

N. M. LARY



**DOSTOEVSKY AND
SOVIET FILM**

VISIONS OF DEMONIC REALISM

Dostoevsky And Soviet Film

Alexander Burry



Dostoevsky And Soviet Film:

Dostoevsky and Soviet Film Nikita M. Lary, 2019-06-30 The Soviets have long struggled with the knotty problem of assimilating Dostoevsky into a revolutionary culture Yet to filmmakers he has been a continuing inspiration a novelist of ideas with an unparalleled gift for visualization The sensitive medium of film with its popularity and high official status in the Soviet Union provides a unique opportunity to study the interplay between art and ideology Offering a vivid picture of Soviet culture and comparing and contrasting the aesthetics of Socialist Realism and modernism this book shrewdly demonstrates that film and Dostoevsky have served each other well Dostoevsky and Soviet Film blends three major motifs with ease and elegance an analysis of all films produced in the Soviet Union which used Dostoevsky's fiction as well as those planned but never realized a history of the Soviet film industry spanning prerevolutionary days to the present and an exploration of the dual challenge of art and politics which Soviet film has consistently had to face N M Lary demonstrates the ways in which a number of film artists Eisenstein Grigori Kozintsev Viktor Shklovsky and Fridrikh Ermler among them altered and extended the language of film under Dostoevsky's influence He has included substantial excerpts from Eisenstein's notes from his Chapter on Dostoevsky which appear here for the first time in any language and he also draws upon other theoretical and critical writings film scripts project notes interviews contemporary reviews and many autobiographical reminiscences Besides discussing such Dostoevsky adaptations as Ivan Pyriev's *The Brothers Karamazov* Alov and Naumov's suppressed *Nasty Story* Kulidzhanov's *Crime and Punishment* and Ermler's *Great Citizen* Lary offers suggestive critical analyses of Eisenstein's *Ivan the Terrible* and Kozintsev's *King Lear* He provides as well his own provocative readings of Dostoevsky uncovering new layers of meaning in the texts through his close study of their filmic treatment Lary's book tells the fascinating story of Dostoevsky and Soviet film as it unfolds both onscreen and off It not only reveals some hidden sides of Soviet resistance to Dostoevsky's work but through its insights contributes toward a new understanding of the uses of literature in film

Dostoevsky and Soviet Film Nikita M. Lary, **Conversations with Dostoevsky** George Pattison, 2024 *Conversations with Dostoevsky* presents a series of fictional conversations between George Pattison and Russian novelist Fyodor Dostoevsky The conversations deal with a range of topics including suicide guilt the Bible nationalism war and God The volume also includes commentaries which contextualize the issues discussed in the conversations

The Cambridge Companion to Modern Russian Culture Nicholas Rzhevsky, 2012-04-05 A fully updated new edition of this overview of contemporary Russia and the influence of its Soviet past

Multi-Mediated Dostoevsky Alexander Burry, 2011-01-17 Originally presented as the author's thesis Ph D Northwestern University 2001

Dostoevsky in Russian and World Theatre Uladzimer Hlybinny, 1977

Eisenstein Rediscovered Ian Christie, Professor Richard Taylor, Richard Taylor, 2005-06-28 Offers important new perspectives for reinterpreting Russian culture of the Soviet period presenting an unparalleled diversity of views and methodologies together with two newly discovered texts by Eisenstein

Approaches to Teaching Dostoevsky's Crime and Punishment Michael R. Katz, Alexander Burry, 2022-04-05 Offers techniques for teaching Dostoevsky's *Crime and Punishment* in undergraduate graduate and high school classrooms Topics include ethics gender money Orthodox Christianity psychoanalysis social justice teaching in prison and the use of digital media and film adaptations

Russian and Soviet Film Adaptations of Literature, 1900-2001 Stephen Hutchings, Anat Vernitskaia, 2004-12-17 Providing many interesting case studies and bringing together many leading authorities on the subject this book examines the importance of film adaptations of literature in Russian cinema especially during the Soviet period when the cinema was accorded a vital role in imposing the authority of the communist regime on the consciousness of the Soviet people

Dostoevsky in the Arts and Beyond Olga Tabachinkova, Liudmila Saraskina, Galima Lukina, Ekaterina Salnikova, 2024-08-30 The book is a substantial contribution to international Dostoevsky research exploring Dostoevsky's contemporary relevance from a multicultural and multidisciplinary perspective It offers some fresh readings of Dostoevsky's texts presenting new complex studies on the writer and his works in the mirror of several arts of the last three decades The book is divided into three Parts featuring researchers from Bulgaria Great Britain Russia and Ukraine Part One deals with conceptual issues treating Dostoevsky above all as a prophet and philosopher and thus determines the ideological system of coordinates for the studies presented in the rest of the book Part Two examines Dostoevsky's legacy through the lenses of literary theory music and illustration art and Part Three via world cinema and theatre The volume has gathered together an array of original and innovative studies from world leading experts in Dostoevsky's creative universe to make an authoritative input into the field

The History of Russian Literature on Film Marina Korneeva, David Gillespie, 2023-12-28 Unlike most previous studies of literature and film which tend to privilege particular authors texts or literary periods David Gillespie and Marina Korneeva consider the multiple functions of filmed Russian literature as a cinematic subject in its own right one reflecting the specific political and aesthetic priorities of different national and historical cinemas In this first and only comprehensive study of cinema's various engagements of Russian literature focusing on the large period 1895-2015 *The History of Russian Literature on Film* highlights the ways these adaptations emerged from and continue to shape the social artistic and commercial aspects of film history

The American Bibliography of Slavic and East European Studies Patt Leonard, Rebecca Routh, 2020-02-27 This bibliography first published in 1957 provides citations to North American academic literature on Europe Central Europe the Balkans the Baltic States and the former Soviet Union Organised by discipline it covers the arts humanities social sciences life sciences and technology

The Zero Hour Andrew Horton, Michael Brashinsky, 1992-07-15 This study of the rapid changes in Soviet cinema that have been taking place since 1985 examines the response of filmmakers faced with the zero hour created by a new freedom of expression and the dramatic break up of the Soviet Union

Madness and the Mad in Russian Culture Angela Brintlinger, Ilya Vinitsky, 2015-11-26 The problem of madness has preoccupied Russian thinkers since the beginning of Russia's troubled

history and has been dealt with repeatedly in literature art film and opera as well as medical political and philosophical essays Madness has been treated not only as a medical or psychological matter but also as a metaphysical one encompassing problems of suffering imagination history sex social and world order evil retribution death and the afterlife Madness and the Mad in Russian Culture represents a joint effort by American British and Russian scholars historians literary scholars sociologists cultural theorists and philosophers to understand the rich history of madness in the political literary and cultural spheres of Russia Editors Angela Brintlinger and Ilya Vinitsky have brought together essays that cover over 250 years and address a wide variety of ideas related to madness from the involvement of state and social structures in questions of mental health to the attitudes of major Russian authors and cultural figures towards insanity and how those attitudes both shape and are shaped by the history culture and politics of Russia

A Companion to Russian Cinema Birgit Beumers, 2016-07-12 A Companion to Russian Cinema provides an exhaustive and carefully organised guide to the cinema of pre Revolutionary Russia of the Soviet era as well as post Soviet Russian cinema edited by one of the most established and knowledgeable scholars in Russian cinema studies The most up to date and thorough coverage of Russian Soviet and post Soviet cinema which also effectively fills gaps in the existing scholarship in the field This is the first volume on Russian cinema to explore specifically the history of movie theatres studios and educational institutions The editor is one of the most established and knowledgeable scholars in Russian cinema studies and contributions come from leading experts in the field of Russian Studies Film Studies and Visual Culture Chapters consider the arts of scriptwriting sound production design costumes and cinematography Provides five portraits of key figures in Soviet and Russia film history whose works have been somewhat neglected

Soviet Art House Catriona Kelly, 2021 Its unique ability to sway the masses has led many observers to consider cinema the artform with the greatest political force The images it produces can bolster leaders or contribute to their undoing Soviet filmmakers often had to face great obstacles as they struggled to make art in an authoritarian society that put them not only under ideological pressure but also imposed rigid economic constraints on the industry But while the Brezhnev era of Soviet filmmaking is often depicted as a period of great repression *Soviet Art House* reveals that the films made at the prestigious Lenfilm studio in this period were far more imaginative than is usually suspected In this pioneering study of a Soviet film studio author Catriona Kelly delves into previously unpublished archival documents and interviews memoirs and the films themselves to illuminate the ideological economic and aesthetic dimensions of filmmaking in the Brezhnev era She argues that especially the young filmmakers who joined the studio after its restructuring in 1961 revitalized its output and helped establish Leningrad as a leading center of oppositional art This unique insight into Soviet film production shows not only the inner workings of Soviet institutions before the system collapsed but also traces how filmmakers tirelessly dodged and negotiated contradictory demands to create sophisticated and highly original movies

An Anthology of Russian Literature from Earliest Writings to Modern Fiction Nicholas Rzhevsky, 2019-09-16 Russia has a rich huge unwieldy cultural

tradition How to grasp it This classroom reader is designed to respond to that problem The literary works selected for inclusion in this anthology introduce the core cultural and historic themes of Russia's civilisation Each text has resonance throughout the arts in Rublev's icons Meyerhold's theatre Mousorgsky's operas Prokofiev's symphonies Fokine's choreography and Kandinsky's paintings This material is supported by introductions helpful annotations and bibliographies of resources in all media The reader is intended for use in courses in Russian literature culture and civilisation as well as comparative literature

Stalinist Cinema and the Production of History Evgeny Dobrenko, 2008-03-05 This book explores how Soviet film worked with time the past and memory It looks at Stalinist cinema and its role in the production of history Cinema's role in the legitimization of Stalinism and the production of a new Soviet identity was enormous Both Lenin and Stalin saw in this most important of arts the most effective form of propaganda and organisation of the masses By examining the works of the greatest Soviet filmmakers of the Stalin era Sergei Eisenstein Vsevolod Pudovkin Grigorii Kozintsev Leonid Trauberg Fridrikh Ermler the author explores the role of the cinema in the formation of the Soviet political imagination

An Anthology of Jewish-Russian Literature Maxim Shrayer, 2015-03-26 This definitive anthology gathers stories essays memoirs excerpts from novels and poems by more than 130 Jewish writers of the past two centuries who worked in the Russian language It features writers of the tsarist Soviet and post Soviet periods both in Russia and in the great emigrations representing styles and artistic movements from Romantic to Postmodern The authors include figures who are not widely known today as well as writers of world renown Most of the works appear here for the first time in English or in new translations The editor of the anthology Maxim D Shrayer of Boston College is a leading authority on Jewish Russian literature The selections were chosen not simply on the basis of the author's background but because each work illuminates questions of Jewish history status and identity Each author is profiled in an essay describing the personal cultural and historical circumstances in which the writer worked and individual works or groups of works are headnoted to provide further context The anthology not only showcases a wide selection of individual works but also offers an encyclopedic history of Jewish Russian culture This handsome two volume set is organized chronologically The first volume spans the nineteenth century and the first part of the twentieth century and includes the editor's extensive introduction to the Jewish Russian literary canon The second volume covers the period from the death of Stalin to the present and each volume includes a corresponding survey of Jewish Russian history by John D Klier of University College London as well as detailed bibliographies of historical and literary sources

The Making of a Counter-culture Icon Maria R. Bloshteyn, 2007-01-01 At first glance the works of Fedor Dostoevsky 1821 1881 do not appear to have much in common with those of the controversial American writer Henry Miller 1891 1980 However the influencer of Dostoevsky on Miller was in fact enormous and shaped the latter's view of the world of literature and of his own writing The Making of a Counter Culture Icon examines the obsession that Miller and his contemporaries the so called Villa Seurat circle had with Dostoevsky and the impact that

this obsession had on their own work Renowned for his psychological treatment of characters Dostoevsky became a model for Miller Lawrence Durrell and Anais Nin interested as they were in developing a new kind of writing that would move beyond staid literary conventions Maria Bloshteyn argues that as Dostoevsky was concerned with representing the individual's perception of the self and the world he became an archetype for Miller and the other members of the Villa Seurat circle writers who were interested in precise psychological characterizations as well as intriguing narratives Tracing the cross cultural appropriation and mis interpretation of Dostoevsky's methods and philosophies by Miller Durrell and Nin The Making of a Counter Culture Icon gives invaluable insight into the early careers of the Villa Seurat writers and testifies to Dostoevsky's influence on twentieth century literature

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