



Rubia On Reels The Rubian Idea In Postsoviet Cinema

Jay Leyda



Rubia On Reels The Rubian Idea In Postsoviet Cinema:

Russia on Reels Birgit Beumers, *Russia on reels*, 1999 *Insiders and Outsiders in Russian Cinema* Stephen M. Norris, Zara M. Torlone, 2008-05-14 Examines in a remarkably rich and varied way the construction of otherness and foreignness within this complexly national cinema tradition John MacKay Yale University Identifying who was inside and who was outside the Soviet Russian body politic has been a matter of intense and violent urgency especially in the high Stalinist and post Soviet periods It is a theme encountered prominently in film Employing a range of interpretive methods practiced in Russian Soviet film studies *Insiders and Outsiders in Russian Cinema* highlights the varied ways that Russian and Soviet cinema constructed otherness and foreignness While the essays explore the us versus them binary well known to students of Russian culture and the ways in which Russian films depicted these distinctions the book demonstrates just how impossible maintaining this binary proved to be Contributors are Anthony Anemone Julian Graffy Peter Kenez Joan Neuberger Stephen M Norris Oleg Sulkin Yuri Tsivian Emma Widdis and Josephine Woll An anthology that is the best I have ever had the pleasure of reading Lucidly written well researched persuasively argued lavishly illustrated *Insiders and Outsiders in Russian Cinema* can be read with pleasure and profit by anyone from the general reader interested in Russian culture to the most seasoned Russian film specialist Denise J Youngblood University of Vermont *Russian Review* In a word the theoretical richness and sophistication of this collection parallel the complexity of its topics and serve as an excellent cross section of how the theme of foreigners and outsiders is examined in contemporary studies in film Slavonic East European Journal

Early Cinema in Russia and Its Cultural Reception Yuri Tsivian, 1998-08 *Journal of Film Radio and Television* A work of fundamental importance Julian Graffy *Recent Studies of Russian and Soviet Cinema* **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 *Styling Identities in Post-Soviet Cinema* Varvara Alexandrovna Christie, 2013 *The Voice of Technology* Lilya Kaganovsky, 2018-02-13 1 This book presents the untold story of the role the emergence of cinematic sound had on Soviet politics and culture The author contextualizes media

technologies in the midst of the political and cultural environment of the early Soviet era 2 The author is a returning IUP author who is extremely active in both Slavic studies and film and media studies 3 This book will have a market among both film and Russian East European studies scholars and is a strong contribution to IUPs growing international film history lists

Post-Soviet Russian Cinema Lars Lyngsgaard Fjord Kristensen, 2003 Cultural Capital in Post-Soviet Russian Cinema H. Anne Katherine Mattson, 2003 Pride and Panic Yana Hashamova, 2007 Russian cinema's reimagining of the West in the post-Soviet present **Post-Soviet Russian Cinema** Stephen Bull, 2010 **The Russian Cinema Reader** Rimgaila Salys, 2013 This reader is intended to accompany undergraduate courses in the history of Russian cinema or Russian culture through film It consists of excerpts from English language criticism and translations of excerpts of Russian language criticism as well as commissioned essays on thirty subtitled films widely taught in American and British courses on Russian film and culture The arrangement will be chronological with a general introduction to each period outlining its filmic and historical significance for a general audience Essays will be accompanied by suggestions for further reading This reader will be useful both for film studies specialists and for Slavists who wish to broaden their Russian studies curriculum by including film courses or cinematic material in culture courses *Soviet Cinema in the Silent Era, 1918-1935* Denise J. Youngblood, 1991 A summary of the history of Russian cinema after the Russian revolution The History of Russian Literature on Film Marina Korneeva, David Gillespie, 2024-01-25 The first comprehensive history of Russian literature on film analyzing the changing cinematic art and politics of adaptation between 1895 and the present **The Film Factory** Richard Taylor, Ian Christie, 1994 First Published in 1994 Routledge is an imprint of Taylor Francis an informa company Early Soviet Cinema David Gillespie, 2000 This text examines the aesthetics of Soviet cinema during its golden age of the 1920s against a background of cultural ferment and the construction of a new socialist society *Kino* Jay Leyda, 1973

Glasnost—Soviet Cinema Responds Nicholas Galichenko, 1991-09-01 With the coming of glasnost to the Soviet Union filmmakers began to explore previously forbidden themes and distributors released films that were suppressed by pre glasnost era censors Soviet cinema underwent a revolution one that mirrors and helps interpret the social revolution that took place throughout the USSR Glasnost Soviet Cinema Responds is the first overall survey of the effects of this revolution on the work of Soviet filmmakers and their films The book is structured as a series of three essays and a filmography of the directors of glasnost cinema The first essay The Age of Perestroika describes the changes that occurred in Soviet cinema as it freed itself from the legacy of Stalinism and socialist realism It also considers the influence of film educator and director Mikhail Romm Youth in Turmoil takes a sociological look at films about youth the most dynamic and socially revealing of glasnost era productions Odysseys in Inner Space charts a new direction in Soviet cinema as it focuses on the inner world of individuals The filmography includes thirty three of the most significant glasnost era directors including Tengiz Abuladze Karen Shakhnazarov and Sergei Soloviev with a comprehensive list of their films Discussions of many individual films such as

Repentance The Messenger Boy and The Wild Pigeon and interviews with the directors reveal the effects that glasnost and perestroika have had on the directors lives and art *Kino, a History of the Russian and Soviet Film* Jay Leyda, 2003-01
Soviet Cinema [electronic Resource]. , 2010

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