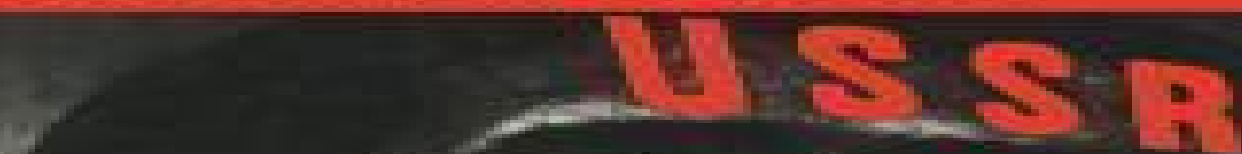


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# NIETZSCHE AND SOVIET CULTURE

ALLY AND ADVERSARY

USSR



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# Nietzsche And Soviet Culture Ally And Adversary

**Gerald Stanton Smith**



## **Nietzsche And Soviet Culture Ally And Adversary:**

**Nietzsche and Soviet Culture** Bernice Glatzer Rosenthal, 1994-09-22 This 1994 pioneering study documents the extent and diversity of the impact of Nietzschean ideas on Soviet literature and culture It shows how these ideas unacknowledged and reworked entered and shaped that culture and stimulated the imagination of both supporters and detractors of the regime

**The Occult in Russian and Soviet Culture** Bernice Glatzer Rosenthal, 1997 A comprehensive account of the influence of occult beliefs and doctrines on intellectual and cultural life in twentieth century Russia

**New Myth, New World** Bernice Glatzer Rosenthal, 2010-11-01 The Nazis use and misuse of Nietzsche is well known The Superman the will to power Nietzsche's equation of bourgeois democracy and decadence and his denigration of reason were staples of Nazi propaganda Communists also used and misused Nietzsche but that fact is largely unknown because Soviet propagandists invoked reason and labeled Nietzsche the philosopher of fascism even while covertly appropriating his ideas In this pioneering book Bernice Glatzer Rosenthal excavates the trail of long obscured Nietzschean ideas that took root in late Imperial Russia intertwining with other elements in the culture to become a vital ingredient of Bolshevism and Stalinism Nietzsche made a difference He furnished intellectual ammunition for a prolonged conflict about culture society and politics that began around the turn of the century His first Russian admirers were poets philosophers and political activists They responded to the changes transforming their society by espousing new values and seeking a new faith by which to live and work This response resulted in new aesthetic and political amalgams such as Symbolism Futurism Nietzschean Christianity and Nietzschean Marxism The ensuing debates between and among their partisans reverberated throughout the wider culture and therefore also into Bolshevism becoming the subject of an uninterrupted polemic between Bolsheviks and non Bolsheviks and among Bolsheviks that continued into the 1930s In Stalin's time unacknowledged Nietzschean ideas were used to mobilize the masses for the great tasks of the first Five Year Plan and the Cultural Revolution which was intended to eradicate bourgeois values and attitudes from Soviet life and to construct a distinctly Socialist culture Nietzsche's belief that people need illusions to shield them from reality underlay Socialist Realism the official Soviet aesthetic from 1934 on In the aftermath of de Stalinization the government cast Nietzsche as the personification of bourgeois nihilism and bourgeois individualism Soviet intellectuals wishing to reappropriate their lost cultural heritage discovered the Nietzsche influenced intellectuals of late Imperial Russia and reopened discussion on the issues they had posed More than an exercise in historical rediscovery *New Myth New World* offers a new interpretation of modern Russian history By uncovering the buried influence of Nietzschean ideas on Soviet culture and politics Rosenthal opens new avenues for understanding Soviet ideology and its influence on the twentieth century

*Nietzsche's Orphans* Rebecca Mitchell, 2016-01-05 A prevailing belief among Russia's cultural elite in the early twentieth century was that the music of composers such as Sergei Rachmaninoff Aleksandr Scriabin and Nikolai Medtner could forge a shared identity for the Russian people across social and economic divides In this

illuminating study of competing artistic and ideological visions at the close of Russia's Silver Age author Rebecca Mitchell interweaves cultural history music and philosophy to explore how Nietzsche's orphans strove to find in music a means to overcome the disunity of modern life in the final tumultuous years before World War I and the Communist Revolution

**European/Supra-European: Cultural Encounters in Nietzsche's Philosophy** Marco Brusotti, Michael

McNeal, Corinna Schubert, Herman Siemens, 2020-07-06 Nietzsche says good Europeans must not only cultivate a supra national view but also supra European perspective to transcend their European biases and see beyond the horizon of Western culture The volume takes up such conceptual frontier crossings and syntheses Emphasizing Nietzsche's genealogy of European culture and his reflections upon the constitution of Europe in the broadest sense its essays examine peoples and nations values and arts knowledge and religion Nietzsche's apprehensions about the crises of nihilism and decadence and their implications for Europe's and humankind's future are investigated in this context Concerning the crossing of notional frontiers contributors examine Nietzsche's hoped for dismantling of Europe's state borders the overcoming of national prejudices and rivalries and the propagation of a revitalizing supra European perspective on the continent its culture's and future They also illuminate lines of syntheses notably the syncretism of the ancient Greeks and its possible example for the European culture to be Finally certain of Europe's current problems are considered via the critical apparatus furnished by Nietzsche's philosophy and the diagnostic tools it provides *The Totalitarian Experiment in Twentieth Century Europe*

David Roberts, 2006-04-27 By developing a long term supranational perspective this ambitious multi faceted work provides a new understanding of totalitarianism the troubling common element linking Soviet communism Italian fascism and German Nazism The book's original analysis of antecedent ideas on the subject sheds light on the common origins and practices of the regimes Through this fresh appreciation of their initial frame of mind Roberts demonstrates how the three political experiments yielded unprecedented collective mobilization but also a characteristic combination of radicalization myth making and failure Providing deep historical analysis the book proves that totalitarianism best characterizes the common features in the originating aspirations the mode of action and even the outcomes of Soviet communism Italian fascism and German Nazism By enhancing our knowledge of what totalitarianism was and where it came from Roberts affords important lessons about the ongoing challenges possibilities and dangers of the modern political experiment **Self and Story in**

**Russian History** Laura Engelstein, Stephanie Sandler, 2018-08-06 Russians have often been characterized as people with souls rather than selves *Self and Story in Russian History* challenges the portrayal of the Russian character as selfless self effacing or self torturing by exploring the texts through which Russians have defined themselves as private persons and shaped their relation to the cultural community The stories of self under consideration here reflect the perspectives of men and women from the last two hundred years ranging from westernized nobles to simple peasants from such famous people as Tolstoy Dostoyevsky Akhmatova and Nicholas II to lowly religious sectarians Fifteen distinguished historians and literary

scholars situate the narratives of self in their historical context and show how since the eighteenth century Russians have used expressive genres including diaries novels medical case studies films letters and theater to make political and moral statements The first book to examine the narration of self as idea and ideal in Russia this vital work contemplates the shifting historical manifestations of identity the strategies of self creation and the diversity of narrative forms Its authors establish that there is a history of the individual in Russian culture roughly analogous to the one associated with the West *Nikolai Chernyshevskii and Ayn Rand* Aaron Weinacht, 2021-10-07 Nikolai Chernyshevskii and Ayn Rand *Russian Nihilism Travels to America* argues that the core commitments of the nihilist movement of the 1860 s made their way to 20th century America via the thought of Ayn Rand While mid nineteenth century Russian nihilism has generally been seen as part of a radical tradition that culminated in the Bolshevik Revolution of 1917 the author argues that nihilism s intellectual trajectory was in fact quite different Analysis of such sources as Nikolai Chernyshevskii s *What is to Be Done* 1863 and Ayn Rand s *Atlas Shrugged* 1957 archival research in Rand s papers and broad attention to late nineteenth century Russian intellectual history all lead the author to conclude that nihilism s legacy is deeply implicated in one of America s most widely read philosophers of capitalism and libertarian freedom *Modernism and Zionism* D. Ohana, 2012-10-10 Part of Palgrave s *Modernism and* series *Modernism and Zionism* explores the relationship between modernism and the Jewish national ideology the Zionist movement which was operative in all areas of Jewish art and culture **A History Of Russia Volume 2** Walter G. Moss, 2004-10-01 Moss has significantly revised his text and bibliography in this second edition to reflect new research findings and controversies on numerous subjects He has also brought the history up to date by revising the post Soviet material which now covers events from the end of 1991 up to the present day This new edition retains the features of the successful first edition that have made it a popular choice in universities and colleges throughout the US Canada and around the world Youth in Revolutionary Russia Anne E. Gorsuch, 2000-10-22 What were the consequences if prerevolutionary and bourgeois culture and social relations could not be transformed into new socialist forms of behavior and belief

Mourning Philology Marc Nichanian, 2014-02-03 Pagan life seduces me a little more with each passing day If it were possible today I would change my religion and would joyfully embrace poetic paganism wrote the Armenian poet Daniel Varuzhan in 1908 During the seven years that remained in his life he wrote largely in this pagan vein If it was an artistic endeavour why then should art be defined in reference to religion And which religion precisely Was Varuzhan echoing Schelling s *Philosophy of Art* *Mourning Philology* draws on Varuzhan and his work to present a history of the national imagination which is also a history of national philology as a reaction to the two main philological inventions of the nineteenth century mythological religion and the native In its first part the book thus gives an account of the successive stages of orientalist philology The last episode in this story of national emergence took place in 1914 in Constantinople when the literary journal *Mehyan* gathered around Varuzhan the great names to come of Armenian literature in the diaspora

Russian Thought After Communism: The Rediscovery of a Philosophical Heritage James P. Scanlan, 2016-09-16 An examination of Russia's philosophical heritage. It extends from the Slavophiles to the philosophers of the Silver Age from emigre religious thinkers to Losev and Bakhtin and assesses the meaning for Russian culture as a whole. *Bridging East and West* Yuliya V. Ladygina, 2019-10-25 *Bridging East and West* explores the literary evolution of one of Ukraine's foremost modernist writers Ol ha Kobylanska who was a major contributor in the intellectual debates of her time. Investigating themes of feminism populism Nietzscheanism nationalism and fascism in her works this study presents an alternative intellectual genealogy in turn of the century European arts and letters whose implications reach far beyond the field of Ukrainian studies. Rather than repeating various narratives about modernism as a radical response to nineteenth century bourgeois culture or an aesthetic of fragmentation this study highlights the fissures and fusions inherent to turn of the century thought. For feminist scholars *Bridging East and West* makes accessible a thorough account of a central yet overlooked woman writer who served as a model and a contributor within a major cultural tradition. For those working in Victorian studies or comparative fascism and for those interested in Nietzsche and his influence on European intellectuals Kobylanska emerges in this study as an unlikely but no less active trailblazer in the social and aesthetic theories that would define European debates about culture science and politics in the first half of the twentieth century. For those interested in questions of transnationalism and intersectionality this study's discussion of Kobylanska's hybrid cultural identity and philosophical program exemplifies cultural interchange and irreducible complexities of cultural identity. Communism and Culture Radu Stern, Vladimir Tismaneanu, 2022-05-03 This book is a comprehensive introduction to the relationship between communism understood as an ideological political and social project and culture broadly defined as the field of aesthetic production. Communism was a global phenomenon and the global civil war of the 20th century was in more than one respect a cultural war which involved some of the most influential figures of the last century. The book highlights and explains the impact of political mythologies in the efforts to transcend the bourgeois legacies and engage in a social cultural and anthropological revolution. The authors examine the interplay between utopian goals and cultural practices in fields such as literature visual arts film and humanities in general. Lydia Ginzburg's Prose Emily Van Buskirk, 2016-01-05 The Russian writer Lydia Ginzburg 1902-90 is best known for her *Notes from the Leningrad Blockade* and for influential critical studies such as *On Psychological Prose* investigating the problem of literary character in French and Russian novels and memoirs. Yet she viewed her most vital work to be the extensive prose fragments composed for the desk drawer in which she analyzed herself and other members of the Russian intelligentsia through seven traumatic decades of Soviet history. In this book the first full length English language study of the writer Emily Van Buskirk presents Ginzburg as a figure of previously unrecognized innovation and importance in the literary landscape of the twentieth century. Based on a decade's work in Ginzburg's archives the book discusses previously unknown manuscripts and uncovers a wealth of new information about the author's life focusing on Ginzburg's

quest for a new kind of writing adequate to her times She writes of universal experiences frustrated love professional failures remorse aging and explores the modern fragmentation of identity in the context of war terror and an oppressive state Searching for a new concept of the self and deeming the psychological novel a beloved academic specialty inadequate to express this concept Ginzburg turned to fragmentary narratives that blur the lines between history autobiography and fiction This full account of Ginzburg's writing career in many genres and emotional registers enables us not only to rethink the experience of Soviet intellectuals but to arrive at a new understanding of writing and witnessing during a horrific century

**Stalinism and the Politics of Mobilization** David Priestland, 2007-02 Stalinism and the Politics of Mobilization provides a new explanation of the political violence in Stalin's Soviet Union during the late 1930s by examining the thinking of Stalin and his allies and placing it in the broader context of Bolshevik ideas since 1917 **D.S. Mirsky** Gerald Stanton Smith, 2000 This is the first biography in any language of Comrade Prince D S Mirsky who uniquely participated in three distinctive episodes of modern European culture In late imperial St Petersburg he was a poet a student of Oriental languages and ancient history and also a Guards officer After fighting in World War I and the Russian Civil War Mirsky emigrated taught at London University and became a literary critic and historian writing prolifically in English and also in Russian as a leading member of the Eurasian movement centered in Paris His closest literary relationships were with Marina Tsvetaeva and Aleksei Remizov and later with Maksim Gorky In 1926-7 he published A History of Russian Literature written in English which remains the standard introduction to the subject While in London he lived in Bloomsbury and knew the Woolfs he also knew T S Eliot and was the first Russian critic to write about him Mirsky became a Communist in 1931 and returned to Stalin's Moscow the following year becoming a prominent Soviet critic and in particular championing Boris Pasternak In 1937 he was arrested and died in the Gulag This biography draws on much unpublished material including Mirsky's NKVD files

The Total Work of Art in European Modernism David Roberts, 2011-12-15 In this groundbreaking book David Roberts sets out to demonstrate the centrality of the total work of art to European modernism since the French Revolution The total work of art is usually understood as the intention to reunite the arts into the one integrated whole but it is also tied from the beginning to the desire to recover and renew the public function of art The synthesis of the arts in the service of social and cultural regeneration was a particularly German dream which made Wagner and Nietzsche the other center of aesthetic modernism alongside Baudelaire and Mallarmé The history and theory of the total work of art pose a whole series of questions not only to aesthetic modernism and its utopias but also to the whole epoch from the French Revolution to the totalitarian revolutions of the twentieth century The total work of art indicates the need to revisit key assumptions of modernism such as the foregrounding of the autonomy and separation of the arts at the expense of the countertendencies to the reunion of the arts and cuts across the neat equation of avant-gardism with progress and deconstructs the familiar left-right divide between revolution and reaction the modern and the antimodern Situated at the interface between art religion and politics the total

work of art invites us to rethink the relationship between art and religion and art and politics in European modernism In a major departure from the existing literature David Roberts argues for twin lineages of the total work a French revolutionary and a German aesthetic which interrelate across the whole epoch of European modernism culminating in the aesthetic and political radicalism of the avant garde movements in response to the crisis of autonomous art and the accelerating political crisis of European societies from the 1890s forward *The Cultural Origins of the Socialist Realist Aesthetic, 1890-1934* Irina Gutkin, 1999 The past fifteen years have seen an important shift in the way scholars look at socialist realism Where it was seen as a straitjacket imposed by the Stalinist regime it is now understood to be an aesthetic movement in its own right one whose internal logic had to be understood if it was to be criticized International specialists remain divided however over the provenance of Soviet aesthetic ideology particularly over the role of the avant garde in its emergence In *The Cultural Origins of the Socialist Realist Aesthetic* Irina Gutkin brings together the best work written on the subject to argue that socialist realism encompassed a philosophical worldview that marked thinking in the USSR on all levels political social and linguistic Using a wealth of diverse cultural material Gutkin traces the emergence of the central tenants of socialist realist theory from Symbolism and Futurism through the 1920s and 1930s



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