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Prizrak Muzyki

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Overkill Eliot Borenstein, 2011-05-02 Perestroika and the end of the Soviet Union transformed every aspect of life in Russia and as hope began to give way to pessimism popular culture came to reflect the anxiety and despair felt by more and more Russians Free from censorship for the first time in Russia's history the popular culture industry publishing film and television began to disseminate works that featured increasingly explicit images and descriptions of sex and violence In Overkill Eliot Borenstein explores this lurid and often disturbing cultural landscape in close imaginative readings of such works as You're Just a Slut My Dear Ty prosto shliukha dorogaia a novel about sexual slavery and illegal organ harvesting the Nympho trilogy of books featuring a Chechen fighting sex addict and the Mad Dog and Antikiller series of books and films recounting respectively the exploits of the Russian Rambo and an assassin killing in the cause of justice Borenstein argues that the popular cultural products consumed in the post perestroika era were more than just diversions they allowed Russians to indulge their despair over economic woes and everyday threats At the same time they built a notion of nationalism or heroism that could be maintained even under the most miserable of social conditions when consumers felt most powerless For Borenstein the myriad depictions of deviance in pornographic and also detectiv fiction with their patently excessive and appalling details of social and moral decay represented the popular culture industry s response to the otherwise unimaginable scale of Russia's national collapse The full sense of collapse he writes required a panoptic view that only the media and culture industry were eager to provide amalgamating national collapse into one master narrative that would then be readily available to most individuals as a framework for understanding their own suffering and their own fears

Russian Pulp Anthony Olcott, 2001-10-09 The detektiv Russia s version of the murder mystery has conquered what in Soviet days loved to call itself the most reading nation on earth Most Russians don't read much Tolstoy but they devour the lurid covers and cheap paper of the detektivs by the millions Serials based on the works of two of the most popular authors Andrei Kivinov and Aleksandra Marinina have been hits of the last few TV seasons their characters now a part of Russian everyday life The ubiquity of the detektiv may puzzle Westerners who may conclude that this is a post Soviet import like McDonalds Not so Russia sprouted its own versions of penny dreadfuls as soon as peasants came off the land and learned to read The guardians of Russia's high culture however were enraged by this pulpy popular genre and so contrived under the Soviets to supress it making everyone read improving and uplifting literature instead Russia's junk readers hung on though snatching up the few detektivs that made their way through censorship until in the Gorbachev era the genre blossomed as the perfect vehicle for social criticism the detektiv talked about social problems in a way that was exciting enough that people wanted to read it When the Soviet Union finally collapsed one of the few things left standing in the rubble was the detektiv which now is sold on every street corner and read on every bus The first full length study of the genre Russian Pulp demonstrates that the detektiv is no knock off Summarizing and quoting extensively from scores of novels this study shows

that Russians understand law breaking and crime policemen and criminals in ways wholly different from those of the West After explaining why solving a crime is always a social function in Russia Russian Pulp examines the staples of crime fiction sex theft and murder to demonstrate that Russians see police officer and criminal thief and victim as part of a single continuum To the Russians Kommerz, Kunst, Unterhaltung Ivo Bock, Wolfgang Schlott, Hartmute Trepper, 2002 New Women's Writing in Russia, Central and Eastern Europe Rosalind Marsh, 2020-12-07 Since the late 1980s there has been an explosion of women's writing in Russia Central and Eastern Europe greater than in any other cultural period This book which contains contributions by scholars and writers from many different countries aims to address the gap in literature and debate that exists in relation to this subject We investigate why women's writing has become so prominent in post socialist countries and enquire whether writers regard their gender as a burden or on the contrary as empowering We explore the relationship in contemporary women's writing between gender class and nationality as well as issues of ethnicity and post colonialism

A History of Women's Writing in Russia Adele Marie Barker, Jehanne M. Gheith, 2002-07-11 A History of Women's Writing in Russia offers a comprehensive account of the lives and works of Russia's women writers Based on original and archival research this volume forces a re examination of many of the traditionally held assumptions about Russian literature and women s role in the tradition In setting about the process of reintegrating women writers into the history of Russian literature contributors have addressed the often surprising contexts within which women s writing has been produced Chapters reveal a flourishing literary tradition where none was thought to exist They redraw the map defining Russia s literary periods they look at how Russia's women writers articulated their own experience and they reassess their relationship to the dominant male tradition. The volume is supported by extensive reference features including a bibliography and guide to writers and their works Women and Gender in Central and Eastern Europe, Russia, and Eurasia Mary Zirin, Irina Livezeanu, Christine D. Worobec, June Pachuta Farris, 2015-03-26 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 Russian 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 all kinds 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 collections and anthologies The entries are cross referenced and each volume includes indexes Consuming Russia Adele Marie Barker, 1999 A timely study of the new Russia at the end of the twentieth century Russian Writers Since 1980 Marina Balina, Mark Naumovich Lipovet \(\sigma \) \(\line \) kii, 2004 Focuses on the highly diverse and controversial literary and cultural life in Russia during the last twenty

years of the past century Major shifts on the political scene influenced Russian literature of these past two decades Literature managed to find in the political and historical turbulence of this period a source of powerful artistic insight

The International Fiction Review ,2005 Women & Gender in Central and Eastern Europe, Russia, and Eurasia: Russia, the non-Russian peoples of the Russian Federation, and the successor states of the Soviet Union Mary Fleming Zirin, 2007 Intertextualität und Interpretierbarkeit des Texts zur frühen Prosa Boris Pasternaks Erika Greber,1989 The Harriman Review ,1999 Innokentij Annenskij Felix Philipp Ingold, 1970 Gdv rozum śpi a w mięśniach rodzi się obłęd Tadeusz Nasierowski, 2004 Die Musik in Geschichte und Gegenwart Friedrich Blume, Ludwig Finscher, 1994 Risse in der Zeit Bettina Kaibach.2002 Die Musik im Leben und Schaffen der Osteuropa ,1995 russischen Romantiker Frank Siegmann, 1954 Catalogue Theodore Front Musical Literature, 1986 Music. Books on Music, and Sound Recordings Library of Congress, 1983

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