

Bolshevik Visions First Phase Of The Cultural Revolution In Soviet Russia Pt 2 Creating Soviet Cultural Forms Art Architecture Music Film The New Tasks Of Education

A century of Russian artistic genius, including literature, art, music and dance, within the dynamic cultural ecosystem that shaped it. The most powerful force in the world economy today is the redefinition of the relationship between state and marketplace - a process that goes by the name of privatization though this term is inadequate to express its far-reaching changes. We are moving from an era in which governments sought to seize and control the 'commanding heights' of the economy to an era in which the idea of free markets is capturing the commanding heights of world economic thinking. Basic views of how society ought to be organized are undergoing rapid change, trillions of dollars are changing hands and so is fundamental political power. Great new wealth is being created - as are huge opportunities and huge risks. Taking a worldwide perspective, including Britain, where the process began with Mrs Thatcher, Europe and the former USSR, China, Latin America and the US, **THE COMMANDING HEIGHTS** shows how a revolution in ideas is transforming the world economy - why it is happening, how it can go wrong and what it will mean for the global economy going into the twenty-first century.

All revolutionary regimes seek to legitimize themselves through foundation narratives that, told and retold, become constituent parts of the social fabric, erasing or pushing aside alternative histories. Frederick C. Corney draws on a wide range of sources—archives, published works, films—to explore the potent foundation narrative of Russia's Great October Socialist Revolution. He shows that even as it fought a bloody civil war with the forces that sought to displace it, the Bolshevik regime set about creating a new historical genealogy of which the October Revolution was the only possible culmination. This new narrative was forged through a complex process that included the sacralization of October through ritualized celebrations, its institutionalization in museums and professional institutes devoted to its study, and ambitious campaigns to persuade the masses that their lives were an inextricable part of this historical process. By the late 1920s, the Bolshevik regime had transformed its representation of what had occurred in 1917 into a new orthodoxy, the October Revolution. Corney investigates efforts to convey the dramatic essence of 1917 as a Bolshevik story through the increasingly elaborate anniversary celebrations of 1918, 1919, and 1920. He also describes how official commissions during the 1920s sought to institutionalize this new foundation narrative as history and memory. In the book's final chapter, the author assesses the state of the October narrative at its tenth anniversary, paying particular attention to the versions presented in the celebratory films by Eisenstein and Pudovkin. A brief epilogue assesses October's fate in the years since the collapse of the Soviet Union.

"Examines the performances of a Parisian youth group, Gustave Cohen's Théophilènes, and the process of making medieval culture a part of the modern world. Explores the work of actor Moussa Abadi, and his clandestine resistance under the Vichy regime in France

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during World War II"--Provided by publisher.

1917 and its Aftermath from a Global Perspective

The Jewish Revolution in Belorussia

Behind the Front Lines of the Civil War

Bolshevik Festivals, 1917-1920

Theater and the Battle for the French Republic

Youth in Revolutionary Russia

Revolution of the Mind

Until the dramatic fall of Communist regimes in the East placed the possibility of revolution on the agenda once again, sudden and decisive political change had appeared a largely anachronistic phenomenon in Europe. Looking back over the twentieth century, it is plausible to argue that the twentieth, rather than the nineteenth, has been the 'most revolutionary of centuries'. In this volume, leading specialists from a variety of disciplines examine the changing and conflicting meanings of revolution in modern and contemporary Europe. Contributions include both broad essays on the global and historical context of European revolution and specific case studies reinterpreting a variety of revolutionary experiences.

*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.*

*In *Alexander Shlyapnikov, 1885-1937: Life of an Old Bolshevik*, Barbara Allen recounts the political formation and positions of Russian Communist, trade unionist, and Workers' Opposition leader, Alexander Shlyapnikov. Allen's compelling account draws on extensive research in Soviet*

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Communist party and secret police archives.

Bolshevik Visions First Phase of the Cultural Revolution in Soviet Russia University of Michigan Press

A Comprehensive Bibliography Volume I: Southeastern and East Central Europe (Edited by Irina Livezeanu with June Pachuta Farris) Volume II: Russia, the Non-Russian Peoples of the Russian The Baba and the Comrade

Visions of a New Land

Reinterpreting Revolution in Twentieth-Century Europe

Enthusiasts, Bohemians, Delinquents

Magnetic Mountain

Economy, Race, and Bolshevik Power

How has political revolution figured into the development of avant-garde cultural production? Is the vanguard an an or does its influence still resonate in the 21st century? Focusing closely on the convergence of aesthetics and polit materialized in the early part of the twentieth century, this study offers a re-interpretation of the historical avant-g 1962, a turbulent period in intellectual history which marked the apex, crisis, and decline of vanguardist authority. M impact of the Bolshevik Revolution to the anti-imperialist and decolonizing movements in the Third World, to the emc vanguardism in the wake of postmodernity, this study opens the way for understanding the transformation of vangr paradigms from a global perspective, the implications of which also reveal its relevance and application to the conte The second volume of a collection of writings by early Soviet critics and theorists

Over the five years following the Russian revolution of 1917 there occurred a brilliant outburst of theory and criticism Russian intellectuals struggling to comprehend their country's vast social upheaval. Much of their intense speculative issues that are still hotly debated: Was this socialism? Why had the revolution happened in Russia? What did Bolshe for Russia and the Western world? This compelling study recovers these early responses to 1917 and analyzes the s ideological context out of which they emerged. Jane Burbank explores the ideas and experiences of diverse prominent ranging from the monarchists on the right to the Mensheviks, Socialist revolutionaries, and Anarchists on the left. F thinkers through the turbulent years of civil war and rebuilding of state power, Burbank shows how revolution both political culture and exposed the fragile basis of its existence.

How could the baba--traditionally the "backward" Russian woman--be mobilized as a "comrade" in the construction o and society? Drawing on newly available archival materials, historian Elizabeth Wood explores the Bolshevik governm

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campaign to draw women into the public sphere and involve them in the world of politics in the early Soviet years.

The Proletkult Movement in Revolutionary Russia

Russian Culture under Tsars and Bolsheviks

Proletarian Imagination

The Cultural Norms of Soviet Modernity, 1917–1941

Revolutionary Dreams

Stalinist Values

Tales, Poems, Songs, Movies, Plays, and Folklore, 1917-1953

Stites explores the ideals behind the revolution, including drawing parallels between philosophies of imperial Russia's intelligentsia class and how the Bolsheviks molded their ideas during the revolution.

Focusing on how women, peasants and orphans responded to Bolshevik attempts to remake the family, this text reveals how, by 1936, legislation designed to liberate women had given way to increasingly conservative solutions strengthening traditional family values.

Unquestionably a watershed year in world history, 1917 not only saw the Russian Revolution and the US entry into World War I, it also marked a foundational moment in determining global political structures for the remaining twentieth century. Yet while contemporaries were cognizant of these global connections, historiography has been largely limited to analysis of the nation-state. A century later, this book discusses the transnational dimension of the numerous upheavals, rebellions, and violent reactions on a global level that began with 1917. Experts from different continents contribute findings that go beyond the well-known European and transatlantic narratives, making for a uniquely global study of this crucial period in history.

A second edition of this famous survey has been eagerly awaited. When the first edition appeared Brezhnev was still in power, Gorbachev did not make it to the index, and the USSR was a superpower. Today the Soviet experiment is over and the USSR no longer exists. How? Why? Martin McCauley has reworked and greatly expanded his book to answer these questions, and to provide a complete account of the Soviet years. Essential reading to an appreciation of recent history -- and to a better understanding of whatever happens next.

Culture of the Future

The Commanding Heights

Revolutions and Counter-Revolutions

The Russian Revolution

Mass Culture in Soviet Russia

Russia After Lenin

Storming the Heavens

Mention twentieth-century Russian music, and the names of three "giants"—Igor Stravinsky, Sergei Prokofiev, and Dmitrii

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Shostakovich—and immediately come to mind. Yet during the turbulent decade following the Bolshevik Revolution, Stravinsky and Prokofiev and Shostakovich was just finishing his conservatory training. While the fame of these great musicians is widely recognized, little is known of the creative challenges and political struggles that engrossed musicians in Soviet Russia during the crucial years after 1917. Music for the Revolution examines musicians' responses to Soviet power and reveals the conditions under which a distinctively Soviet musical culture emerged in the thirties. Given the dramatic repression of intellectual freedom and creativity in Stalinist Russia, the twenties often seem to be merely a prelude to Totalitarianism in artistic life. Yet this was the decade in which the creative intelligentsia defined its relationship with the Soviet regime and the aesthetic foundations for socialist realism were laid down. In their efforts to deal with the political challenges of the Revolution, musicians grappled with an array of issues affecting musical education, professional identity, and the administration of musical life, as well as the embrace of new creative platforms and the rejection of others. Nelson shows how debates about these issues unfolded in the context of broader concerns about modernism and elitism, as well as the more expansive goals and censorial authority of Soviet authorities. Music for the Revolution shows how the musical community helped shape the musical culture of Stalinism and extends the interpretive frameworks of Soviet culture presented in this scholarship to an area of artistic creativity often overlooked by historians. It should be broadly important to those interested in Soviet history, the cultural roots of Stalinism, Russian and Soviet music, and the place of music and the arts in revolutionary change.

This book looks at Russian women's mobilization and agency during the two periods of transformation, the turn of the 19th-20th century and the 20th-21st century. Bringing together the parallels between the two great transformations, it focuses on both the continuities and breaks and shows them from the grassroots point of view, emphasizing the local factor. Chapters show the international and transnational aspects of women's agency of different spheres and different historical periods. The book goes on to raise new research questions such as the evolution of the comparison of Soviet society and contemporary Russia from the point of view of gender and women's possibilities in society.

Explores the formative years of the Soviet Union under communism, ranging from the Bolshevik takeover in 1918 to the 1924 death of Lenin. It examines the impact of Bolshevik leaders and period events on the USSR.

This is the first comprehensive, multidisciplinary, and multilingual bibliography on "Women and Gender in East Central Europe and the Balkans (Vol. 1)" and "The Lands of the Former Soviet Union (Vol. 2)" over the past millennium. The coverage encompasses the relevant territories of the Hapsburg, and Ottoman empires, Germany and Greece, and the Jewish and Roma diasporas. Topics range from legal status and marital customs to economic participation and gender roles, plus unparalleled documentation of women writers and artists, and autobiographical works of a kind. The volumes include approximately 30,000 bibliographic entries on works published through the end of 2000, as well as web sites and unpublished dissertations. Many of the individual entries are annotated with brief descriptions of major works and the tables of contents for collected anthologies. The entries are cross-referenced and each volume includes indexes.

Alexander Shlyapnikov, 1885–1937

Memory and the Making of the Bolshevik Revolution

The Firebird and the Fox

Music for the Revolution

First Phase of the Cultural Revolution in Soviet Russia

Visions and Revisions

Sexuality and the Body in Russian Culture

The Russian Revolution, 1905-1921 is a new history of Russia's revolutionary era as a story of experience-of people making sense of history as it unfolded in their own lives and as they took part in making history themselves. The major events, trends, and explanations, reaching from Bloody Sunday in 1905 to the final shots of the civil war in 1921, are viewed through the doubled perspective of the professional historian looking backward and the contemporary journalist reporting and interpreting history as it happened. The volume then turns toward particular places and people: city streets, peasant villages, the margins of empire (Central Asia, Ukraine, the Jewish Pale), women and men, workers and intellectuals, artists and activists, utopian visionaries, and discontents of all kinds. We spend time with the famous (Vladimir Lenin, Lev Trotsky, Alexandra Kollontai, Vladimir Mayakovsky, Isaac Babel) and with those whose names we don't even know. Key themes include difference and inequality (social, economic, gendered, ethnic), power and resistance, violence, and ideas about justice and freedom. Written especially for students and general readers, this history relies extensively on contemporary texts and voices in order to bring the past and its meanings to life. This is a history about dramatic and uncertain times and especially about the interpretations, values, emotions, desires, and disappointments that made history matter to those who lived it.

In this work, the author incorporates data from archives that were previously inaccessible not only to Western but also to Soviet historians, as well as drawing on important recent Russian publications.

A member of the first generation of scholars allowed access to formerly closed Soviet archives, Daniel Peris offers a new perspective on the Bolshevik regime's antireligious policy from 1917 until 1941. He focuses on the activities of the League of the Militant Godless, the organization founded by the regime in 1925 to spearhead its efforts to promote atheism and he presents the League's propaganda, activities, and personnel at both the central and the provincial levels. On the basis of his research in archives in rural Pskov and industrial Iaroslavl', as well as in the central party and state archives in Moscow, Peris emphasizes the transformation of the ideological agenda formulated in Moscow as it moved to its intended audience. Storming the Heavens places the League within the broader context of a Bolshevik political culture that often acted at cross purposes to undermine the regime's stated goals. The League's lack of success, argues Peris, reflects the bureaucratic orientation of Bolshevik political culture, particularly in how it pursued the radical social vision of 1917. His book provides a framework for understanding secularization in revolutionary contexts as well as contributing to the on-going reassessments of the Bolshevik era.

"Mally's book moves the study of an important revolutionary cultural experiment from the realm of selective textual analysis to wide-ranging social and institutional history. It reveals vividly the social-cultural tensions and values inherent in the Russian revolutionary period, and adds authoritatively to the rapidly emerging literature on cultural revolution in Russia and in the modern world at large."--Richard Stites, Georgetown University

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Utopias of Race and Nation - Updated Edition

Life of an Old Bolshevik

Aesthetic and Political Positions in the Modernist Debate, 1917-1962

Women and Gender in Central and Eastern Europe, Russia, and Eurasia

Telling October

Gender and Politics in Revolutionary Russia

The Cultural Origins of the Socialist Realist Aesthetic, 1890-1934

Thoroughly revised and updated, this text offers a comprehensive and accessible exploration of the Soviet system from its rise in 1919 to the 1991 collapse.

In fin-de-siècle and early revolutionary Russia, a group of self-educated workers produced a large body of poetry and prose in which they attempted to comprehend their rapidly changing world. Witnesses to wars and revolution, these men and women grappled on paper with the nature of civilization and the imperatives of ethical truth. In a strikingly original approach to Russian culture, Mark D. Steinberg listens to their words, which are little known today. The results of their literary creativity, he finds, were frequently not what the new Soviet order was expecting from its workers, despite its celebration of the notion of a proletarian art. Through insightful readings of a vast fund of lower-class writings, Steinberg shows that the authors focused above all on the uncertain nature and place of the self, the promise and dangers of modernity, and the qualities of the sacred in both their lives and their imaginations. Like their counterparts in the intelligentsia, these worker writers were ambivalent about Marxist ideology's celebration of the city and the factory and even about modern progress itself. Drawing on vast research, Steinberg demonstrates the texts' significance for an understanding of Russian popular mentalities, indeed for the very meaning, philosophically and morally, of these years of crisis and possibility at the end of the old order and the early years of the Soviet regime.

Why did the twentieth century witness unprecedented organized genocide? Can we learn why genocide is perpetrated by comparing different cases of genocide? Is the Holocaust unique, or does it share causes and features with other cases of state-sponsored mass murder? Can genocide be prevented? Blending gripping narrative with trenchant analysis, Eric Weitz investigates four of the twentieth century's major eruptions of genocide: the Soviet Union under Stalin, Nazi Germany, Cambodia under the Khmer Rouge, and the former Yugoslavia. Drawing on historical sources as well as trial records, memoirs, novels, and poems, Weitz explains the prevalence of genocide in the twentieth century--and shows how and why it became so systematic and deadly. Weitz depicts the searing brutality of each genocide and traces its origins back to those most powerful categories of the modern world: race and nation. He demonstrates how, in each of

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the cases, a strong state pursuing utopia promoted a particular mix of extreme national and racial ideologies. In moments of intense crisis, these states targeted certain national and racial groups, believing that only the annihilation of these "enemies" would enable the dominant group to flourish. And in each instance, large segments of the population were enticed to join in the often ritualistic actions that destroyed their neighbors. This book offers some of the most absorbing accounts ever written of the population purges forever associated with the names Stalin, Hitler, Pol Pot, and Milosevic. A controversial and richly textured comparison of these four modern cases, it identifies the social and political forces that produce genocide.

The first volume of a collection of writings by early Soviet critics and theorists

Soviet Film from the Revolution to the Second World War

Medieval Roles for Modern Times

Bolshevik Visions

Rethinking the Vanguard

The Russian Revolution and Bolshevik Victory

Stalinism as a Civilization

Soviet Family Policy and Social Life, 1917-1936

Content Description #Includes bibliographical references (p.) and index.

Following the Russian Revolution, the cultural and political landscape of Russia was strewn with contradictions. The dictatorship, censorship and repression of the Communist party existed alongside private enterprise, the black market and open debates on Socialism. In Russian Society and politics 1921-1929 Vladimir Brovkin offers a comprehensive cultural, political, economic and social history of developments in Russia in the 1920's. By examining the contrast between Bolshevik propaganda claims and social reality, the author explains how Communist representations were variously received and resisted by workers, peasants, students, women, teachers and party officials. He presents a picture of cultural diversity and rejection of Communist constraints through many means including unauthorised protest, religion, jazz music and poetry. In Russian Society and Politics 1921-1929 Vladimir Brovkin argues that these trends, if left unchecked, endangered the Communist Party's monopoly on political power. The Stalinist revolution can thus be seen as a pre-emptive strike against this independent and vibrant society as well as a product of Stalin's personality and communist ideology.

This study is the first of its kind: a street-level inside account of what Stalinism meant to the masses of

ordinary people who lived it. Stephen Kotkin was the first American in 45 years to be allowed into Magnitogorsk, a city built in response to Stalin's decision to transform the predominantly agricultural nation into a "country of metal." With unique access to previously untapped archives and interviews, Kotkin forges a vivid and compelling account of the impact of industrialization on a single urban community. Kotkin argues that Stalinism offered itself as an opportunity for enlightenment. The utopia it proffered, socialism, would be a new civilization based on the repudiation of capitalism. The extent to which the citizenry participated in this scheme and the relationship of the state's ambitions to the dreams of ordinary people form the substance of this fascinating story. Kotkin tells it deftly, with a remarkable understanding of the social and political system, as well as a keen instinct for the details of everyday life. Kotkin depicts a whole range of life: from the blast furnace workers who labored in the enormous iron and steel plant, to the families who struggled with the shortage of housing and services. Thematically organized and closely focused, Magnetic Mountain signals the beginning of a new stage in the writing of Soviet social history.

In the early years of the USSR, socialist festivals--events entailing enormous expense and the deployment of thousands of people--were inaugurated by the Bolsheviks. Avant-garde canvases decorated the streets, workers marched, and elaborate mass spectacles were staged. Why, with a civil war raging and an economy in ruins, did the regime sponsor such spectacles? In this first comprehensive investigation of the way festivals helped build a new political culture, James von Geldern examines the mass spectacles that captured the Bolsheviks' historical vision. Spectacle directors borrowed from a tradition that included tsarist pomp, avant-garde theater, and popular celebrations. They transformed the ideology of revolution into a mythologized sequence of events that provided new foundations for the Bolsheviks' claim to power.

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Women and Transformation in Russia

The Soviet Union 1917-1991

The Russian Revolution, 1905-1921

Women, the State and Revolution

The Soviet League of the Militant Godless

Russian Views of Bolshevism, 1917-1922

Countering the powerful myth that the civil war in Russia was largely between the "Whites" and the "Reds," Vladimir Brovkin views the struggle as a multifaceted social and political process. Brovkin focuses not so much on armies and governments as on the interaction of state institutions, political parties, and social movements on both Red and White territories. In the process, he exposes the weaknesses of the various warring factions in a Russia plagued by strikes, mutinies, desertion, and rebellions. The Whites benefited from popular resistance to the Reds, and the Reds, from resistance to the Whites. In Brovkin's view, neither regime enjoyed popular support. Pacification campaigns, mass shooting, deportations, artillery shelling of villages, and terror were the essence of the conflict, and when the Whites were defeated, the war against the Greens, the peasant rebels, went on. Drawing on a remarkable array of previously untapped sources, Brovkin convicts the early Bolsheviks of crimes similar to those later committed by Stalin. What emerges "behind the front lines" is a picture of how diverse forces—Cossacks, Ukrainians, Greens, Mensheviks, and SRs, as well as Whites and Bolsheviks—created the tragic victory of a party that had no majority support. This book has important contemporary implications as the world again asks an old question: Can Russian statehood prevail over local, regional, and national identities? Originally published in 1994. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Jewish life was changed fundamentally as Jews joined the Bolshevik movement and populated the front lines of the revolutionary struggle. Andrew Sloins story follows the arc of Bolshevik history but shows how the broader movement was enacted in factories and workshops, workers clubs and union meetings, and on the Jewish streets of White Russia. The protagonists here are shoemakers, speculators, glassmakers, peddlers, leatherworkers, needleworkers, soldiers, students, and local party operatives who were swept up, willingly or otherwise, into the Bolshevik project. Sloin stresses the fundamental relationship between economy and identity formation as party officials grappled with the Jewish Question in the wake of the revolution.

Soviet official culture underwent a dramatic shift in the mid-1930s, when Stalin and his fellow leaders began to promote

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conventional norms, patriarchal families, tsarist heroes, and Russian literary classics. For Leon Trotsky—and many later commentators—this apparent embrace of bourgeois values marked a betrayal of the October Revolution and a retreat from socialism. In the first book to address these developments fully, David L. Hoffmann argues that, far from reversing direction, the Stalinist leadership remained committed to remaking both individuals and society—and used selected elements of traditional culture to bolster the socialist order. Melding original archival research with new scholarship in the field, Hoffmann describes Soviet cultural and behavioral norms in such areas as leisure activities, social hygiene, family life, and sexuality. He demonstrates that the Soviet state's campaign to effect social improvement by intervening in the lives of its citizens was not unique but echoed the efforts of other European governments, both fascist and liberal, in the interwar period. Indeed, in Europe, America, and Stalin's Russia, governments sought to inculcate many of the same values—from order and efficiency to sobriety and literacy. For Hoffmann, what remains distinctive about the Soviet case is the collectivist orientation of official culture and the degree of coercion the state applied to pursue its goals.

Twelve groundbreaking essays show the varied and complex ways in which ideas about sexuality, gender, and the body have shaped and been influenced by Russian literature, history, art, and philosophy from the medieval period to the present day.

Political Parties and Social Movements in Russia, 1918-1922

Intelligentsia and Revolution

Higher Learning Among the Bolsheviks, 1918-1929

Musicians and Power in Early Soviet Russia

The Battle Between Government And The Marketplace

First Phase of the Cultural Revolution in Soviet Russia. The culture of a new society : ethics, gender, the family, law, and problems of tradition

Utopian Vision and Experimental Life in the Russian Revolution

In 1917 the Bolsheviks proclaimed a world remade. This book shows how Soviet cinema encouraged popular support of state initiatives in the years up to the Second World War, helping to create a new Russian identity & territory, an 'imaginary geography' of Sovietness.

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.

What were the consequences if prerevolutionary and "bourgeois" culture and social relations could not be transformed into new socialist forms of behavior and belief?".

Original writings by Lenin, Tsereteli, and Trotsky enable students to view the causes and conflicts at the root of the revolution, while the insights of contemporary social history add depth to traditional political and personality-based assessments.

A Century of Genocide

Politics, Culture and Society, 1921-1929

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Self, Modernity, and the Sacred in Russia, 1910–1925

Soviet Politics in Perspective

Russia Under the Bolshevik Regime