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Early Modern Encounters with the Islamic East Sabine Lucia Müller, Ms Sabine Schülting, Prof Dr Ralf Hertel, 2012-08-01 An exploration of early modern encounters between Christian Europe and the (Islamic) East from the perspective of performance studies and performativity theories, this collection focuses on the ways in which these cultural contacts were acted out on the real and metaphorical stages of theatre, literature, music, diplomacy and travel. The volume responds to the theatricalization of early modern politics, to contemporary anxieties about the tension between religious performance and belief, to the circulation of material objects in intercultural relations, and the eminent role of theatre and drama for the (re)imagination and negotiation of cultural difference. Contributors examine early modern encounters with and in the East using an innovative combination of literary and cultural theories. They stress the contingent nature of these contacts and demonstrate that they can be read as moments of potentiality in which the future of political and economic relations - as well as the players' cultural, religious and gender identities - are at stake.

The Stalin Cult Jan Plamper, 2012-01-17 Between the late 1920s and the early 1950s, one of the most persuasive personality cults of all times saturated Soviet public space with images of Stalin. A torrent of portraits, posters, statues, films, plays, songs, and poems galvanized the Soviet population and inspired leftist activists around the world. In the first book to examine the cultural products and production methods of the Stalin cult, Jan Plamper reconstructs a hidden history linking artists, party patrons, state functionaries, and ultimately Stalin himself in the alchemical project that transformed a pock-marked Georgian into the embodiment of global communism. Departing from interpretations of the Stalin cult as an outgrowth of Russian mysticism or Stalin's psychopathology, Plamper establishes the cult's context within a broader international history of modern personality cults constructed around Napoleon III, Mussolini, Hitler, and Mao. Drawing upon evidence from previously inaccessible Russian archives, Plamper's lavishly illustrated and accessibly written study will appeal to anyone interested in twentieth-century history, visual studies, the politics of representation, dictator biography, socialist realism, and real socialism.

Proust in the Power of Photography Brassai, 2001-12 Drawing on his own experience as a photographer and author, Brassai discovers a neglected aspect of Proust's interests, offering us a fascinating study of the role of photography both in Proust's oeuvre and in early-twentieth-century culture.--BOOK JACKET.

The Human Right to Citizenship Rhoda E. Howard-Hassmann, Margaret Walton-Roberts, 2015-07-16 The Human Right to Citizenship provides an accessible overview of citizenship around the globe, focusing on empirical cases of denied or weakened legal rights. This wide-ranging volume provides a theoretical framework to understand the particular ambiguities, paradoxes, and evolutions of citizenship regimes in the twenty-first century.

Philosophy and Non-Philosophy Since Merleau-Ponty Hugh J. Silverman, 1997-06-20 In *Philosophy and Non-Philosophy since Merleau-Ponty*, editor Hugh J. Silverman has collected essays from the leading scholars in Continental philosophy, creating a forum for the discussion of contemporary writings and differing perspectives on the role of philosophy (and its relation to non-philosophy) since the death of Merleau-Ponty: Sartre, Barthes, Heidegger, Lacan, Levinas, Deleuze, Foucault, Lyotard, Habermas, and Derrida. Included in this volume is Silverman's translation of Merleau-Ponty's last course at the Collège de France in 1960-61 and an extensive research bibliography. Originally published in 1988, *Philosophy and Non-Philosophy since Merleau-Ponty* is a fascinating inquiry into the developments, directions, and ruptures in Continental philosophy since Merleau-Ponty's death in 1961.

Digital Painting Techniques 3dtotal.Com,2012-10-12 Discover the tips, tricks and techniques that really work for concept artists, matte painters and animators. Compiled by the team at 3dtotal.com, Digital Painting Techniques, Volume 1 offers digital inspiration with hands-on insight and techniques from professional digital artists. More than just a gallery book - within Digital Painting Techniques each artist has written a breakdown overview, with supporting imagery of how they made their piece of work. Beginner and intermediate digital artists will be inspired by the gallery style collection of the finest examples of digital painting from world renowned digital artists. Start your mentorship into the world of digital painting today with some of the greatest digital artists in the world and delve into professional digital painting techniques, such as speed painting, custom brush creation and matte painting. Develop your digital painting skills beyond the variety of free online digital painting tutorials and apply the most up to date techniques to your digital canvas with Digital Painting Techniques for Animators.

Digital Painting Techniques Ian McQue,2012 A unique and valuable insight into the latest digital painting techniques, presented by some of the industry's top artists.

The Cultural Origins of the Socialist Realist Aesthetic, 1890-1934 Irina Gutkin,1999 The past fifteen years have seen an important shift in the way scholars look at socialist realism. Where it was seen as a straitjacket imposed by the Stalinist regime, it is now understood to be an aesthetic movement in its own right, one whose internal logic had to be understood if it was to be criticized. International specialists remain divided, however, over the provenance of Soviet aesthetic ideology, particularly over the role of the avant-garde in its emergence. In *The Cultural Origins of the Socialist Realist Aesthetic*, Irina Gutkin brings together the best work written on the subject to argue that socialist realism encompassed a philosophical worldview that marked thinking in the USSR on all levels: political, social, and linguistic. Using a wealth of diverse cultural material, Gutkin traces the emergence of the central tenants of socialist realist theory from Symbolism and Futurism through the 1920s and 1930s.

Stalinism and Nazism Ian Kershaw,Moshe Lewin,1997-04-28 The internationally distinguished contributors to this landmark volume represent a variety of approaches to the Nazi and Stalinist regimes. These far-reaching essays provide the raw materials towards a comparative analysis and offer the means to deepen and extend research in the field. The first section highlights similarities and differences in the leadership cults at the heart of the dictatorships. The second section moves to the 'war machines' engaged in the titanic clash of the regimes between 1941 and 1945. A final section surveys the shifting interpretations of successor societies as they have faced up to the legacy of the past. Combined, the essays presented here offer unique perspectives on the most violent and inhumane epoch in modern European history.

The Origins of the Stalinist Political System Graeme Gill,Graeme J. Gill,2002-07-18 New and challenging perspectives on Soviet political development from 1917 to 1941.

Popular Opinion in Stalin's Russia Sarah Rosemary Davies,1997-10-02 Between 1934 and 1941 Stalin unleashed what came to be known as the 'Great Terror' against millions of Soviet citizens. The same period also saw the 'Great Retreat', the repudiation of many of the aspirations of the Russian Revolution. The response of ordinary Russians to the extraordinary events of this time has been obscure. Sarah Davies's study uses NKVD and party reports, letters and other evidence to show that, despite propaganda and repression, dissonant public opinion was not extinguished. The people continued to criticise Stalin and the Soviet regime, and complain about particular policies. The book examines many themes, including attitudes towards social and economic policy, the

terror, and the leader cult, shedding light on a hugely important part of Russia's social, political, and cultural history.

The Image of Peter the Great in Russian History and Thought Nicholas Valentine Riasanovsky, 1992 The image of Peter the Great casts a long shadow in modern Russian thought and culture. As important to modern Russia as the French Revolution is to France and the Reformation is to Germany, the image of this militaristic ruler, founder of St Petersburg, and czar of all Russia from 1689-1725 has been central to Russian history, literature, and art since the early 1700s.; Riasanovsky, one of the foremost historians of Russia, traces the development of this image from 1700 to the present. Drawing examples from Russian historical accounts, literature, folklore, and the arts, he shows how the use of the image of Peter has reflected the changing cultural and political values of the Russian people.

Fascist Spectacle Simonetta Falasca-Zamponi, 2023-09-01 This richly textured cultural history of Italian fascism traces the narrative path that accompanied the making of the regime and the construction of Mussolini's power. Simonetta Falasca-Zamponi reads fascist myths, rituals, images, and speeches as texts that tell the story of fascism. Linking Mussolini's elaboration of a new ruling style to the shaping of the regime's identity, she finds that in searching for symbolic means and forms that would represent its political novelty, fascism in fact brought itself into being, creating its own power and history. Falasca-Zamponi argues that an aesthetically founded notion of politics guided fascist power's historical unfolding and determined the fascist regime's violent understanding of social relations, its desensitized and dehumanized claims to creation, its privileging of form over ethical norms, and ultimately its truly totalitarian nature.

Cultures in Flux Stephen P. Frank, Mark D. Steinberg, 1994-07-05 The popular culture of urban and rural tsarist Russia revealed a dynamic and troubled world. Stephen Frank and Mark Steinberg have gathered here a diverse collection of essays by Western and Russian scholars who question conventional interpretations and recall neglected stories about popular behavior, politics, and culture. What emerges is a new picture of lower-class life, in which traditions and innovations intermingled and social boundaries and identities were battered and reconstructed. The authors vividly convey the vitality as well as the contradictions of social life in old regime Russia, while also confronting problems of interpretation, methodology, and cultural theory. They tell of peasant death rites and religious beliefs, family relationships and brutalities, defiant peasant women, folk songs, urban amusement parks, expressions of popular patriotism, the penny press, workers' notions of the self, street hooliganism, and attempts by educated Russians to transform popular festivities. Together, the authors portray popular culture not as a static, separate world, but as the dynamic means through which lower-class Russians engaged the world around them. In addition to the editors, the contributors to this volume are Daniel R. Brower, Barbara Alpern Engel, Hubertus F. Jahn, Al'bin M. Konechnyi, Boris N. Mironov, Joan Neuberger, Robert A. Rothstein, and Christine D. Worobec.

Lenin Lives! Nina Tumarkin, 1997 Was the deification of Lenin a show of spontaneous affection, or a planned political operation designed to solidify the revolution with the masses? This book aims to provide the answer. Exploring the cults mystical, historical, and political aspects, the book attempts to demonstrate the galvanizing power of ritual in the establishment of the postrevolutionary regime. In a new section the author includes the fall of the Soviet Union and Russia's new democracy.

Images of Dictatorship (Routledge Library Editions: Joseph Stalin) Rosalind Marsh, 2017-04-21 Originally published in 1989, this book presented the first study of the image of Stalin in literature. Analysing the literary presentation of historical character

and the treatment of 20th Century tyrants in European prose fiction, the book draws a comparison between the depiction of Hitler in German literature and Stalin in Russian literature. It explores the way in which Stalin has been portrayed by Soviet, emigré Russian, and European writers including Orwell, Nabokov, Mandelstam, Pasternak and Solzhenitsyn. It examines in detail two important novels which had hitherto received little critical attention: the revised (1978) version of Solzhenitsyn's *The First Circle* and Anatoly Rybakov's *Children of the Arbat*. This book will be of interest to students of Soviet/Russian literature, history and politics and those interested in the relationship between history and fiction in the 20th Century.

The Cult of Power Joseph Held, 1983

Iconography of Power Victoria E. Bonnell, 1998-02-05 Masters at visual propaganda, the Bolsheviks produced thousands of vivid and compelling posters after they seized power in October 1917. Intended for a semi-literate population that was accustomed to the rich visual legacy of the Russian autocracy and the Orthodox Church, political posters came to occupy a central place in the regime's effort to imprint itself on the hearts and minds of the people and to remold them into the new Soviet women and men. In this first sociological study of Soviet political posters, Victoria Bonnell analyzes the shifts that took place in the images, messages, styles, and functions of political art from 1917 to 1953. Everyone who lived in Russia after the October revolution had some familiarity with stock images of the male worker, the great communist leaders, the collective farm woman, the capitalist, and others. These were the new icons' standardized images that depicted Bolshevik heroes and their adversaries in accordance with a fixed pattern. Like other invented traditions of the modern age, iconographic images in propaganda art were relentlessly repeated, bringing together Bolshevik ideology and traditional mythologies of pre-Revolutionary Russia. Symbols and emblems featured in Soviet posters of the Civil War and the 1920s gave visual meaning to the Bolshevik worldview dominated by the concept of class. Beginning in the 1930s, visual propaganda became more prescriptive, providing models for the appearance, demeanor, and conduct of the new social types, both positive and negative. Political art also conveyed important messages about the sacred center of the regime which evolved during the 1930s from the celebration of the heroic proletariat to the deification of Stalin. Treating propaganda images as part of a particular visual language, Bonnell shows how people read them—relying on their habits of seeing and interpreting folk, religious, commercial, and political art (both before and after 1917) as well as the fine art traditions of Russia and the West. Drawing on monumental sculpture and holiday displays as well as posters, the study traces the way Soviet propaganda art shaped the mentality of the Russian people (the legacy is present even today) and was itself shaped by popular attitudes and assumptions. *Iconography of Power* includes posters dating from the final decades of the old regime to the death of Stalin, located by the author in Russian, American, and English libraries and archives. One hundred exceptionally striking posters are reproduced in the book, many of them never before published. Bonnell places these posters in a historical context and provides a provocative account of the evolution of the visual discourse on power in Soviet Russia.

The Total Art of Stalinism Boris Groys, 2014-05-27 From the ruins of communism, Boris Groys emerges to provoke our interest in the aesthetic goals pursued with such catastrophic consequences by its founders. Interpreting totalitarian art and literature in the context of cultural history, this brilliant essay likens totalitarian aims to the modernists' goal of producing world-transformative art. In this new edition, Groys revisits the debate that the book has stimulated since its first publication.

Moral Communities Mark D. Steinberg, 2018-05-18 This valuable study offers a rare perspective on the social and political crisis

in late Imperial Russia. Mark D. Steinberg focuses on employers, supervisors, and workers in the printing industry as it evolved from a state-dependent handicraft to a capitalist industry. He explores class relations and the values, norms, and perceptions with which they were made meaningful. Using archival and printed sources, Steinberg examines economic changes, workplace relations, professional organizations, unions, strikes, and political activism, as well as shop customs, trade festivals, and everyday life. In rich detail he describes efforts to build a community of masters and men united by shared interests and moral norms. The collapse of this ideal in the face of growing class conflict is also explored, giving a full view of an important moment in Russian history. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1992.

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