

Consuming Russia Popular Culture Sex And Society Since Gorbachev By 1999 07 01

Consumer Culture, Branding and Identity in the New Russia - Graham H.J. Roberts 2016-04-14

As shopping has been transformed from a chore into a major source of hedonistic pleasure, a specifically Russian consumer culture has begun to emerge that is unlike any other. This book examines the many different facets of consumption in today's Russia, including retailing, advertising and social networking. Throughout, emphasis is placed on the inherently visual - not to say spectacular - nature both of consumption generally, and of Russian consumer culture in particular. Particular attention is paid to the ways in which brands, both Russian and foreign, construct categories of identity in order to claim legitimacy for themselves. What emerges is a fascinating picture of how consumer culture is being reinvented in Russia today, in a society which has one, nostalgic eye turned towards the past, and the other, utopian eye, set firmly on the future. Borrowing concepts from both marketing and cultural studies, the approach throughout is interdisciplinary, and will be of considerable interest, to researchers, students and practitioners wishing to gain invaluable insights into one of the most lucrative, and exciting, of today's emerging markets.

The GDR Remembered - Nick Hodgkin 2011

Competing representations of the former East German state in the German cultural memory.

Historical Dictionary of the Russian Federation - Robert A. Saunders 2019-09-20

This second edition of Historical Dictionary of the Russian Federation contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

Fragmented Identities - Denise Roman 2007-04-16

Observing postcommunist Romania with the dual vision of a native and a scholar, Denise Roman focuses on the fluid act of identity-formation, and the construction or absence of identity-politics, in several minority or disempowered groups: youth, Jews, women, and queers. Roman shows how both aesthetic and moral judgments are born from and embedded in popular culture. *Fragmented Identities* is rich in observation and analysis, broad in scope, and exuberant in its account of cultural innovation and discourse wrought in response to the end of Communism and the influence of globalization.

Russian Society and the Orthodox Church - Zoe Knox 2004-06-02

Russian Society and the Orthodox Church examines the Russian Orthodox Church's social and political role and its relationship to civil society in post-Communist Russia. It shows how Orthodox prelates, clergy and laity have shaped Russians' attitudes towards religious and ideological pluralism, which in turn have influenced the ways in which Russians understand civil society, including those of its features - pluralism and freedom of conscience - that are essential for a functioning democracy. It shows how the official church, including the Moscow Patriarchate, has impeded the development of civil society, while on the other hand the non-official church, including nonconformist clergy and lay activists, has promoted concepts central to civil society.

Domesticating the World - Jeremy Prestholdt 2008-01-15

" Ingeniously stands the study of globalization and trade on its head."—Edward Alpers, Chair of Department of History, UCLA

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 detective 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."

Food & Everyday Life in the Postsocialist World - Melissa L. Caldwell 2009

Across the Soviet Union and eastern Europe during the socialist period, food emerged as a symbol of both the successes and failures of socialist ideals of progress, equality, and modernity. By the late 1980s, the arrival of McDonald's behind the Iron Curtain epitomized the changes that swept across the socialist world. Not quite two decades later, the effects of these arrivals were evident in the spread of foreign food corporations and their integration into local communities. This book explores the role played by food—as commodity, symbol, and sustenance—in the transformation of life in Russia and eastern Europe since the end of socialism. Changes in food production systems, consumption patterns, food safety, and ideas about health, well-being, nationalism, and history provide useful perspectives on the meaning of the postsocialist transition for those who lived through it.

Western Crime Fiction Goes East - Boris Dralyuk 2012-09-06

This volume examines the staggering popularity of early-20th-century Russian detective serials, traditionally maligned as 'Pinkertonovshchina,' and posits the 'red Pinkerton' as a vital 'missing link' between pre- and post-Revolutionary popular literature.

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.

Consuming Russia - Adele Marie Barker 1999

A timely study of the "new Russia" at the end of the twentieth century.

Women's Health in Post-Soviet Russia - Michele R. Rivkin-Fish 2005

Russia's maternal health crisis and postsocialist transition examined through ethnographic observation in clinics and hospitals.

Reconstructing the Cold War - Ted Hopf 2012-04-12

General answers are hard to imagine for the many puzzling questions that are raised by Soviet relations

with the world in the early years of the Cold War. Why was Moscow more frightened by the Marshall Plan than the Truman Doctrine? Why would the Soviet Union abandon its closest socialist ally, Yugoslavia, just when the Cold War was getting under way? How could Khrushchev's de-Stalinized domestic and foreign policies at first cause a warming of relations with China, and then lead to the loss of its most important strategic ally? What can explain Stalin's failure to ally with the leaders of the decolonizing world against imperialism and Khrushchev's enthusiastic embrace of these leaders as anti-imperialist at a time of the first detente of the Cold War? It would seem that only idiosyncratic explanations could be offered for these seemingly incoherent policy outcomes. Or, at best, they could be explained by the personalities of Stalin and Khrushchev as leaders. The latter, although plausible, is incorrect. In fact, the most Stalinist of Soviet leaders, the secret police chief and sociopath, Lavrentii Beria, was the most enthusiastic proponent of de-Stalinized foreign and domestic policies after Stalin's death in March 1953. Ted Hopf argues, instead, that it was Soviet identity that explains these anomalies. During Stalin's rule, a discourse of danger prevailed in Soviet society, where any deviations from the idealized version of the New Soviet Man, were understood as threatening the very survival of the Soviet project itself. But the discourse of danger did not go unchallenged. Even under the rule of Stalin, Soviet society understood a socialist Soviet Union as a more secure, diverse, and socially democratic place. This discourse of difference, with its broader conception of what the socialist project meant, and who could contribute to it, was empowered after Stalin's death, first by Beria, then by Malenkov, and then by Khrushchev, and the rest of the post-Stalin Soviet leadership. This discourse of difference allowed for the de-Stalinization of Eastern Europe, with the consequent revolts in Poland and Hungary, a rapprochement with Tito's Yugoslavia, and an initial warming of relations with China. But it also sowed the seeds of the split with China, as the latter moved in the very Stalinist direction at home just rejected by Moscow. And, contrary to conventional and scholarly wisdom, a moderation of authoritarianism at home, a product of the discourse of difference, did not lead to a moderation of Soviet foreign policy abroad. Instead, it led to the opening of an entirely new, and bloody, front in the decolonizing world. In sum, this book argues for paying attention to how societies understand themselves, even in the most repressive of regimes. Who knows, their ideas about national identity, might come to power sometime, as was the case in Iran in 1979, and throughout the Arab world today.

Gender and Consumption - Lydia Martens 2016-04-15

Drawing upon anthropological, sociological and historical perspectives, this volume provides a unique insight into women's domestic consumption. The contributors argue that domestic consumption represents an important lens through which to examine the everyday production and reproduction of socio-economic relations. Through a variety of case studies (such as gambling, wedding day consumption and bedroom décor), the essays explore and reconsider the nature of public and private spaces, and the subsequent nature of domestic space - often by challenging traditional notions of what constitutes 'the domestic'. The volume demonstrates the broad range of experiences that domestic consumption offers women and reveals some of the complex meanings and motivations underpinning women's consumption practices.

Komiks - José Alaniz 2011-02-03

José Alaniz explores the problematic publication history of komiks--an art form much-maligned as "bourgeois" mass diversion before, during, and after the collapse of the USSR-- with an emphasis on the last twenty years. The book provides heretofore unavailable access to a rich artistry through unique archival research, interviews with major artists and publishers, and readings of several artists and works--many unknown in the West. The study examines the dizzying experimental comics work of the late Czarist and early revolutionary era, caricature from the satirical journal Krokodil, and the postwar series Petia Ryzhik (the "Russian Tintin"). Detailed case studies include the Perestroika-era KOM studio, the first devoted to comics in the Soviet Union; post-Soviet komiks in contemporary art; autobiography and the work of Nikolai Maslov; and women's komiks by such artists as Lena Uzhinova, Namida and Re-I. Author José Alaniz examines issues such as anti-Americanism, censorship, the rise of consumerism, globalization (e.g., in Russian manga), the impact of the internet, and the hard-won establishment of a comics subculture in Russia. Komiks have often borne the brunt of ideological change--thriving in summers of relative freedom, freezing in hard winters of official disdain. This volume covers the art form's origins in religious icon-making and book illustration, and later the immensely popular lubok or woodblock print. Alaniz reveals

komiks' vilification and marginalization under the Communists, the art form's economic struggles, and its eventual internet "migration" in the post-Soviet era. This book shows, as many Russians expressed about their own experiences in the same era, that komiks never had a "normal life."

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.

Russian Television Today - David MacFadyen 2007-08-07

Examining the role of dramatized narratives in Russian television, this book stresses the ways in which the Russian government under Putin use primetime television to express a new understanding of what it means to be Russian, answering key questions of national identity for modern Russians in dealing with their recent history: 'What really happened to us?' and, accordingly, 'Why?' The book covers important issues in Russian television today, including: the reworking of new 'national' on-screen heroes its relationship with classic literature the revisionist portrayal of a romantic portrait of life in the Soviet era the role of thematic elements such as love, fidelity, humour and irony the particularly pressing problem of crime and its representation on screen as Mafia or police adventure, and its political usage by the Putin administration. This book provides a detailed account of the critical issues in contemporary Russian television, relating them to broader social and political developments in Russian society.

Soviet Society in the Era of Late Socialism, 1964-1985 - Neringa Klumbytė 2013

In Soviet Society in the Era of Late Socialism, 1964-85, Neringa Klumbyte and Gulnaz Sharafutdinova bring together scholarship examining the social and cultural life of the USSR and Eastern Europe from 1964 to 1985.

Mapping Postcommunist Cultures - Vitaly Chernetsky 2007-01-08

In Mapping Postcommunist Cultures Chernetsky argues that Russia and Ukraine exemplify the principal paradigms of post-Soviet cultural development. In Russia this has manifested itself in the subversive dismantling of the totalitarian linguistic regime and the foregrounding of previously marginalized subject positions. In Ukraine, work in these areas shows how the traumas of centuries of colonial oppression are being overcome through the carnivalesque decrowning of ideological dogmas and an affirmation of a new type of community, most recently demonstrated in the peaceful Orange Revolution of 2004. Mapping Postcommunist Cultures also critiques the neglect of the former communist world in current models of cultural globalization.

Russia Gets the Blues - Michael Urban 2018-05-31

Michael Urban chronicles the advent of blues music in Russia and explores the significance of the genre in the turbulent, postcommunist society. Russians, he explains, have taken a music originating in the "low" culture of the American South and transformed it into an object of "high" culture, fashioning a social identity that distinguishes blues adherents from both the discredited Soviet past and the vulgar consumerism associated with the country's Westernization. While adapting the idiom to their own conditions, Russia's bliuzmeny (bluesmen) have absorbed the blues ethos encoded in the music by their American forebears, using it to invert their social world, thus deriving dignity and satisfaction from those very things that give one the blues. Based on more than forty interviews with blues musicians and fans, nightclub managers, and others, Russia Gets the Blues reveals the fascinating history of blues in Russia, from the initial mimicry of British blues-rock to the recent emergence of a specifically "Russian blues." The gradual mastering of the idiom in Russia has been conditioned by the culture of the country's intelligentsia, a fact explaining why, on one hand, bliuzmeny feel compelled to proselytize on behalf of the music, to share with others this treasure of "world culture," while, on the other, they perform blues almost exclusively in English—which almost no one understands—and condemn any and all efforts to make the music commercially successful.

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