities only becomes apparent through a multi-disciplinary lens The desire to consider current trends in Bondian studies inspired a conference entitled The Bondian Cold War convened at Tallinn University Estonia in June 2019 Conference participants drawn from three continents and multiple disciplines film studies history intelligence studies and literature as well as intelligence practitioners offered papers on the literary and cinematic aspects of the spy discussed fact versus fiction in the Bond canon went in search of a global Bond and pondered gender and sexuality across the Bondiverse This volume of essays inspired by that conference suitable for students researchers and anyone interested in Cold War culture makes vital contributions to understanding Bond as a global phenomenon across traditional divisions of East and West and beyond the end of the Cold War from which he emerged

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 **Stars and Spies** Christopher Andrew, Julius Green, 2021-10-14 A vastly entertaining and unique history of the interaction between spying and showbiz from the Elizabethan age to the Cold War and beyond A treasure trove of human ingenuity The Times Written by two experts in their fields Stars and Spies is the first history of the extraordinary connections between the intelligence services and show business We travel back to the golden age of theatre and intelligence in the reign of Elizabeth I We meet the writers actors and entertainers drawn into espionage in the Restoration the Ancien Régime and Civil War America And we witness the entry of spying into mainstream popular culture throughout the twentieth century and beyond from the adventures of James Bond to the thrillers of John le Carr and long running TV series such as The Americans Thoroughly entertaining Spectator Perfect read as you settle into James Bond on Christmas afternoon Daily Telegraph Is Russia Fascist? Marlene Laruelle, 2021-03-15 In Is Russia Fascist Marlene Laruelle argues that the charge of fascism has become a strategic narrative of the current world order Vladimir Putin's regime has increasingly been accused of embracing fascism supposedly evidenced by Russia's annexation of Crimea its historical revisionism attacks on liberal democratic values and its support for far right movements in Europe But at the same time Russia has branded itself as the world's preeminent antifascist power because of its sacrifices during the Second World War while it has also emphasized how opponents to the Soviet Union in Central and Eastern Europe collaborated with Nazi Germany Laruelle closely analyzes accusations of fascism toward Russia soberly assessing both their origins and their accuracy By labeling ideological opponents as fascist regardless of their actual values or actions geopolitical rivals are able to frame their own vision of the world and claim the moral high ground Through a detailed examination of the Russian domestic scene and the Kremlin's foreign policy rationales Laruelle disentangles the foundation for meaning and validity of accusations of fascism in and around Russia Is Russia Fascist shows that the efforts to label opponents as fascist is ultimately an attempt to determine the role of Russia in Europe's future **Sound, Speech, Music in Soviet and Post-Soviet Cinema** Lilya Kaganovsky, Masha Salazkina, 2014-03-07 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 **Russian Pulp** Anthony Olcott, 2001 The detective Russia's version of the murder mystery has conquered what in Soviet days loved to call itself the most reading nation on earth Most

Russians don't read much Tolstoy but they devour the lurid covers and cheap paper of the detektivs by the millions. Serials based on the works of two of the most popular authors, Andrei Kivinov and Aleksandra Marinina, have been hits of the last few TV seasons; their characters now a part of Russian everyday life. The ubiquity of the detektiv may puzzle Westerners who may conclude that this is a post-Soviet import like McDonalds. Not so: Russia sprouted its own versions of penny dreadfuls as soon as peasants came off the land and learned to read. The guardians of Russia's high culture, however, were enraged by this pulpy popular genre and so contrived under the Soviets to suppress it, making everyone read improving and uplifting literature instead. Russia's junk readers hung on, though, snatching up the few detektivs that made their way through censorship until, in the Gorbachev era, the genre blossomed as the perfect vehicle for social criticism: the detektiv talked about social problems in a way that was exciting enough that people wanted to read it. When the Soviet Union finally collapsed, one of the few things left standing in the rubble was the detektiv, which now is sold on every street corner and read on every bus. The first full-length study of the genre, *Russian Pulp*, demonstrates that the detektiv is no knock-off. Summarizing and quoting extensively from scores of novels, this study shows that Russians understand law-breaking and crime, policemen and criminals in ways wholly different from those of the West. After explaining why solving a crime is always a social function in Russia, *Russian Pulp* examines the staples of crime fiction: sex, theft, and murder, to demonstrate that Russians see police officer and criminal, thief and victim as part of a single continuum. To the Russians, both chased and chaser are products of human imperfection, separated from one another only by the imperfect laws of human creation. What both criminal and policeman seek but seldom find is the much rarer quality of justice. *Russian Pulp* is intended for all students of Russia, from those making first acquaintance to those who have worked for years to understand this puzzling country and its people. Using the detektiv and its counterpart, the many mysteries and thrillers set in Russia but written by Westerners as evidence, *Russian Pulp* demonstrates that Russians and Westerners view the basic issues of crime, guilt, justice, law, and redemption in such fundamentally different ways as to make each people incomprehensible to the other. At the same time, however, *Russian Pulp* also demonstrates that Westerners and Russians alike share a passion for literary gore, pulp fiction thrills, and the deep, furtive pleasures of junk fiction.

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