Mass Culture in Soviet Russia Tales Poems Songs Movies Plays And Folklore 1917 1953

This is likewise one of the factors by obtaining the soft documents of this mass culture in soviet russia tales poems songs movies plays and folklore 1917 1953 by online. You might not require more become old to spend to go to the books instigation as skillfully as search for them. In some cases, you likewise attain not discover the proclamation mass culture in soviet russia tales poems songs movies plays and folklore 1917 1953 that you are looking for. It will no question squander the time.

However below, following you visit this web page, it will be consequently extremely easy to acquire as competently as download guide mass culture in soviet russia tales poems songs movies plays and folklore 1917 1953

It will not take on many mature as we accustom before. You can reach it though play something else at house and even in your workplace. thus easy! So, are you question? Just exercise just what we find the money for below as capably as review mass culture in soviet russia tales poems songs movies plays and folklore 1917 1953 what you following to read!

Kosher pork -- an oxymoron? Anna Shternshis's fascinating study traces the creation of a Soviet Jewish identity

Mass Culture in Soviet Russia - James Von Geldern - 1995
Offers an array of documents, short fiction, poems, songs, plays, movie scripts, and folklore to offer a look at the mass culture that was consumed by millions in Soviet Russia between 1917 and 1953. This work focuses on the entertainment genres that both shaped and reflected the social, political, and personal values of the regime and the masses.

Mass Culture in Soviet Russia - James Von Geldern - 1995
Offers an array of documents, short fiction, poems, songs, plays, movie scripts, and folklore to offer a look at the mass culture that was consumed by millions in Soviet Russia between 1917 and 1953. This work focuses on the entertainment genres that both shaped and reflected the social, political, and personal values of the regime and the masses.

National Bolshevism - David Brandenberger - 2002
During the 1930s, Stalin and his entourage rehabilitated famous names from the Russian national past in a propaganda campaign designed to mobilize Soviet society for the coming war. In a provocative study, David Brandenberger traces this populist "national Bolshevism" into the 1950s, highlighting the catalytic effect that it had on Russian national identity formation.

National Bolshevism - David Brandenberger - 2002
During the 1930s, Stalin and his entourage rehabilitated famous names from the Russian national past in a propaganda campaign designed to mobilize Soviet society for the coming war. In a provocative study, David Brandenberger traces this populist "national Bolshevism" into the 1950s, highlighting the catalytic effect that it had on Russian national identity formation.

Russian Popular Culture - Richard Stites - 1992-08-20
A side of Russian life largely unknown to the West--the world of popular culture--is presented by surveying detective and science fiction, popular songs, jokes, box office movie hits, the stage, radio and television.

Russian Popular Culture - Richard Stites - 1992-08-20
A side of Russian life largely unknown to the West--the world of popular culture--is presented by surveying detective and science fiction, popular songs, jokes, box office movie hits, the stage, radio and television.

Consuming Russia - Adele Marie Barker - 1999
A timely study of the "new Russia" at the end of the twentieth century.

Consuming Russia - Adele Marie Barker - 1999
A timely study of the "new Russia" at the end of the twentieth century.

Soviet and Kosher - Anna Shternshis - 2006-05-21
Kosher pork -- an oxymoron? Anna Shternshis's fascinating study traces the creation of a Soviet Jewish identity that disassociated Jewishness from Judaism. The cultural transformation of Soviet Jews between 1917 and 1941 was one of the most ambitious experiments in social engineering of the past century. During this period, Russian Jews went from relative isolation to being highly integrated into the new Soviet culture and society, while retaining a strong ethnic and cultural identity. This identity took shape during the 1920s and 1930s, when the government attempted to create a new Jewish culture, "national in form" and "socialist in content." Soviet and Kosher is the first study of key Yiddish documents that brought these Soviet messages to Jews, notably the "Red Haggadah," a Soviet parody of the traditional Passover manual; songs about Lenin and Stalin; scripts from regional theaters; Socialist Realist fiction; and magazines for children and adults. More than 200 interviews conducted by the author in Russia, Germany, and the United States testify to the reception of these cultural products and provide a unique portrait of the cultural life of the average Soviet Jew.

Soviet and Kosher - Anna Shternshis - 2006-05-21
Kosher pork -- an oxymoron? Anna Shternshis's fascinating study traces the creation of a Soviet Jewish identity that disassociated Jewishness from Judaism. The cultural transformation of Soviet Jews between 1917 and 1941 was one of the most ambitious experiments in social engineering of the past century. During this period, Russian Jews went from relative isolation to being highly integrated into the new Soviet culture and society, while retaining a strong ethnic and cultural identity. This identity took shape during the 1920s and 1930s, when the government attempted to create a new Jewish culture, "national in form" and "socialist in content." Soviet and Kosher is the first study of key Yiddish documents that brought these Soviet messages to Jews, notably the "Red Haggadah," a Soviet parody of the traditional Passover manual; songs about Lenin and Stalin; scripts from regional theaters; Socialist Realist fiction; and magazines for children and adults. More than 200 interviews conducted by the author in Russia, Germany, and the United States testify to the reception of these cultural products and provide a unique portrait of the cultural life of the average Soviet Jew.

Pop Culture Russia - Birgit Beumers - 2005-01-01
A revealing look at contemporary Russian popular culture, exploring the historical and social influences that make it unique.

Pop Culture Russia - Birgit Beumers - 2005-01-01
A revealing look at contemporary Russian popular culture, exploring the historical and social influences that make it unique.

Closer to the Masses - Matthew E. LENOE - 2009-06-30
In this provocative book, Matthew Lenoe traces the origins of Stalinist mass culture to newspaper journalism in the late 1920s. In examining the transformation of Soviet newspapers during the New Economic Policy and the First Five Year Plan, Lenoe tells a dramatic story of purges, political intrigues, and social upheaval. Under pressure from the party leadership to mobilize society for the monumental task of industrialization, journalists shaped a master narrative for Soviet history and helped create a Bolshevik identity for millions of new communists. Everyday labor became an epic battle to modernize the USSR, a fight not only against imperialists from outside, but against shirkers and saboteurs within. Soviet newspapers mobilized party activists by
bands formed a socialist beat that young people listened and danced to. Young people attracted to the music and directives, the rank-and-file journalists improvised in ways that ultimately contributed to the creation of a culture. The images and metaphors crafted by Soviet journalists became the core of Stalinist culture in the mid-1930s, and influenced the development of socialist realism. Deeply researched and lucidly written, this book is a major contribution to the literature on Soviet culture and society.

Closer to the Masses - Matthew E. LENOEO - 2009-06-30

In this provocative book, Matthew Lenoe traces the origins of Stalinist mass culture to newspaper journalism in the late 1920s. In examining the transformation of Soviet newspapers during the New Economic Policy and the First Five Year Plan, Lenoe tells a dramatic story of purges, political intrigues, and social upheaval. Under pressure from the party leadership to mobilize society for the monumental task of industrialization, journalists shaped a master narrative for Soviet history and helped create a Bolshevik identity for millions of new communists. Everyday labor became an epic battle to modernize the USSR, a fight not only against imperialists from outside, but against shirkers and saboteurs within. Soviet newspapers mobilized party activists by providing them with an identity as warrior heroes battling for socialism. Yet within the framework of propaganda directives, the rank-and-file journalists improvised in ways that ultimately contributed to the creation of a culture. The images and metaphors crafted by Soviet journalists became the core of Stalinist culture in the mid-1930s, and influenced the development of socialist realism. Deeply researched and lucidly written, this book is a major contribution to the literature on Soviet culture and society.

Socialist Fun - Gleb Tsipursky - 2016-04-08

Most narratives depict Soviet Cold War cultural activities and youth groups as drab and dreary, militant and politicized. In this study Gleb Tsipursky challenges these stereotypes in a revealing portrayal of Soviet youth and state-sponsored popular culture. The primary local venues for Soviet culture were the tens of thousands of klubs where young people found entertainment, leisure, social life, and romance. Here sports, dance, film, theater, music, lectures, and political meetings became vehicles to disseminate a socialist version of modernity. The Soviet way of life was dutifully presented and perceived as the most progressive and advanced, in an attempt to stave off Western influences. In effect, socialist fun became very serious business. As Tsipursky shows, however, Western cultural goods to provincial cities helped fuel resentment over the Soviet Union’s capital, Moscow, and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough pop music and Western youth cultures. Youth countercultures that originated in the capitalist West, like hippies and punks, challenged the legitimacy of Communist youth organizations and their sponsors. Government media and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop bands, supported by official pressures, deceptively cloaked their offerings to appeal to their own audiences. Thus, Soviet modernity evolved as a complex and multivalent ideological device. Tsipursky provides a fresh and original examination of the Kremlin’s paramount effort to shape young lives, consumption, popular culture, and to build an emotional community—all against the backdrop of Cold War struggles to win hearts and minds both at home and abroad.

Socialist Fun - Gleb Tsipursky - 2016-04-08

Most narratives depict Soviet Cold War cultural activities and youth groups as drab and dreary, militant and politicized. In this study Gleb Tsipursky challenges these stereotypes in a revealing portrayal of Soviet youth and state-sponsored popular culture. The primary local venues for Soviet culture were the tens of thousands of klubs where young people found entertainment, leisure, social life, and romance. Here sports, dance, film, theater, music, lectures, and political meetings became vehicles to disseminate a socialist version of modernity. The Soviet way of life was dutifully presented and perceived as the most progressive and advanced, in an attempt to stave off Western influences. In effect, socialist fun became very serious business. As Tsipursky shows, however, Western cultural goods to provincial cities helped fuel resentment over the Soviet Union’s capital, Moscow, and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop bands, supported by official pressures, deceptively cloaked their offerings to appeal to their own audiences. Thus, Soviet modernity evolved as a complex and multivalent ideological device. Tsipursky provides a fresh and original examination of the Kremlin’s paramount effort to shape young lives, consumption, popular culture, and to build an emotional community—all against the backdrop of Cold War struggles to win hearts and minds both at home and abroad.

Youth and Rock in the Soviet Bloc - William Jay Risch - 2014-12-17

Youth and Rock in the Soviet Bloc explores the rise of youth as consumers of popular culture and the globalization of popular music in Russia and Eastern Europe. This collection of essays challenges assumptions that Communist leaders and Western-influenced youth cultures were inimically hostile to one another. While initially banning Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop subcultures of the capitalist West still shared the values and behaviors of their peers in Communist youth organizations. Despite problems providing youth with consumer goods, leaders of Soviet bloc states fostered a socialist alternative to the modernity the capitalist West promised. Underground rock musicians thus shared assumptions about culture that Communist leaders had instilled. Still, competing with influences from the capitalist West had its limits. State-sponsored rock festivals and rock bands encouraged a spirit of rebellion among young people. Official perceptions of what constituted culture limited options for accommodating rock and pop music and Western youth cultures. Youth countercultures that originated in the capitalist West, like hippies and punks, challenged the legitimacy of Communist youth organizations and their sponsors. Government media and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough Western cultural goods to provincial cities helped fuel resentment over the Soviet Union’s capital, Moscow, and encourage support for breakaway nationalist movements that led to the Soviet Union’s collapse in 1991. Despite the Cold War, in both the Soviet bloc and in the capitalist West, political elites responded to perceived threats posed by youth cultures and music in similar manners. Young people participated in a global youth culture while expressing their own local views of the world.

Youth and Rock in the Soviet Bloc - William Jay Risch - 2014-12-17

Youth and Rock in the Soviet Bloc explores the rise of youth as consumers of popular culture and the globalization of popular music in Russia and Eastern Europe. This collection of essays challenges assumptions that Communist leaders and Western-influenced youth cultures were inimically hostile to one another. While initially banning Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop bands, supported by official pressures, deceptively cloaked their offerings to appeal to their own audiences. Thus, Soviet modernity evolved as a complex and multivalent ideological device. Tsipursky provides a fresh and original examination of the Kremlin’s paramount effort to shape young lives, consumption, popular culture, and to build an emotional community—all against the backdrop of Cold War struggles to win hearts and minds both at home and abroad.

Youth and Rock in the Soviet Bloc - William Jay Risch - 2014-12-17

Youth and Rock in the Soviet Bloc explores the rise of youth as consumers of popular culture and the globalization of popular music in Russia and Eastern Europe. This collection of essays challenges assumptions that Communist leaders and Western-influenced youth cultures were inimically hostile to one another. While initially banning Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop subcultures of the capitalist West still shared the values and behaviors of their peers in Communist youth organizations. Despite problems providing youth with consumer goods, leaders of Soviet bloc states fostered a socialist alternative to the modernity the capitalist West promised. Underground rock musicians thus shared assumptions about culture that Communist leaders had instilled. Still, competing with influences from the capitalist West had its limits. State-sponsored rock festivals and rock bands encouraged a spirit of rebellion among young people. Official perceptions of what constituted culture limited options for accommodating rock and pop music and Western youth cultures. Youth countercultures that originated in the capitalist West, like hippies and punks, challenged the legitimacy of Communist youth organizations and their sponsors. Government media and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough Western cultural goods to provincial cities helped fuel resentment over the Soviet Union’s capital, Moscow, and encourage support for breakaway nationalist movements that led to the Soviet Union’s collapse in 1991. Despite the Cold War, in both the Soviet bloc and in the capitalist West, political elites responded to perceived threats posed by youth cultures and music in similar manners. Young people participated in a global youth culture while expressing their own local views of the world.
which cultural producers negotiate between Russian government and global cultural capital. It focuses on the Soviet design inherited from the avant-garde. It introduces a shared history of domestic objects, hand-made as well as machine-made, mass-produced as well as unique, utilitarian as well as challenging the conventional notion of utility. This is a study of post-avant-garde Russian productivism at the intersection of intellectual history, social history and material culture studies, an account attentive to the complexities and contradictions of Soviet design.

**Consuming Russia** - Adele Marie Barker - 1999
A timely study of the "new Russia" at the end of the twentieth century.

**Consuming Russia** - Adele Marie Barker - 1999
A timely study of the "new Russia" at the end of the twentieth century.

**Soviet Mass Festivals, 1917-1991** - 2013

**Soviet Mass Festivals, 1917-1991** - 2013

**To See Paris and Die** - Eleonory Gilburd - 2018-11-26
After Stalin died a torrent of Western novels, films, and paintings invaded Soviet streets and homes. Soviet citizens invested these imports with political and personal significance, transforming them into intimate possessions. Eleonory Gilburd reveals how Western culture defined the last three decades of the Soviet Union, its death, and afterlife.

**To See Paris and Die** - Eleonory Gilburd - 2018-11-26
After Stalin died a torrent of Western novels, films, and paintings invaded Soviet streets and homes. Soviet citizens invested these imports with political and personal significance, transforming them into intimate possessions. Eleonory Gilburd reveals how Western culture defined the last three decades of the Soviet Union, its death, and afterlife.

**Moscow Prime Time** - Kristin Roth-Ey - 2014-10-02
A portrait of the Soviet mass media from the end of World War II through the 1970s.

**Moscow Prime Time** - Kristin Roth-Ey - 2014-10-02
A portrait of the Soviet mass media from the end of World War II through the 1970s.

**Cultural and Political Imaginaries in Putin's Russia** - Niklas Bernsand - 2018-11
The developments in Russian official symbolical, cultural and social policies as well as the contradictory trajectories of important cultural, social and intellectual trends in Russian society after the year 2000.

**Cultural and Political Imaginaries in Putin's Russia** - Niklas Bernsand - 2018-11
The developments in Russian official symbolical, cultural and social policies as well as the contradictory trajectories of important cultural, social and intellectual trends in Russian society after the year 2000.

**Russian Culture in the Age of Globalization** - Vlad Strukov - 2018-12-11
This book brings together scholars from across a variety of disciplines who use different methodologies to interrogate the changing nature of Russian culture in the twenty-first century. The book considers a wide range of cultural forms that have been instrumental in globalizing Russia. These include literature, art, music, film, media, the internet, sport, urban spaces, and the Russian language. The book pays special attention to the processes by issues of canon, identity, soft power and cultural exchange. The book provides a conceptual framework for analyzing Russia as a transnational entity and its contemporary culture in the globalized world.

**Russian Culture in the Age of Globalization** - Vlad Strukov - 2018-12-11
This book brings together scholars from across a variety of disciplines who use different methodologies to interrogate the changing nature of Russian culture in the twenty-first century. The book considers a wide range of cultural forms that have been instrumental in globalizing Russia. These include literature, art, music, film, media, the internet, sport, urban spaces, and the Russian language. The book pays special attention to the processes by issues of canon, identity, soft power and cultural exchange. The book provides a conceptual framework for analyzing Russia as a transnational entity and its contemporary culture in the globalized world.

**Between Truth and Time** - Christine Elaine Evans - 2016-01-01
**Between Truth and Time** - Christine Elaine Evans - 2016-01-01

**Global Russian Cultures** - Kevin M. F. Platt - 2019-01-15
Is there an essential Russian identity? What happens when "Russian" literature is written in English, by such authors as Gary Shteyngart or Lara Vapnyar? What is the geographic "home" of Russian culture created and shared via the internet? Global Russian Cultures innovatively considers these and many related questions about the literary and cultural life of Russians who in successive waves of migration have dispersed to the United States, Europe, and Israel, or who remained after the collapse of the USSR in Ukraine, the Baltic states, and the Central Asian states. The volume's internationally renowned contributors treat the many different global Russian cultures not as "dissolved" elements of Russian cultural life but rather as independent entities in their own right. They describe diverse forms of literature, music, film, and everyday life that transcend and defy political, geographic, and even linguistic borders. Arguing that Russian cultures today are many, this volume contends that no state or society can lay claim to be the single or authentic representative of Russianness. In so doing, it contests the conceptions of culture and identity at the root of nation-building projects in and around Russia.

**Global Russian Cultures** - Kevin M. F. Platt - 2019-01-15
Is there an essential Russian identity? What happens when "Russian" literature is written in English, by such authors as Gary Shteyngart or Lara Vapnyar? What is the geographic "home" of Russian culture created and shared via the internet? Global Russian Cultures innovatively considers these and many related questions about the literary and cultural life of Russians who in successive waves of migration have dispersed to the United States, Europe, and Israel, or who remained after the collapse of the USSR in Ukraine, the Baltic states, and the Central Asian states. The volume's internationally renowned contributors treat the many different global Russian cultures not as "dissolved" elements of Russian cultural life but rather as independent entities in their own right. They describe diverse forms of literature, music, film, and everyday life that transcend and defy political, geographic, and even linguistic borders. Arguing that Russian cultures today are many, this volume contends that no state or society can lay claim to be the single or authentic representative of Russianness. In so doing, it contests the conceptions of culture and identity at the root of nation-building projects in and around Russia.

**Plots against Russia** - Eliot Borenstein - 2019-04-15
In this original and timely assessment of cultural expressions of paranoia in contemporary Russia, Eliot Borenstein samples popular fiction, movies, television shows, public political pronouncements, internet discussions, blogs, and religious tracts to build a sense of the deep historical and cultural roots of konspirologiia that run through Russian life. Plots against Russia reveals through dramatic and exciting storytelling that conspiracy and melodrama are entirely equal-opportunity in modern Russia, manifesting themselves among both pro-Putin elites and his political opposition. As Borenstein shows, this paranoid fantasy until recently characterized only the marginal and the irrelevant. Now, through its embodiment in pop culture, the expressions of a conspiratorial worldview are seen everywhere. Plots against Russia is an important contribution to the fields of Russian literary and cultural studies from one of its preeminent voices.

**Plots against Russia** - Eliot Borenstein - 2019-04-15
In this original and timely assessment of cultural expressions of paranoia in contemporary Russia, Eliot Borenstein samples popular fiction, movies, television shows, public political pronouncements, internet discussions, blogs, and religious tracts to build a sense of the deep historical and cultural roots of konspirologiia that run through Russian life. Plots against Russia reveals through dramatic and exciting storytelling that conspiracy and melodrama are entirely equal-opportunity in modern Russia, manifesting themselves among both pro-Putin elites and his political opposition. As Borenstein shows, this paranoid fantasy until recently characterized only the marginal and the irrelevant. Now, through its embodiment in pop culture, the expressions of a conspiratorial worldview are seen everywhere. Plots against Russia is an important contribution to the fields of Russian literary and cultural studies from one of its preeminent voices.
for Soviet ministers’ wives, his mother consoled dissidents at a psychiatric hospital, and his father made a
discussions, blogs, and religious tracts to build a sense of the deep historical and cultural roots of kompromozhizja
that run through Russian life. Plots against Russia reveals through dramatic and exciting storytelling that
candies or compotes are entirely equal-opportunity in modern Russia, manifesting themselves among both
pro-Putin elites and his political opposition. As Borenstein shows, this paranoid fantasy until recently
characterized only the marginal and the irrelevant. Now, through its embodiment in pop culture, the expressions
of a conspiratorial worldview are seen everywhere. Plots against Russia is an important contribution to the fields
of Russian literary and cultural studies from one of its preeminent voices.

The Stalin Years - Evan Mawdsley - 2003-09-06
Looking at the entire Stalin era, this book contains chapters on ideology, politics, economic development, social
change, nationalities, culture and external relations, and the Great Terror. An updated bibliography including a
wealth of recent English-language work on the rule of Stalin is included.

The Stalin Years - Evan Mawdsley - 2003-09-06
Looking at the entire Stalin era, this book contains chapters on ideology, politics, economic development, social
change, nationalities, culture and external relations, and the Great Terror. An updated bibliography including a
wealth of recent English-language work on the rule of Stalin is included.

Tekstura - Alla Efimova - 1993-10-15
Fascinated by the myth of the Russian avant-garde and scornful of official art, the West has been selective in its
engagement with Russian visual culture. Yet how do contemporary Russian scholars and critics themselves
approach the history of visual culture in the former Soviet Union? Taking its title from a Russian word that can
refer to the ‘texture’ of life, painting, or writing, this anthology assembles thirteen key essays in art history and
cultural theory by Russian-language writers. The essays erase boundaries between high and low, official and
dissident, avant-garde and socialist realism, art and everyday life. Everything visual is deemed worthy of analysis,
whether painting or propaganda banners, architecture or candy wrappers, mass celebrations or urban refuse.
Most of the essays were selected works of the past twenty years by philosophers, literary critics, film scholars, and art historians. Also included are influential earlier essays by Mikhail Bakhtin, V. N. Voloshinov, and Sergei Eisenstein. Compiled for general readers and specialists alike,
Tekstura is a valuable resource for anyone interested in Russian and Soviet cultural history or in new theoretical
approaches to the visual.

Tekstura - Alla Efimova - 1993-10-15
Fascinated by the myth of the Russian avant-garde and scornful of official art, the West has been selective in its
engagement with Russian visual culture. Yet how do contemporary Russian scholars and critics themselves
approach the history of visual culture in the former Soviet Union? Taking its title from a Russian word that can
refer to the ‘texture’ of life, painting, or writing, this anthology assembles thirteen key essays in art history and
cultural theory by Russian-language writers. The essays erase boundaries between high and low, official and
dissident, avant-garde and socialist realism, art and everyday life. Everything visual is deemed worthy of analysis,
whether painting or propaganda banners, architecture or candy wrappers, mass celebrations or urban refuse.
Most of the essays appear here in English for the first time. The editors have selected works of the past twenty
years by philosophers, literary critics, film scholars, and art historians. Also included are influential earlier essays by Mikhail Bakhtin, V. N. Voloshinov, and Sergei Eisenstein. Compiled for general readers and specialists alike,
Tekstura is a valuable resource for anyone interested in Russian and Soviet cultural history or in new theoretical
approaches to the visual.

Young Heroes of the Soviet Union - Alex Halberstadt - 2021-01-26
In this “urgent and enthralling reckoning with family and history” (Andrew Solomon), an American writer returns
to Russia to face a past that still haunts him. NAMED ONE OF THE NEW YORK TIMES CRITICS’ TOP BOOKS OF
THE YEAR Alex Halberstadt’s quest takes him across the troubled, enigmatic land of his birth, where decades of
Soviet totalitarianism shaped and fractured three generations of his family. In Ukraine, he tracks down his
paternal grandfather—most likely the last living bodyguard of Joseph Stalin. He revisits Lithuania, his Jewish
mother’s home, to examine the legacy of the Holocaust and the pernicious anti-Semitism that remains largely
unaccounted for. And he returns to his birthplace, Moscow, where his grandmother designed homespun couture
dangerous living by selling black-market American records. Halberstadt also explores his own story: that of an
immigrant growing up in New York, another in a line of sons separated from their fathers by the tides of politics
and history. Young Heroes of the Soviet Union is a moving investigation into the fragile boundary between
history and biography. As Halberstadt revisits the sites of his family’s formative traumas, he uncovers a multigenational
transmission of fear, suffering, and rage. And he comes to realize something more: Nations, like people, possess
formative traumas that penetrate into the most private recesses of their citizens’ lives.

Young Heroes of the Soviet Union - Alex Halberstadt - 2021-01-26
In this “urgent and enthralling reckoning with family and history” (Andrew Solomon), an American writer returns
to Russia to face a past that still haunts him. NAMED ONE OF THE NEW YORK TIMES CRITICS’ TOP BOOKS OF
THE YEAR Alex Halberstadt’s quest takes him across the troubled, enigmatic land of his birth, where decades of
Soviet totalitarianism shaped and fractured three generations of his family. In Ukraine, he tracks down his
paternal grandfather—most likely the last living bodyguard of Joseph Stalin. He revisits Lithuania, his Jewish
mother’s home, to examine the legacy of the Holocaust and the pernicious anti-Semitism that remains largely
unaccounted for. And he returns to his birthplace, Moscow, where his grandmother designed homespun couture
dangerous living by selling black-market American records. Halberstadt also explores his own story: that of an
immigrant growing up in New York, another in a line of sons separated from their fathers by the tides of politics
and history. Young Heroes of the Soviet Union is a moving investigation into the fragile boundary between
history and biography. As Halberstadt revisits the sites of his family’s formative traumas, he uncovers a multigenational
transmission of fear, suffering, and rage. And he comes to realize something more: Nations, like people, possess
formative traumas that penetrate into the most private recesses of their citizens’ lives.

Lifestyle in Siberia and the Russian North breaks new ground by exploring the concept of lifestyle from a
distinctly anthropological perspective. Showcasing the collective work of ten experienced scholars in the field, the
book goes beyond concepts of tradition that have often been the focus of previous research, to explain how
political, economic and technological changes in Russia have created a wide range of new possibilities and
constraints in the pursuit of different ways of life. Each contribution is drawn from meticulous first-hand field
research, and the authors engage with theoretical questions such as whether and how the concept of lifestyle can
be extended beyond its conventionally urban, Euro-American context and employed in a markedly different
setting. Lifestyle in Siberia and the Russian North builds on the contributors’ clear commitment to diversifying
the field and providing a novel and intimate insight into this vast and dynamic region. This book provides inspiring
reading for students and teachers of Anthropology, Sociology and Cultural Studies and for anyone interested in
Russia and its regions. By providing ethnographic case studies, it is also a useful basis for teaching
anthropological methods and concepts, both at graduate and undergraduate level. Rigorous and innovative, it
marks an important contribution to the study of Siberia and the Russian North.

Lifestyle in Siberia and the Russian North breaks new ground by exploring the concept of lifestyle from a
distinctly anthropological perspective. Showcasing the collective work of ten experienced scholars in the field, the
book goes beyond concepts of tradition that have often been the focus of previous research, to explain how
political, economic and technological changes in Russia have created a wide range of new possibilities and
constraints in the pursuit of different ways of life. Each contribution is drawn from meticulous first-hand field
research, and the authors engage with theoretical questions such as whether and how the concept of lifestyle can
be extended beyond its conventionally urban, Euro-American context and employed in a markedly different
setting. Lifestyle in Siberia and the Russian North builds on the contributors’ clear commitment to diversifying
the field and providing a novel and intimate insight into this vast and dynamic region. This book provides inspiring
reading for students and teachers of Anthropology, Sociology and Cultural Studies and for anyone interested in
Russia and its regions. By providing ethnographic case studies, it is also a useful basis for teaching
anthropological methods and concepts, both at graduate and undergraduate level. Rigorous and innovative, it
marks an important contribution to the study of Siberia and the Russian North.

""
After decades of turmoil and trauma, the Brezhnev era brought stability and an unprecedented rise in living standards to the Soviet Union, enabling ordinary people to enjoy modern consumer goods on an entirely new scale. This book analyses the politics and economics of the state’s efforts to improve living standards, and shows how mass consumption was often used as an instrument of legitimacy, ideology and modernization. However, the resulting consumer revolution brought its own problems for the socialist regime. Rising well-being and the resulting ethos of consumption altered citizens’ relationship with the state and had profound consequences for the communist project. The book uses a wealth of sources to explore the challenge that consumer modernity was posing to Soviet ‘mature socialism’ between the mid-1960s and the early 1980s. It combines analysis of economic policy and public debates on consumerism with the stories of ordinary people and their attitudes to fashion, Western goods and the home. The book contests the notion that Soviet consumers were merely passive, abused, eternally queuing victims and that the Brezhnev era was a period of ‘stagnation’, arguing instead that personal consumption provided the incentive and the space for individuals to connect and interact with society and the regime even before perestroika. This book offers a lively account of Soviet society and everyday life during a period which is rapidly becoming a new frontier of historical research.

Crossing Borders - Michael David-Fox - 2015-07-03
Crossing Borders deconstructs contemporary theories of Soviet history from the revolution through the Stalin period, and offers new interpretations based on a transnational perspective. To Michael David-Fox, Soviet history was shaped by interactions across its borders. By reexaming conceptions of modernity, ideology, and cultural transformation, he challenges the polarization of the USSR into a conventional modernity and instead strives for a theoretical and empirical middle ground as the basis for a creative and richly textured analysis.

Discussions of Soviet modernity have tended to see the Soviet state either as an archaic holdover from the Russian past, or as merely another form of conventional modernity. David-Fox instead considers the Soviet Union in its own light—as a seismic shift from tsarist society that attracted influential visitors from the pacifist Left to the fascist Right. By reassembling Russian legacies, as he shows, the Soviet system evolved into a complex “intelligentsia-statist” form that introduced an array of novel agendas and practices, many embodied in the unique structures of the party-state. Crossing Borders demonstrates the need for a new interpretation of the Russian-Soviet historical trajectory—one that strikes a balance between the particular and the universal.

Crossing Borders - Michael David-Fox - 2015-07-03
Crossing Borders deconstructs contemporary theories of Soviet history from the revolution through the Stalin period, and offers new interpretations based on a transnational perspective. To Michael David-Fox, Soviet history was shaped by interactions across its borders. By reexaming conceptions of modernity, ideology, and cultural transformation, he challenges the polarization of the USSR into a conventional modernity and instead strives for a theoretical and empirical middle ground as the basis for a creative and richly textured analysis.

Discussions of Soviet modernity have tended to see the Soviet state either as an archaic holdover from the Russian past, or as merely another form of conventional modernity. David-Fox instead considers the Soviet Union in its own light—as a seismic shift from tsarist society that attracted influential visitors from the pacifist Left to the fascist Right. By reassembling Russian legacies, as he shows, the Soviet system evolved into a complex “intelligentsia-statist” form that introduced an array of novel agendas and practices, many embodied in the unique structures of the party-state. Crossing Borders demonstrates the need for a new interpretation of the Russian-Soviet historical trajectory—one that strikes a balance between the particular and the universal.

Propaganda State in Crisis - David Brandenberger - 2012-01-31
The USSR is often regarded as the world’s first propaganda state. Particularly under Stalin, politically charged rhetoric and imagery dominated the press, schools, and cultural forums from literature and cinema to the fine arts. Yet party propagandists were repeatedly frustrated in their efforts to promote a coherent sense of “Soviet” identity during the interwar years. This book investigates this failure to mobilize society along communist lines by probing the secrets of the party’s ideological establishment and indoctrination system. An expose of systemic failure within Stalin’s ideological establishment, Propaganda State in Crisis ultimately rewrites the history of

The Thaw - Denis Kozlov - 2013
The period from Stalin’s death in 1953 to the end of the 1960s marked a crucial epoch in Soviet history. Though not overtly revolutionary, this era produced significant shifts in policies, ideas, language, artistic practices, daily behaviours, and material life. It was also during this time that social, cultural, and intellectual processes in the USSR began to parallel those in the West (and particularly in Europe) as never before. This volume examines in

The Thaw - Denis Kozlov - 2013
After decades of turmoil and trauma, the Brezhnev era brought stability and an unprecedented rise in living standards to the Soviet Union, enabling ordinary people to enjoy modern consumer goods on an entirely new scale. This book analyses the politics and economics of the state’s efforts to improve living standards, and shows how mass consumption was often used as an instrument of legitimacy, ideology and modernization. However, the resulting consumer revolution brought its own problems for the socialist regime. Rising well-being and the resulting ethos of consumption altered citizens’ relationship with the state and had profound consequences for the communist project. The book uses a wealth of sources to explore the challenge that consumer modernity was posing to Soviet ‘mature socialism’ between the mid-1960s and the early 1980s. It combines analysis of economic policy and public debates on consumerism with the stories of ordinary people and their attitudes to fashion, Western goods and the home. The book contests the notion that Soviet consumers were merely passive, abused, eternally queuing victims and that the Brezhnev era was a period of ‘stagnation’, arguing instead that personal consumption provided the incentive and the space for individuals to connect and interact with society and the regime even before perestroika. This book offers a lively account of Soviet society and everyday life during a period which is rapidly becoming a new frontier of historical research.

Soviet Consumer Culture in the Brezhnev Era - Natalya Chernyshova - 2013-06-26
After decades of turmoil and trauma, the Brezhnev era brought stability and an unprecedented rise in living standards to the Soviet Union, enabling ordinary people to enjoy modern consumer goods on an entirely new scale. This book analyses the politics and economics of the state’s efforts to improve living standards, and shows how mass consumption was often used as an instrument of legitimacy, ideology and modernization. However, the resulting consumer revolution brought its own problems for the socialist regime. Rising well-being and the resulting ethos of consumption altered citizens’ relationship with the state and had profound consequences for the communist project. The book uses a wealth of sources to explore the challenge that consumer modernity was posing to Soviet ‘mature socialism’ between the mid-1960s and the early 1980s. It combines analysis of economic policy and public debates on consumerism with the stories of ordinary people and their attitudes to fashion, Western goods and the home. The book contests the notion that Soviet consumers were merely passive, abused, eternally queuing victims and that the Brezhnev era was a period of ‘stagnation’, arguing instead that personal consumption provided the incentive and the space for individuals to connect and interact with society and the regime even before perestroika. This book offers a lively account of Soviet society and everyday life during a period which is rapidly becoming a new frontier of historical research.

Soviet Consumer Culture in the Brezhnev Era - Natalya Chernyshova - 2013-06-26
After decades of turmoil and trauma, the Brezhnev era brought stability and an unprecedented rise in living standards to the Soviet Union, enabling ordinary people to enjoy modern consumer goods on an entirely new scale. This book analyses the politics and economics of the state’s efforts to improve living standards, and shows how mass consumption was often used as an instrument of legitimacy, ideology and modernization. However, the resulting consumer revolution brought its own problems for the socialist regime. Rising well-being and the resulting ethos of consumption altered citizens’ relationship with the state and had profound consequences for the communist project. The book uses a wealth of sources to explore the challenge that consumer modernity was posing to Soviet ‘mature socialism’ between the mid-1960s and the early 1980s. It combines analysis of economic policy and public debates on consumerism with the stories of ordinary people and their attitudes to fashion, Western goods and the home. The book contests the notion that Soviet consumers were merely passive, abused, eternally queuing victims and that the Brezhnev era was a period of ‘stagnation’, arguing instead that personal consumption provided the incentive and the space for individuals to connect and interact with society and the regime even before perestroika. This book offers a lively account of Soviet society and everyday life during a period which is rapidly becoming a new frontier of historical research.

USSR began to parallel those in the West (and particularly in Europe) as never before. This volume examines in

The Thaw - Denis Kozlov - 2013
The period from Stalin’s death in 1953 to the end of the 1960s marked a crucial epoch in Soviet history. Though not overtly revolutionary, this era produced significant shifts in policies, ideas, language, artistic practices, daily behaviours, and material life. It was also during this time that social, cultural, and intellectual processes in the USSR began to parallel those in the West (and particularly in Europe) as never before. This volume examines in
Propaganda State in Crisis - David Brandenberger - 2012-01-31

The USSR is often regarded as the world’s first propaganda state. Particularly under Stalin, politically charged rhetoric and imagery dominated the press, schools, and cultural forums from literature and cinema to the fine arts. Yet party propagandists were repeatedly frustrated in their efforts to promote a coherent sense of “Soviet” identity during the interwar years. This book investigates this failure to mobilize society along communist lines by probing the secrets of the party’s ideological establishment and indoctrination system. An expose of systemic failure within Stalin’s ideological establishment, Propaganda State in Crisis ultimately rewrites the history of Soviet indoctrination and mass mobilization between 1927 and 1941.

Between National Socialism and Soviet Communism - Anna Holian - 2011-08-30

In May of 1945, there were more than eight million “displaced persons” (or DPs) in Germany—recently liberated foreign workers, concentration camp prisoners, and prisoners of war from all of Nazi-occupied Europe, as well as eastern Europeans who had fled west before the advancing Red Army. Although most of them quickly returned home, it soon became clear that large numbers of eastern European DPs could or would not do so. Focusing on Bavaria, in the heart of the American occupation zone, Between National Socialism and Soviet Communism examines the cultural and political worlds that four groups of displaced persons—Polish, Ukrainian, Russian, and Jewish—created in Germany during the late 1940s and early 1950s. The volume investigates the development of refugee communities and how divergent interpretations of National Socialism and Soviet Communism defined these displaced groups. Combining German and eastern European history, Anna Holian draws on a rich array of sources in cultural and political history and engages the broader literature on displacement in the fields of anthropology, sociology, political theory, and cultural studies. Her book will interest students and scholars of German, eastern European, and Jewish history; migration and refugees; and human rights.

Moscow, the Fourth Rome - Katerina Clark - 2011-11-15

In the early sixteenth century, the monk Filofei proclaimed Moscow the “Third Rome.” By the 1930s, intellectuals and artists all over the world thought of Moscow as a mecca of secular enlightenment. In Moscow, the Fourth Rome, Katerina Clark shows how Soviet officials and intellectuals, in seeking to capture the imagination of leftist and anti-fascist intellectuals throughout the world, sought to establish their capital as the cosmopolitan center of a post-Christian confederation and to rebuild it to become a beacon for the rest of the world. Clark provides an interpretative cultural history of the city during the crucial 1930s, the decade of the Great Purge. She draws on the work of intellectuals such as Sergei Eisenstein, Sergei Tretiakov, Mikhail Koltsov, and Ilya Ehrenburg to shed light on the singular Zeitgeist of that most Stalinist of periods. In her account, the decade emerges as an important moment in the prehistory of key concepts in literary and cultural studies today-transnationalism, cosmopolitanism, and world literature. By bringing to light neglected antecedents, she provides a new polemical and political context for understanding canonical works of writers such as Brecht, Benjamin, Lukacs, and Bakhtin.

The Gadfly - Ethel Voynich - 2017-03-26T04:39:04Z

The Gadfly is set in 1840s Italy, at a time when the country was chafing under Austrian rule. The titular character is a charming, witty writer of pointed political satires who finds himself running with a crowd of revolutionaries. The plot develops as the revolutionaries struggle against the government and as the Gadfly struggles with a mysterious hatred of the Church, and of a certain Cardinal. The novel, with its complex themes of loyalty, romance, revolution, and struggle against both establishment and religion, was very popular in its day both in its native Ireland and other countries like Russia and China. In Russia, the book was so popular that it became required reading. Since its publication it has also been adapted into film, opera, theater, and ballet, and its popularity spurred Voynich to write sequels and prequels. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

Red and Hot - S. Frederick Starr - 1985

Some fifty thousand Soviets visited the United States under various exchange programs between 1958 and 1988. They came as scholars and students, scientists and engineers, writers and journalists, government and party officials, musicians, dancers, and athletes—and among them were more than a few KGB officers. They came, they saw, they were conquered, and the Soviet Union would never again be the same. Cultural Exchange and the Cold War describes how these exchange programs (which brought an even larger number of Americans to the Soviet Union) raised the Iron Curtain and fostered changes that prepared the way for Gorbatchev’s glasnost, perestroika, and the end of the Cold War. This study is based upon interviews with Russian and American participants as well as the personal experiences of the author and others who were involved in or administered such exchanges. Cultural Exchange and the Cold War demonstrates that the best policy to pursue with countries we disagree with is not isolation but engagement.
reader to the heart of the patriotic struggle, to the cultural and spiritual imperatives that roused Russian 
Cultural Exchange and the Cold War - Yale Richmond - 2010-01
Some fifty thousand Soviets visited the United States under various exchange programs between 1958 and 1988. 
They came as scholars and students, scientists and engineers, writers and journalists, government and party 
officials, musicians, dancers, and athletes—and among them were more than a few KGB officers. They came, 
they saw, they were conquered, and the Soviet Union would never again be the same. Cultural Exchange and the 
Cold War describes how these exchange programs (which brought an even larger number of Americans to the 
Soviet Union) used the Iron Curtain and fostered changes that prepared the way for Gorbatchev's glasnost, 
perestroika, and the end of the Cold War. This study is based upon interviews with Russian and American 
participants as well as the personal experiences of the author and others who were involved in or administered 
such exchanges. Cultural Exchange and the Cold War demonstrates that the best policy to pursue with countries 
we disagree with is not isolation but engagement.

When Russia Learned to Read - Jeffrey Brooks - 2003
The rise of literacy in late nineteenth-century Russia, and its influence on "high literature" and low, and on 
economic development

When Russia Learned to Read - Jeffrey Brooks - 2003
The rise of literacy in late nineteenth-century Russia, and its influence on "high literature" and low, and on 
economic development

Roll Over, Tchaikovsky! - Stephen Amico - 2014-06-15
Centered on the musical experiences of homosexual men in St. Petersburg and Moscow, this ground-breaking 
study examines how post-Soviet popular music both informs and plays off of a corporeal understanding of Russian 
males. Drawing upon ethnography, musical analysis, and phenomenological theory, Stephen Amico offers 
an expert technical analysis of Russian rock, pop, and estrada music, dovetailing into an illuminating discussion of homosexual men's physical and bodily perceptions of music. He also outlines how popular music 
performers use song lyrics, drag, physical movements, images of womanized male bodies, and other tools and 
tropes to implicitly or explicitly express sexual orientation through performance. Finally, Amico uncovers how such performances help homosexual Russian men to create their own social spaces and selves, in meaningful relation to others with whom they share a "nontraditional orientation."

Roll Over, Tchaikovsky! - Stephen Amico - 2014-06-15
Centered on the musical experiences of homosexual men in St. Petersburg and Moscow, this ground-breaking study examines how post-Soviet popular music both informs and plays off of a corporeal understanding of Russian male homosexuality. Drawing upon ethnography, musical analysis, and phenomenological theory, Stephen Amico offers an expert technical analysis of Russian rock, pop, and estrada music, dovetailing into an illuminating discussion of homosexual men's physical and bodily perceptions of music. He also outlines how popular music performers use song lyrics, drag, physical movements, images of womanized male bodies, and other tools and tropes to implicitly or explicitly express sexual orientation through performance. Finally, Amico uncovers how such performances help homosexual Russian men to create their own social spaces and selves, in meaningful relation to others with whom they share a "nontraditional orientation."

Culture and Entertainment in Wartime Russia - Formerly Professor of History and International Affairs 
Richard Stites - 1995
"This lively and often moving collection of essays is an important contribution to Western scholarship on Soviet society and culture during the Second World War. [a] straightforward but lively description of cultural life, unhampere..."—Canadian Slavonic Papers "Enjoyable to read and accessible to the nonspecialist, Culture and Entertainment is not only an indispensable addition to any Soviet studies library but will prove valuable to anyone interested in or teaching courses on World War II, propaganda and popular culture, homefront politics, or the interaction between cultural creation and governmental power."—Journal of Modern History "This comprehensive collection of articles goes beyond cultural history, and provides an original approach to the study of war, war, culture, and society and culture during the Second World War. [a] straightforward but lively description of cultural life, unhampere..."—Canadian Slavonic Papers "Enjoyable to read and accessible to the nonspecialist, Culture and Entertainment is not only an indispensable addition to any Soviet studies library but will prove valuable to anyone interested in or teaching courses on World War II, propaganda and popular culture, homefront politics, or the interaction between cultural creation and governmental power."—Journal of Modern History "This comprehensive collection of articles goes beyond cultural history, and provides an original approach to the study of war, war, cultural life, culture, and society and culture during the Second World War. [a] straightforward but lively description of cultural life, unhampere..."—Canadian Slavonic Papers "Enjoyable to read and accessible to the nonspecialist, Culture and Entertainment is not only an indispensable addition to any Soviet studies library but will prove valuable to anyone interested in or teaching courses on World War II, propaganda and popular culture, homefront politics, or the interaction between cultural creation and governmental power."—Journal of Modern History "This comprehensive collection of articles goes beyond cultural history, and provides an original approach to the study of war, war, cultural life, culture, and society and culture during the Second World War. [a] straightforward but lively description of cultural life, unhampere..."—Canadian Slavonic Papers "Enjoyable to read and accessible to the nonspecialist, Culture and Entertainment is not only an indispensable addition to any Soviet studies library but will prove valuable to anyone interested in or teaching courses on World War II, propaganda and popular culture, homefront politics, or the interaction between cultural creation and governmental power."—Journal of Modern History

Red Scared! - Michael Barson - 2001-04
"Red Scared! offers valuable lessons from the vault on how to identify Communists, media reports on the jolly side of Stalin, guidelines for bomb shelter chic, and much more. As they did in their other lively pop-culture histories, Teenage Confidential and Wedding Bell Blues, Michael Barson and Steven Heller once again bring the nearly forgotten details of American culture into full relief with Red Scared!"—BOOK JACKET.

Red Scared! - Michael Barson - 2001-04
"Red Scared! offers valuable lessons from the vault on how to identify Communists, media reports on the jolly side of Stalin, guidelines for bomb shelter chic, and much more. As they did in their other lively pop-culture histories, Teenage Confidential and Wedding Bell Blues, Michael Barson and Steven Heller once again bring the nearly forgotten details of American culture into full relief with Red Scared!"—BOOK JACKET.

Russian Americans in Soviet Film - Marina L. L'vovita - 2015-09-29
Certain aspects of American popular culture had a formative influence on early Soviet identity and aspirations. Traditionally, Soviet Russia and the United States between the 1920s and the 1940s are regarded as polar opposites on nearly every front. Yet American films and translated adventure fiction were warmly received in 1920s Russia and partly shaped ideals of the New Soviet Person into the 1940s. Cinema was crucial in propagating this new social hero. While open admiration of American film stars and heroes of literary fiction in the Soviet press was restricted from the late 1920s onwards, many positive heroes of Soviet Socialist Realist films...
Soviet heroes in films of the 1930s and 1940s possessed traits noticeably evocative of the previously popular American film stars such as Douglas Fairbanks, Pearl White and Mary Pickford. Others cinematically represented the contemporary trope of the 'Russian American,' an ideal worker exemplifying the Stalinist marriage of 'Russian revolutionary sweep' with 'American efficiency.' 'Russian Americans' in Soviet Film analyses the content, reception and underlying influences of over 60 Soviet and American films, the book explores new territory in Soviet cinema and Soviet-American cultural relations. It presents groundbreaking archival research encompassing Soviet audience surveys, Soviet film journals and reviews, memoirs and articles by Soviet filmmakers, and scripts, among other sources. The book reveals that values of optimism, technological skill, efficiency and self-reliance - perceived as quintessentially American - were incorporated into new Soviet ideals through channels of cross-cultural dissemination, resulting in cultural synthesis.

**Russian Americans** in Soviet Film - Marina L. Levitina - 2015-09-29

Certain aspects of American popular culture had a formative influence on early Soviet identity and aspirations. Traditionally, Soviet Russia and the United States between the 1920s and the 1940s are regarded as polar opposites on nearly every front. Yet American films and translated adventure fiction were warmly received in 1920s Russia and partly shaped ideals of the New Soviet Person into the 1940s. Cinema was crucial in propagating this new social hero. While open admiration of American film stars and heroes of literary fiction in the Soviet press was restricted from the late 1920s onwards, many positive heroes of Soviet Socialist Realist films in the 1930s and 1940s were partially a product of Soviet Americanism of the previous decade. Some of the new Soviet heroes in films of the 1930s and 1940s possessed traits noticeably evocative of the previously popular American film stars such as Douglas Fairbanks, Pearl White and Mary Pickford. Others cinematically represented the contemporary trope of the 'Russian American,' an ideal worker exemplifying the Stalinist marriage of 'Russian revolutionary sweep' with 'American efficiency.' 'Russian Americans' in Soviet Film analyses the content, reception and underlying influences of over 60 Soviet and American films, the book explores new territory in Soviet cinema and Soviet-American cultural relations. It presents groundbreaking archival research encompassing Soviet audience surveys, Soviet film journals and reviews, memoirs and articles by Soviet filmmakers, and scripts, among other sources. The book reveals that values of optimism, technological skill, efficiency and self-reliance - perceived as quintessentially American - were incorporated into new Soviet ideals through channels of cross-cultural dissemination, resulting in cultural synthesis.