

Bolshevik Festivals 1917 1920 Studies On The History Of Society And Culture

Using archival materials never previously accessible to Western scholars, Michael David-Fox analyzes Bolshevik Party educational and research initiatives in higher learning after 1917. His fresh consideration of the era of the New Economic Policy and cultural politics after the Revolution explains how new communist institutions rose to parallel and rival conventional higher learning from the Academy of Sciences to the universities. Beginning with the creation of the first party school by intellectuals on the island of Capri in 1909, David-Fox argues, the Bolshevik cultural project was tightly linked to party educational institutions. He provides the first account of the early history and politics of three major institutions founded after the Revolution: Sverdlov Communist University, where the quest to transform everyday life gripped the student movement; the Institute of Red Professors, where the Bolsheviks sought to train a new communist intellectual or red specialist; and the Communist Academy, headquarters for a planned, collectivist, proletarian science.

Kosher pork -- an oxymoron? Anna Shternshis's fascinating study traces the creation of a Soviet Jewish identity that disassociated Jewishness from Judaism. The cultural transformation of Soviet Jews between 1917 and 1941 was one of the most ambitious experiments in social engineering of the past century. During this period, Russian Jews went from relative isolation to being highly integrated into the new Soviet culture and society, while retaining a strong ethnic and cultural identity. This identity took shape during the 1920s and 1930s, when the

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government attempted to create a new Jewish culture, "national in form" and "socialist in content." Soviet and Kosher is the first study of key Yiddish documents that brought these Soviet messages to Jews, notably the "Red Haggadah," a Soviet parody of the traditional Passover manual; songs about Lenin and Stalin; scripts from regional theaters; Socialist Realist fiction; and magazines for children and adults. More than 200 interviews conducted by the author in Russia, Germany, and the United States testify to the reception of these cultural products and provide a unique portrait of the cultural life of the average Soviet Jew.

After the 1917 Revolution in Russia, the Bolsheviks launched a massive assault on religion. Although we know a great deal about how the Bolsheviks went about doing this—propaganda, persecution of clergy and laity, seizing church property—scholars have not devoted much attention to the other side of the story: the people who were being persecuted and how they responded to their persecutors. Glennys Young shows how ordinary Russian peasants devised ways of asserting their religious faith during the difficult period of New Economic Policy, 1921–28, when the Party-state was ideologically obsessed with eradicating religion. Faced with persecution, torture, and the creation of antireligious organizations such as the League of the Godless, Orthodox clergy and laity organized themselves against the Bolsheviks. They revived factional politics, even using the village soviets, the intended cornerstone of Soviet power in the countryside, to defend their religious interests. When they achieved some degree of success in their resistance, the Bolsheviks were forced to respond and adapt their strategies—a conclusion that scholars have not put forward previously. Based on extensive research in archives and published sources, Young's book will force historians of Soviet Russia to confront religious issues as central to rural politics. Her work also draws upon cultural

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anthropology and theories of peasant politics, making it of great interest to any scholars studying the processes of secularization and desacralization in other cultures.

A major historian tells the dramatic and untold story of the shadowy networks of revolutionaries across Asia who laid the foundations in the early twentieth century for the end of European imperialism on their continent. This is the epic tale of how modern Asia emerged out of conflict between imperial powers and a global network of revolutionaries in the turbulent early decades of the twentieth century. In 1900, European empires had not yet reached their territorial zenith. But a new generation of Asian radicals had already planted the seeds of their destruction. They gained new energy and recruits after the First World War and especially the Bolshevik Revolution, which sparked utopian visions of a free and communist world order led by the peoples of Asia. Aided by the new technologies of cheap printing presses and international travel, they built clandestine webs of resistance from imperial capitals to the front lines of insurgency that stretched from Calcutta and Bombay to Batavia, Hanoi, and Shanghai. Tim Harper takes us into the heart of this shadowy world by following the interconnected lives of the most remarkable of these Marxists, anarchists, and nationalists, including the Bengali radical M. N. Roy, the iconic Vietnamese leader Ho Chi Minh, and the enigmatic Indonesian communist Tan Malaka. He recreates the extraordinary milieu of stowaways, false identities, secret codes, cheap firearms, and conspiracies in which they worked. He shows how they fought with subterfuge, violence, and persuasion, all the while struggling to stay one step ahead of imperial authorities. *Underground Asia* shows for the first time how Asia's national liberation movements crucially depended on global action. And it reveals how the consequences of the revolutionaries' struggle, for better or worse, shape Asia's destiny to this

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day.

Focusing on a number of historical and literary personalities who were regarded with disdain in the aftermath of the 1917 revolution—figures such as Peter the Great, Ivan the Terrible, Alexander Pushkin, Leo Tolstoy, and Mikhail Lermontov—Epic Revisionism tells the fascinating story of these individuals' return to canonical status during the darkest days of the Stalin era. An inherently interdisciplinary project, Epic Revisionism features pieces on literary and cultural history, film, opera, and theater. This volume pairs scholarly essays with selections drawn from Stalin-era primary sources—newspaper articles, unpublished archival documents, short stories—to provide students and specialists with the richest possible understanding of this understudied phenomenon in modern Russian history. “These scholars shed a great deal of light not only on Stalinist culture but on the politics of cultural production under the Soviet system.”—David L. Hoffmann, *Slavic Review*

Alternatives to Democracy in Twentieth-Century Europe examines the historical examples of Soviet Communism, Italian Fascism, German Nazism, and Spanish Anarchism, suggesting that, in spite of their differences, they had some key features in common, in particular their shared hostility to individualism, representative government, laissez faire capitalism, and the decadence they associated with modern culture. But rather than seeking to return to earlier ways of working these movements and regimes sought to design a new future – an alternative future – that would restore the nation to spiritual and political health. The Fascists, for their part, specifically promoted palingenesis, which is to say the spiritual rebirth of the nation. The book closes with a long epilogue, in which Ramet defends liberal democracy, highlighting its strengths and advantages. In this chapter, the author identifies five key choke points, which

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would-be authoritarians typically seek to control, subvert, or instrumentalize: electoral rules, the judiciary, the media, hate speech, and surveillance, and looks at the cases of Viktor Orbán's Hungary, Jarosław Kaczyński's Poland, and Donald Trump's United States.

An exploration of the mythology and reality of post-revolutionary proletarian art in Russia as well as its expression in the festive decorations of Petrograd between 1917 and 1920.

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 dramatic story of the Bolsheviks' struggle for political survival during the first year of Soviet power

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

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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 Popular Theatre Movement in Russia*, Gary Thurston illuminates the "popular theater" of pre-revolutionary Russia, which existed alongside the performing arts for the nation's economic elite. He shows how from Peter the Great's creation of Europe's first theater for popular enlightenment to Lenin's decree nationalizing all Soviet theaters, Russian rulers aggressively exploited this enduring art form for ideological ends rather than for its commercial potential. After the emancipation of the serfs in 1861, educated Russians began to present plays as part of a crusade to "civilize" the peasants. Relying on archival and published material virtually unknown outside Russia, this study looks at how playwrights criticized Russian social and political realities, how various groups perceived their plays, and how the plays motivated viewers to change themselves or change their circumstances. The picture that emerges is of a potent civic art influential in a way that eluded and challenged authoritarian control.

This timely guide focuses on books that deal with the major historical occurrences that have impacted Russia and Eastern Europe, including the transition from Socialism to market economics, the civil war in the Yugoslav peninsula, and the Holocaust, featuring annotations of works representative of the time and culture. Titles are arranged by country of origin and subject area. An excellent resource for academic librarians, scholars, students, and anyone interested in the region.

This text provides a source of citations to North American scholarships relating specifically to

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the area of Eastern Europe and the former Soviet Union. It indexes fields of scholarship such as the humanities, arts, technology and life sciences and all kinds of scholarship such as PhDs.

In one of the most iconic images from World War II, a Russian soldier raises a red flag atop the ruins of the German Reichstag on April 30, 1945. Known as the Victory Banner, this piece of fabric has come to symbolize Russian triumph, glory, and patriotism. Facsimiles are used in public celebrations all over the country, and an exact replica is the centerpiece in the annual Victory Parade in Moscow's Red Square. The Victory Banner Over the Reichstag examines how and why this symbol was created, the changing media of its expression, and the contested evolution of its message. From association with Stalinism and communism to its acquisition of Russian nationalist meaning, Jeremy Hicks demonstrates how this symbol was used to construct a collective Russian memory of the war. He traces how the Soviets, and then Vladimir Putin, have used this image and the banner itself to build a remarkably powerful mythology of Russian greatness.

The opulent St. Petersburg Imperial Theaters were subsidized and administered by the Russian court from the eighteenth century until the collapse of the tsarist order in 1917. This close association raises many questions about the uses of these theaters and where their loyalties lay in early twentieth century Russia. This history begins in 1900 with the theater flourishing but undergoing change, then chronicles the impact of war and revolution, as well as audience and administration, leading up to the effective re-establishment of state control over the theaters by the Bolsheviks in 1920. While the theaters were often allied with the forces of change, their grandeur harked back to the age of the tsars, creating an irony that is explored

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here in depth. Photographs and diagrams of the theaters are included, along with photographs of the central historical figures, and contemporary cartoons referring to the theaters.

Symbols and Legitimacy in Soviet Politics analyses the way in which Soviet symbolism and ritual changed from the regime's birth in 1917 to its fall in 1991. Graeme Gill focuses on the symbolism in party policy and leaders' speeches, artwork and political posters, and urban redevelopment, and on ritual in the political system. He shows how this symbolism and ritual were worked into a dominant metanarrative which underpinned Soviet political development. Gill also shows how, in each of these spheres, the images changed both over the life of the regime and during particular stages: the Leninist era metanarrative differed from that of the Stalin period, which differed from that of the Khrushchev and Brezhnev periods, which was, in turn, changed significantly under Gorbachev. In charting this development, the book lays bare the dynamics of the Soviet regime and a major reason for its fall.

In her examination of the culture of Italian fascism, Mabel Berezin focuses on how Mussolini's regime consciously constructed a nonliberal public sphere to support its political aims. Fascism stresses form over content, she believes, and the regime tried to build its political support through the careful construction and manipulation of public spectacles or rituals such as parades, commemoration ceremonies, and holiday festivities. The fascists believed they could rely on the motivating power of spectacle, and experiential symbols. In contrast with the liberal democratic notion of separable public and private selves, Italian fascism attempted to merge the public and private selves in political spectacles, creating communities of feeling in public piazzas. Such communities were only temporary, Berezin explains, and fascist identity was only formed to the extent that it could be articulated in a language of pre-existing cultural

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identities. In the Italian case, those identities meant the popular culture of Roman Catholicism and the cult of motherhood. Berezin hypothesizes that at particular historical moments certain social groups which perceive the division of public and private self as untenable on cultural grounds will gain political ascendance. Her hypothesis opens a new perspective on how fascism works.

After seizing power in 1917, the Bolshevik regime faced the daunting task of educating and bringing culture to the vast and often illiterate mass of Soviet soldiers, workers, and peasants. As part of this campaign, civilian educators and political instructors in the military developed didactic theatrical fictions performed in workers' and soldiers' clubs in the years from 1919 to 1933. The subjects addressed included politics, religion, agronomy, health, sexuality, and literature. The trials were designed to permit staging by amateurs at low cost, thus engaging the citizenry in their own remaking. In reconstructing the history of the so-called agitation trials and placing them in a rich social context, Elizabeth A. Wood makes a major contribution to rethinking the first decade of Soviet history. Her book traces the arc by which a regime's campaign to educate the masses by entertaining and disciplining them culminated in a policy of brute shaming. Over the course of the 1920s, the nature of the trials changed, and this process is one of the main themes of the later chapters of Wood's book. Rather than humanizing difficult issues, the trials increasingly made their subjects (alcoholics, boys who smoked, truants) into objects of shame and dismissal. By the end of the decade and the early 1930s, the trials had become weapons for enforcing social and political conformity. Their texts were still fictional—indeed, fantastical—but the actors and the verdicts were now all too real. This is the first volume of field work, based on western ethnological standard, about the

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Kazakhs of Kazakhstan since Alfred E. Hudson's work published in 1938. Based on fieldwork conducted throughout the region, the various articles reflect the contemporary life of rural and urban Kazakhs. A common theme is the socio-cultural aspects of how their way of life has changed since independence.

In *Making Sense of War*, Amir Weiner reconceptualizes the entire historical experience of the Soviet Union from a new perspective, that of World War II. Breaking with the conventional interpretation that views World War II as a post-revolutionary addendum, Weiner situates this event at the crux of the development of the Soviet--not just the Stalinist--system. Through a richly detailed look at Soviet society as a whole, and at one Ukrainian region in particular, the author shows how World War II came to define the ways in which members of the political elite as well as ordinary citizens viewed the world and acted upon their beliefs and ideologies. The book explores the creation of the myth of the war against the historiography of modern schemes for social engineering, the Holocaust, ethnic deportations, collaboration, and postwar settlements. For communist true believers, World War II was the purgatory of the revolution, the final cleansing of Soviet society of the remaining elusive "human weeds" who intruded upon socialist harmony, and it brought the polity to the brink of communism. Those ridden with doubts turned to the war as a redemption for past wrongs of the regime, while others hoped it would be the death blow to an evil enterprise. For all, it was the Armageddon of the Bolshevik Revolution. The result of Weiner's inquiry is a bold, compelling new picture of a Soviet Union both reinforced and enfeebled by the experience of total war.

In this volume, eighteen experts from a variety of academic backgrounds explore the use of songs in films from the Spanish- and Portuguese-speaking worlds. This volume illustrates how

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– rather than simply helping to tell the story of – songs in Hispanic and Lusophone cinema commonly upset the hierarchy of the visual over the aural, thereby rendering their hearing a complex and rich subject for analysis. Screening songs... constitutes a ground-breaking, interdisciplinary collection. Of particular interest to scholars and academics in the areas of Film Studies, Hispanic Studies, Lusophone Studies and Musicology, this volume opens up the study of Hispanic and Lusophone cinema to vital, new, critical approaches. The soundtracks of films as varied as *City of God*, *All About My Mother*, *Bad Education* and *Buena Vista Social Club* are analysed alongside those of lesser-known works that range from the melodramas of Mexican cinema's golden age to Brazilian and Portuguese musical comedies from the 1940s and 1950s. Fiction films are studied alongside documentaries, the work of established directors like Pedro Almodóvar, Carlos Saura and Nelson Pereira dos Santos alongside that of emerging filmmakers, and performances by iconic stars like Caetano Veloso and Chavela Vargas alongside the songs of Spanish Gypsy groups, Mexican folk songs and contemporary Brazilian rap.

The Russian Revolution and Civil War in the years 1917 to 1921 is one of the most widely studied periods in history. It is also somewhat inevitably one that has generated a huge flow of literature in the decades that have passed since the events themselves. However, until now, historians of the revolution have had no dedicated bibliography of the period and little claim to bibliographical control over the literature. *The Russian Revolution and Civil War, 1917-1921* offers for the first time a comprehensive bibliographical guide to this crucial and fascinating period of history. The Bibliography focuses on the key years of 1917 to 1921, starting with the February Revolution of 1917 and concluding with the 10th Party Congress of

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March 1921, and covers all the key events of the intervening years. As such it identifies these crucial years as something more than simply the creation of a communist state.

This book offers a detailed analysis of the construction, reception and eventual decline of the cult of the Hungarian Communist Party Secretary, M ty s R kosi, one of the most striking examples of orchestrated adulation in the Soviet bloc. While his cult never approached the magnitude of that of Stalin, R kosi's ambition to outshine the other 'best disciples' and become the best of the best was manifest in his diligence in promoting a Soviet-type following in Hungary. The main argument of Bal zs Apor is that the cult of personality is not just a curious aspect of communist dictatorship, it is an essential element of it. The monograph is primarily concerned with techniques and methods of cult construction, as well as the role various institutions played in the creation of mythical representations of political figures. Separate chapters present visual and non-visual methods of cult construction. The author engages with a wider international literature on Stalinist cults in an impressive manner. Apor uses the case of R kosi to explore how personality cults are created, how such cults are perceived, and how they are eventually unmade. The book addresses the success?generally questionable?of such projects, as well as their uncomfortable legacies.

A quarterly journal devoted to Russia and East Europe.

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

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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. 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.

In this sweeping portrait of the political culture of the early People's Republic of China (PRC), Chang-tai Hung mines newly available sources to vividly reconstruct how the Chinese Communist Party (CCP) tightened its rule after taking power in 1949. With political-cultural projects such as reconstructing Tiananmen Square to celebrate the

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Communist Revolution; staging national parades; rewriting official histories; mounting a visual propaganda campaign, including oil paintings, cartoons, and New Year prints; and establishing a national cemetery for heroes of the Revolution, the CCP built up nationalistic fervor in the people and affirmed its legitimacy. These projects came under strong Soviet influence, but the nationalistic Chinese Communists sought an independent road of nation building; for example, they decided that the reconstructed Tiananmen Square should surpass Red Square in size and significance, against the advice of Soviet experts sent from Moscow. Combining historical, cultural, and anthropological inquiries, Mao's New World examines how Mao Zedong and senior Party leaders transformed the PRC into a propaganda state in the first decade of their rule (1949–1959). Using archival sources only recently made available, previously untapped government documents, visual materials, memoirs, and interviews with surviving participants in the Party's plans, Hung argues that the exploitation of new cultural forms for political ends was one of the most significant achievements of the Chinese Communist Revolution. The book features sixty-six images of architecture, monuments, and artwork to document how the CCP invented the heroic tales of the Communist Revolution.

While the collapse of communism in Russia was relatively peaceful, ethnic relations have been deteriorating since then. This deterioration poses a threat to the functioning of the Russian state and is a major obstacle to its future development. Analysing ethnic

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relations in the North Caucasus, this book demonstrates how a myriad of processes that characterised post-Soviet transition, including demographic change, economic upheaval, geopolitical instability, and political re-structuring, have affected daily life for citizens. It raises important questions about ethnicity, identity, nationalism, sovereignty, and territoriality in the post-Soviet space.

Part I: Historiography Writing Global Labour History c. 1800-1940: A Historiography of Concepts, Periods, and Geographical Scope 39 Jan Lucassen African Labor History 91 Frederick Cooper Reflections on Labor and Working-Class History in the Middle East and North Africa 117 Zachary Lockman Paradigms in the Historical Approach to Labour Studies on South Asia 147 Sabyasachi Bhattacharya The History of Labor in Japan in the Twentieth Century: Cycles of Activism and Acceptance 161 Akira Suzuki Fin-de-Si6cle Labour History in Canada and the United States: A Case for Tradition 195 Bryan D. Palmer Labour in Western Europe from c. 1800 227 Dick Geary The Laboring and Middle-Class Peoples of Latin America and the Caribbean: Historical Trajectories and New Research Directions 289 John D. French What's in a Name? Labouring Antipodean History in Oceania 335 Lucy Taksa Workers, Class, and the Socialist Revolution in Modern China 373 Arif Dirlik The Drama of the Russian Working Class and New Perspectives for Labour History in Russia 397 Andrei Sokolov Part 2: Case Studies in Comparative Labour History Worldwide Agricultural Labor and Property: A Global and Comparative Perspective 455 Prasannan Parthasarathi Studying Asian

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Domestic Labour Within Global Processes: Comparisons and Connections 479 Ratna Saptari Brickmakers in Western Europe (1700-1900) and Northern India (1800-2000): Some Comparisons 513 Jan Lucassen Global Labour History in the Twenty-First Century: Coal Mining and Its Recent Past 573 Ian Phimister "Nothing to Lose but a Harsh and Miserable Life Here on Earth": Dock Work as a Global Occupation, 1790-1970 591 Lex Heerma van Voss Railroad Labor and the Global Economy: Historical Patterns 623 Shelton Stromquist.

This study of the Soviet political posters issued between 1918 and 1953, describes the archetypal images they featured, such as the worker, the peasant woman, the enemy and the leader. It analyzes these Bolshevik icons and explains how they defined the popular outlook in Soviet Russia.

The First World War unleashed a powerful, transforming, destructive storm across the European continent. Its consequences were felt as harshly in Russia as anywhere else in the world. A spiral of chaos and violence erupted, continuing to reign throughout years of revolution and civil war. Leading expert Christopher Read presents a cutting-edge, highly readable introduction to Russia's crisis years. Read synthesises a wealth of newly available material and treats the period 1914-22 as a whole in order to contextualise and better understand the events of 1917 and their impact. As he examines the multiple revolutions, Read asks how and why the Bolsheviks were able to survive the storm, eventually taking over the world's largest country.

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This is the first study of popular opinions in Soviet society in the 1920s. These voices which made the Russian revolution characterize reactions to mobilization politics: patriotic militarizing campaigns, the tenth anniversary of the revolution and state attempts to unite the nation around a new Soviet identity.

A cultural and intellectual history that explains the intersection of politics and culture, and the formation of a national identity, during Spain's Second Republic and Civil War. It counters recent scholarship claiming that leaders of the Second Republic had no programmes for inventing traditions to encourage a Spanish national identity.

The essays in this collection explore the social 'construction' of the Russian peasantry in the period between Emancipation and Collectivisation, and the impact of these constructions on Tsarist and Bolshevik agrarian policy. The international group of authors represent different trends in the historical, sociological and geographical investigations of the East European peasantry and draw both upon the insights of cultural studies and recently available archival materials to throw new light on the relationship between peasantry and other classes.

A compendium of original essays and contemporary viewpoints on the 1917 Revolution The Russian revolution of 1917 reverberated throughout an empire that covered one-sixth of the world. It altered the geo-political landscape of not only Eurasia, but of the entire globe. The impact of this immense event is still felt in the present day. The historiography of the last two decades has challenged conceptions of the 1917 revolution as a monolithic entity— the causes and meanings of revolution are many, as is reflected in contemporary scholarship on the subject. A Companion to the Russian Revolution offers more than thirty original essays, written

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by a team of respected scholars and historians of 20th century Russian history. Presenting a wide range of contemporary perspectives, the Companion discusses topics including the dynamics of violence in war and revolution, Russian political parties, the transformation of the Orthodox church, Bolshevism, Liberalism, and more. Although primarily focused on 1917 itself, and the singular Revolutionary experience in that year, this book also explores time-periods such as the First Russian Revolution, early Soviet government, the Civil War period, and even into the 1920's. Presents a wide range of original essays that discuss Brings together in-depth coverage of political history, party history, cultural history, and new social approaches Explores the long-range causes, influence on early Soviet culture, and global after-life of the Russian Revolution Offers broadly-conceived, contemporary views of the revolution largely based on the author's original research Links Russian revolutions to Russian Civil Wars as concepts A Companion to the Russian Revolution is an important addition to modern scholarship on the subject, and a valuable resource for those interested in Russian, Late Imperial, or Soviet history as well as anyone interested in Revolution as a global phenomenon.

In Trotsky's Challenge: The 'Literary Discussion' of 1924 and the Fight for the Bolshevik Revolution, Corney has translated, annotated, and introduced the major contributions to the infamous Soviet polemic of 1924 triggered by The Lessons of October, his controversial analysis of the revolution.

In the informative, entertaining, and generously illustrated Spartak Moscow, a book that will be cheered by soccer fans worldwide, Robert Edelman finds in the stands and on the pitch keys to understanding everyday life under Stalin, Khrushchev, and their successors. Millions attended matches and obsessed about their favorite club, and their rowdiness on game day stood out as

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a moment of relative freedom in a society that championed conformity. This was particularly the case for the supporters of Spartak, which emerged from the rough proletarian Presnia district of Moscow and spent much of its history in fierce rivalry with Dinamo, the team of the secret police. To cheer for Spartak, Edelman shows, was a small and safe way of saying "no" to the fears and absurdities of high Stalinism; to understand Spartak is to understand how soccer explains Soviet life. Champions of the Soviet Elite League twelve times and eleven-time winner of the USSR Cup, Spartak was founded and led for seven decades by the four Starostin brothers, the most visible of whom were Nikolai and Andrei. Brilliant players turned skilled entrepreneurs, they were flexible enough to constantly change their business model to accommodate the dramatic shifts in Soviet policy. Whether because of their own financial wheeling and dealing or Spartak's too frequent success against state-sponsored teams, they were arrested in 1942 and spent twelve years in the gulag. Instead of facing hard labor and likely death, they were spared the harshness of their places of exile when they were asked by local camp commandants to coach the prisoners' football teams. Returning from the camps after Stalin's death, they took back the reins of a club whose mystique as the "people's team" was only enhanced by its status as a victim of Stalinist tyranny. Edelman covers the team from its days on the wild fields of prerevolutionary Russia through the post-Soviet period. Given its history, it was hardly surprising that Spartak adjusted quickly to the new, capitalist world of postsocialist Russia, going on to win the championship of the Russian Premier League nine times, the Russian Cup three times, and the CIS Commonwealth of Independent States Cup six times. In addition to providing a fresh and authoritative history of Soviet society as seen through its obsession with the world's most popular sport, Edelman, a well-known sports

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commentator, also provides biographies of Spartak's leading players over the course of a century and riveting play-by-play accounts of Spartak's most important matches-including such highlights as the day in 1989 when Spartak last won the Soviet Elite League on a Valery Shmarov free kick at the ninety-second minute. Throughout, he palpably evokes what it was like to cheer for the "Red and White."

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Choi Chatterjee analyzes both Bolshevik attitudes towards women and the invented state rituals surrounding Women's Day to demonstrate the ways these celebrations helped construct gender notions in the Soviet Union.

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