

# RUSSIAN CRITICS ON THE CINEMA OF GLASNOST



Edited by  
**MICHAEL BRASHINSKY**  
**ANDREW HORTON**

# Russian Critics On The Cinema Of Glasnost

**Jorge L. Bueno Alonso**



## **Russian Critics On The Cinema Of Glasnost:**

**Russian Critics on the Cinema of Glasnost** Michael Brashinsky, Andrew Horton, 1994-09-30 Russian Critics on the Cinema of Glasnost gathers together 23 essays written by some of Russia's most astute commentators of film and culture. Written during the 1980s and published in English for the first time, this collection includes reviews of films such as *Little Vera* and *Taxi Blues* which were critically hailed in the West. Their comments not only illuminate important aspects of Russian filmmaking during this decade as importantly they capture a sense of a society in flux during the waning years of Communism as well as the larger context within which Glasnost cinema and culture developed. This collection provides insight into the successes and shortcomings of Glasnost as captured in film for a Western audience. *The Cambridge Companion to Modern Russian Culture* Nicholas Rzhevsky, 2012-04-05 A fully updated new edition of this overview of contemporary Russia and the influence of its Soviet past. *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. **The Holy Fool in European Cinema** Alina G. Birzache, 2016-02-05 This monograph explores the way that the profile and the critical functions of the holy fool have developed in European cinema, allowing this traditional figure to capture the imagination of new generations in an age of religious pluralism and secularization. Alina Birzache traces the cultural origins of the figure of the holy fool across a variety of European traditions. In so doing, she examines the critical functions of the holy fool as well as how filmmakers have used the figure to respond to and critique aspects of the modern world. Using a comparative approach, this study for the first time offers a comprehensive explanation of the enduring appeal of this protean and fascinating cinematic character. Birzache examines the trope of holy foolishness in Soviet and post-Soviet cinema, French cinema, and Danish cinema, corresponding broadly to and permitting analysis of the three main orientations in European Christianity: Orthodox, Catholic, and Protestant. This study will be of keen interest to scholars of religion and film. **European cinema and comparative religion** 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. **Jimi Hendrix and the Cultural Politics of Popular Music** Aaron Lefkowitz, 2018-03-28 This book on Jimi Hendrix's life, times, visual cultural prominence, and popular music with

a particular emphasis on Hendrix's relationships to the cultural politics of race gender sexuality ethnicity class and nation Hendrix an itinerant Gypsy and Voodoo child whose racialized freak visual image continues to internationally circulate exploited the exoticism of his race gender and sexuality and Gypsy and Voodoo transnational political cultures and religion Aaron E Lefkovitz argues that Hendrix can be located in a legacy of black transnational popular musicians from Chuck Berry to the hip hop duo Outkast confirming while subverting established white supremacist and hetero normative codes and conventions Focusing on Hendrix's transnational biography and centrality to US and international visual cultural and popular music histories this book links Hendrix to traditions of blackface minstrelsy international freak show spectacles black popular music's global circulation and visual cultural racial gender and sexual stereotypes while noting Hendrix's place in 1960s countercultural US exceptionalist cultural Cold War and rock histories

**The European Cinema Reader** Catherine Fowler, 2002 This comprehensive introduction to national cinemas in Europe brings together classic writings by key filmmakers such as Sergei Eisenstein Luis Buñuel and John Grierson and critics from André Bazin to Peter Wollen

**Teaching Shakespeare in Film and the Arts Today** Jorge L. Bueno Alonso, 2024-10-16 This book presents a collection of chapters that revise past present and future approaches related to Shakespeare on Film in order to trace the models methods and materials used by teachers and scholars when dealing with these issues in and out of the classroom The volume offers the reader practical examples of teaching textual analysis through film and the arts as methodological case studies that might be adapted by other instructors or enjoyed by readers interested in the field

*Soviet Science Fiction Cinema and the Space Age* Natalija Majsova, 2021-04-28 This book interrogates the relations between nostalgias of today and past utopias in the context of the space age of the 20th century and its cinematic representations in the USSR and in post Soviet Russia Once an enthusiastic projection then a promising and uncanny present and eventually an assemblage of nostalgic signifiers in the history of world cinema this space age has been linked primarily to the genre of science fiction Here aspects of the space age such as humanity's imminent expansion to space interplanetary travel contact with extraterrestrial intelligence and intergalactic governance and economy were both celebrated and critically interrogated as cosmopolitan ideals and nation branding strategies This book presents the contemporary relevance of this genre as heritage and legacy archive and canon and a nest of forgotten ideals and warnings as well as nostalgic anchoring points The author analyzes over 30 Soviet science fiction films foregrounding their structures of utopia and their evolution over time in order to trace both their transnational positionalities transmedial resonance and impact on post Soviet Russian films about the space age Concepts crucial to the understanding of space futures of the past such as utopianism otherness liminality and nostalgia are activated to draw out the fictional tenants of the memory of the Soviet space age and to establish the limits and potentialities of Soviet extra terraformative ambitions

Pop Culture Russia! Birgit Beumers, 2005-06-21 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.

**Performing Pain** Maria Cizmic, 2012-01-12. Time after time, people turn to music when coping with traumatic life events. Music can help process emotions, interpret memories, and create a sense of collective identity. In *Performing Pain*, author Maria Cizmic focuses on the late 20th century in Eastern Europe as she uncovers music's relationships to trauma and grief. The 1970s and 1980s witnessed a cultural preoccupation in this region with the meanings of historical suffering, particularly surrounding the Second World War and the Stalinist era. Journalists, historians, writers, artists, and filmmakers frequently negotiated themes related to pain and memory, truth and history, morality and spirituality during glasnost and the years leading up to it. *Performing Pain* considers how works by composers Alfred Schnittke, Galina Ustvolskaya, Arvo Pärt, and Henryk Gorecki musically address contemporary concerns regarding history and suffering through composition, performance, and reception. Taking theoretical cues from psychology, sociology, and literary and cultural studies, Cizmic offers a set of hermeneutic essays that demonstrate the ways in which people employ music in order to make sense of historical traumas and losses. Seemingly postmodern compositional choices such as quotation, fragmentation, and stasis create musical analogies to psychological and emotional responses to trauma and grief and the physical realities of their embodied performance, focus attention on the ethics of pain and representation. Furthermore, as film music, these works participate in contemporary debates regarding memory and trauma. A comprehensive and innovative study, *Performing Pain* will fascinate scholars interested in the music of Eastern Europe and in aesthetic articulations of suffering. *Familiar Strangers* Erik R.

Scott, 2017. *Familiar Strangers* examines how the Soviet empire was built and ultimately dismantled by ethnic outsiders. Scott retells Soviet history from the perspective of the socialist state's internal Georgian diaspora, illuminating processes of mobility within Soviet borders and offering an understanding of empire that transcends the divide between colonizer and colonized.

**Canadian-American Slavic Studies**, 1997. **Another Frank Capra** Leland Poague, 1994. Another Frank Capra offers a new interpretation of the great Hollywood director beyond the patriotic sentimentalist or the cynical opportunist that he has been taken for. Often cast as a cinematic simpleton or primitive, Capra's exploitation of the stylistic and narrative resources of cinema was in fact extremely self-conscious and adventurous in ways typical of artistic modernism. His modernism is also evident in his repeated and strong identification with female characters. Informed by recent work in genre theory and feminist psychology, *Another Frank Capra* shows Capra to be a proto-feminist director whose feminism has

been entirely neglected by previous critics      **Philosophical Issues in Indian Cinema** MK Raghavendra, 2020-12-13 This book interrogates the vocabulary used in theorizing about Indian cinema to reach into the deeper cultural meanings of philosophies and traditions from which it derives its influences It re examines terms and concepts used in film criticism and contextualizes them within the aesthetics poetics and politics of Indian cinema The book looks at terms and concepts borrowed from the scholarship on American and world cinema and explores their use and relevance in describing the characteristics and evolution of cinema in India It highlights how realism romance and melodrama in the context of India appear in a culturally singular way and how the aggregation of constituent elements like songs action comedy in Indian film can be traced to classical theatre and other diverse religious and philosophical influences These influences have characterized popular film and drama in India which present all aspects of life for a diverse nation The author explores concepts like fantasy family and patriotism by using various examples from films in India and outside as well as practices in the other arts He identifies the fundamental logic behind the choices made by film makers in India and discusses concepts which allow for a fresh theorizing on Indian cinema s characteristics This book will be of great interest to students and researchers of film studies media studies cultural studies literature cultural history and South Asian studies It will also be useful for general readers who are interested in learning more about Indian cinema its forms origins and influences

**Television Beyond and Across the Iron Curtain** Kirsten Bönker, Sven Grampp, Julia Obertreis, 2016-09-23 From the mid 1950s onwards the rise of television as a mass medium took place in many East and West European countries As the most influential mass medium of the Cold War television triggered new practices of consumption and media production and of communication and exchange on both sides of the Iron Curtain This volume leans on the long neglected fact that even during the Cold War era television could easily become a cross border matter As such it brings together transnational perspectives on convergence zones observations collaborations circulations and interdependencies between Eastern and Western television In particular the authors provide empirical ground to include socialist television within a European and global media history Historians and media cultural and literary scholars take interdisciplinary perspectives to focus on structures actors flow contents or the reception of cross border television Their contributions cover Albania the CSSR the GDR Russia and the Soviet Union Serbia Slovenia and Yugoslavia thus complementing Western dominated perspectives on Cold War mass media with a specific focus on the spaces and actors of East European communication Last but not least the volume takes a long term perspective crossing the fall of the Iron Curtain as many trends of the post socialist period are linked to or pick up socialist traditions      **Genre in Asian Film and Television** F. Chan, A. Karpovich, X. Zhang, 2011-03-29

Genre in Asian Film and Television takes a dynamic approach to the study of Asian screen media previously under represented in academic writing It combines historical overviews of developments within national contexts with detailed case studies on the use of generic conventions and genre hybridity in contemporary films and television programmes

European Directors and Their Films Bert Cardullo, 2012-08-09 In *European Directors and Their Films Essays on Cinema* Bert Cardullo offers readable analyses of some of the most important film artists and individual films of the last several decades Beyond simple biographical capsules and plot summaries these readings demonstrate with elegance and clarity what cinema means as well as shows explaining how international moviemakers use the resources of the medium to pursue complex significant human goals

Central Asia on Display European Society for Central Asian Studies. International Conference, 2004 Despite its geostrategic importance and its easier accessibility since the dissolution of the Soviet Union Central Asia has nevertheless remained a white spot on the map of western scholarship and public awareness Bringing together papers presented at the VII ESCAS Conference this volume aims to shed light on the historical political cultural and socio economic development of this region Scholars from within and outside Central Asia discuss a wide range of topics covering historical processes and events on the one hand and present developments of regional and global concern on the other

The Concise Routledge Encyclopedia of the Documentary Film Ian Aitken, 2013 This reference work explores the history of the documentary film It discusses individual films and filmmakers examines national and regional filmmaking traditions elaborates on production companies organizations festivals and institutions explores themes issues and representations and describes various styles techniques and technical issues

## Whispering the Secrets of Language: An Mental Quest through **Russian Critics On The Cinema Of Glasnost**

In a digitally-driven earth wherever monitors reign supreme and immediate communication drowns out the subtleties of language, the profound strategies and mental subtleties concealed within words usually go unheard. Yet, set within the pages of **Russian Critics On The Cinema Of Glasnost** a charming literary value sporting with natural emotions, lies an exceptional quest waiting to be undertaken. Published by an experienced wordsmith, that enchanting opus encourages viewers on an introspective trip, lightly unraveling the veiled truths and profound impact resonating within the very cloth of every word. Within the mental depths of this touching evaluation, we will embark upon a honest exploration of the book is core themes, dissect their fascinating publishing type, and fail to the powerful resonance it evokes heavy within the recesses of readers hearts.

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